PolyGram’s OMC Unearths Polynesia

AUCKLAND, New Zealand—The cross-cultural sound of urban Polynesia has long been tipped by industry insiders as ripe to cross over into this country’s mainstream. Yet Polynesian artist Paul Fueuma has exceeded the expectations of such a (Continued on page 16)

WOMEN FINALLY TAKING TURN AT THE REGGAE MICROPHONE

KINGSTON, Jamaica—"The drum is a woman," Duke Ellington once said, prompting a flurry of protests. Ellington was advising a sensitive touch, not regular beatings, but that musical counsel clearly implies that men do the drumming, a legacy of the traditional African dictum against women pounding the skins. Similarly, in the rhythm-dominat-ed reggae world, women have found it difficult to get to rock the microphone. Several all-female compilations recently issued on a variety of labels point up the largely unheralded wealth of female reggae artists: New York-based Blunt Recordings “Dancehall Queens,” Heartbeat’s release of Sonia Pottinger Productions’ “Reggae Songbirds,” and Tuff Gong’s “Natty Queens,” and “The I-Three Sing Bob Marley” (released in Japan and Jamaica). “The situation has improved, but I wouldn’t say in any enormous way,” says Judy Momatt, a member of I-Three and a seminal figure on the Jamaican (Continued on page 101)

Beach Boys Go Country

NASHVILLE—What at first seemed the unlikeliest of alliances—the Beach Boys meet Nashville—has grown into a multifaceted musical project. The pairing has mushroomed into a two-C (Continued on page 108)

Sam Phillips Spins World Of ‘Omnipop’ For Virgin

LOS ANGELES—In a world seemingly overrun with angry white female rockers, Sam Phillips stands alone. In fact, on "Omnipop," the singer/songwriter’s fourth Vir- gin album, due Aug. 20 in the U.S. and Canada, Phillips opted to create her own musical universe. "I feel frankly pretty out of place with what I’m doing," says Phillips. "I don’t feel like I’m in competition with a lot of female artists, because I’m not so angry. I don’t aspire to be overly serious or even what most people think of as artistic. What I’m trying to do with ‘Omnipop’ is to add a little levity, a little color to the landscape.” The title of the album, which once again teams Phillips with her producer/husband, T Bone Bar- nett, refers to Phillips’ brand of subtle, sophisti-cated songcraft. "I got tired of explain-ing what kind of music I do," she says. "To me, this album is sort of what Walt Disney used to do with Epcot Center or Tomorrowland. He used to build these little models of (Continued on page 109)
Beenie Man
Chaka Demus & Pliers
Jimmy Cliff
Luciano
Sly & Robbie
Spiller Banner
Yami Bolo

Buju Banton

Ernest Ranglin
Monty Alexander

Augustus Pablo
Reggae Refreshers
Vol. 2
Time Warp Dub Clash
Wailing Souls

Toots And The Maytals
Burning Spear

ISLAND JAMAICA
THE BEST IN JAMAICAN MUSIC
SINCE 1953

SUPER STEREO DISCO
HopesFade For Fall Launch Of DVDFigure they would havenever enough time toramp up DVD manufacturing in time forSeptember delivery if an encryption standard already existed as of Sunday (30). Thestandard also had to be fullycompatible with existingpreproduction models, keepingengineering changes to a minimum.

No.1 IN BILLBOARD
VOLUME 106 • NO. 27

BLUES
• LEDGERSTEN HIGHTS • KENNY WAYNE SHEPHERD • GIANT

CONTEMPORARY CHRISTIAN
• JARS OF CLAY • JARS OF CLAY • ESSENTIAL

COUNTRY
• THE WOMAN IN ME • SHAWN COLVIN • MARY CHAPIN CARPENTER

GOSPEL
• WINDSOYочкин • 4

HEATSEEKERS
• TEN THOUSAND fcas • FAYE McCRADY • IRA

KID AUDIO
• THE HANG-UP OF OUR DAME REALITY • BAN ZAND

THE BILLBOARD LATIN 50
• ENRIQUE IGLESIAS • ENRIQUE IGLESIAS • SONGO

POP CATALOG
• LEGEND • BOB MARLEY AND THE WAILERS • TONY GONZALEZ

R&B
• SECRETS • TONI BRAXTON • UNITE

REGGAE
• BOOMBOAT • SHAQ • VEGAN

WORLD MUSIC
• THE BEST OF THE GIPSY KING • GIPSY KINGS • NONNASH

• THE HOT 100 •
• THAT CROSSROADS • BONE THUGS-N-HARMONY • URBAN

ADULT CONTEMPORARY
• BECAUSE YOU LOVED ME • CELINE DION • SSS-MUSIC

ADULT TOP
• GIVE ME ONE REASON • TRACY CHAPMAN • EITRA

COUNTRY
• TIME MARCHES ON • TRACY LAWRENCE • ANMAY

DANCE/CLUB PLAY
• WRONG • EVERYTHING BUT THE GIRL • ANIS

DANCE/MAXI-SINGLES SINGLES
• HOW DO I WANT IT • CALIFORNIA LOVE • 2PAC [FEATURED KC & JOJO] • DAVIS KJ / AEROBICS

LATIN
• POR NAVIDAD • ENRIQUE IGLESIAS • SONGO

R&B
• HOW DO I WANT IT • CALIFORNIA LOVE • 2PAC [FEATURED KC & JOJO] • DAVIS KJ / AEROBICS

RAP
• HOW DO I WANT IT • CALIFORNIA LOVE • 2PAC [FEATURED KC & JOJO] • DAVIS KJ / AEROBICS

ROCK/MAINSTREAM ROCK TRACKS
• UNTIL IT Sleeps • METALLICA • EITRA

ROCK/ MODERN ROCK TRACKS
• PEPPER • BUDDHIST SURFERS • CARLOS

TOP VIDEO SALES
• HEAVY METAL • COLUMBIA TREND HOME VIDEO

HEALTH & FITNESS
• THE FIRM • NOT-TOUGH AEROBICS • DAVE VIDEO

RECREATIONAL SPORTS
• MICHAEL JORDAN: COME WITH ME • FORGOD

RENTALS
• GET SHORTY • MCA HOME VIDEO

No.1 ON THIS WEEKS UN PUBLISHED CHARTS
CLASSICAL
• IN GABRIELLS GARDEN • WYNONNA MARSALIS • SOMAN CLASSICAL

CLASSICAL CROSSOVER
• JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA • SOMAN CLASSICAL

JAZZ
• LEAVING LAS VEGAS • SOUNDTRACK • FRIDAY

JAZZ/CONTEMPORARY
• Q'S JOOK JOINT • QUINCY JONES • EITRA

NEW AGE
• THE MEMORY OF TREES • EMMA • REPRISE

MUSICVIDEO SALES
• BAD HABIT • "WEIRD AL" YANKOVIC • SCOTT BROOKE

HOPES FADE FOR FALL LAUNCH OF DVD

By Seth Goldstein

NEW YORK—Unless Santa is especially generous, DVD won’t be home for the holidays.

The snafu over copy protection of DVD programs and the continued indifference or hostility on the part of every Hollywood studio except Warner Bros. appear to have put the picture-perfectly hobbled fall launch to the first or second quarter of next year.

"I don’t see how it can happen," says an executive with one of the five working groups co-chairing the effort to try to settle the copy protection issue. "Three months ago, I was hopeful. Not doubtful.

None of the hardware manufacturers or Warner Home Video will admit to a postponement, but at deadline, rumormongers abounded that Thomson Electronics was ready to admit that it would mothball DVD marketing plans.

Executive VP Joseph Clayton had suggested that strategy if he lacked the necessary software support (Billboard, June 1).

Warner Home Video president Warren Lieberfarb, DVD’s biggest enthusiast in Hollywood and a Thomson ally, issued a five-word statement June 26: "Our plans have not changed." Nevertheless, speculation was rampant that the studio had already decided to postpone delivery of its first 50-title package.

Thomson and Toshiba have been adamant about a 1996 start. Now, with the companies unable to secure a wider catalog of movies and a DVD encryption standard, Thomson spokesman Thomas Harper says, "I don’t know what the next step will be.

MEETING IN JAPAN

Clyton and rival executives overseeing negotiations with Japan’s three top hardware manufacturers — Sony, Panasonic and JVC — to discuss yet another unresolved issue, establish a patent pool that would simplify use of the new technology.

Hardware manufacturers thought the question of copy protection would have been resolved before the Tokyo meeting. Most were counting on June 21 report from the Technical Working Group, representing 59 companies and trade organizations, to resolve conflicts plaguing DVD since March.

At the Consumer Electronics Manufacturers Assn. show in Orlando, Fla., in May, Thomson and Pioneer Electronics

NEW VERSION OF U.K. COPYRIGHT DOCUMENT SHOWS LITTLE CHANGE

By Jeff Clark-Meads

LONDON—An extra year spent considering the music industry’s arguments over new copyright regulations has failed to persuade the U.K. government to amend its original conclusions.

The second draft of a document now called “The Copyright and Related Rights Regulations 1996” began circulating June 26 parallel to official publication the first week of July. It is the revised version of “The Copyright And Rights Of Performers Regulations 1985,” which was first published in March 1986 and was originally due to have a second draft issued in August 1996 (Billboard, May 11).

The new document is set to be passed into law in August without debate by Parliament. Industry organizations were still coming to terms with its contents at press time, but the initial view is that the regulations have changed little from the original draft. In practical terms, this means that artists have a legal right to broadcast royalty payments for the first time but do not have a joint right with record companies to sanction or prejudice licensing of music to broadcasters.

James Fisher, general secretary of the London-based International Managers Forum, says this omission is a disappointment. Its absence is contrary to the lobbying of IMP and other performers’ representative groups.

On the record company side, a spokesman for labels’ collecting body Phonographic Performance Limited says it is too early to give a definitive view on the document, except to say that “it is as expected.”

However, PPL is disappointed that its lobbying did not persuade the government to include a provision obliging public establishments such as bars and cafes to pay royalties for playing radios or music television for their customers. They do have to pay royalties if music is played directly from an album.
Entertainment

Westinghouse, Infinity Merger Fuels Consolidation Concerns
■ BY CHUCK TAYLOR

The surprise merger last week of Westinghouse/CBS and Infinity Broadcasting, radio’s top two revenue-producing groups, is likely to serve as the definitive earmark of an unprecedented era of station trading, following passage by Congress late last week of the Telecommunications Act of 1996.

The record $4.9 billion deal, announced June 20, has also fueled concerns that radio ferrets seeking healthy toward ownership consolidation might stifle programming diversity in markets dominated by a handful of operators.

The Westinghouse/CBS layout of Infinity gives the group 83 radio stationstotal of 52 FM and 33 AMs—in 16 markets, including 69 outlets in the top 10 markets. Revenues of the combined entities approach $1 billion.

The only radio group with more stations is Clear Channel Communications, whose $275 million purchase of Huff Broadcasting two weeks ago upped its station total to 108, representing revenues, now in second place, of $317 million.

Under terms of the most recent agreement, Westinghouse will exchange common shares valued at $3.9 billion for outstanding Infinity stock, while assuming the latter’s debt.

Other artists receiving the honor are the U.S.’ Bruce Springsteen and Bon Jovi, Sweden’s Ace Of Base and Roxette, Germany’s Pur and Marius Müller-Westernhagen, French singer Patricia Kaas, and Dutch singer Andre Rieu.

Platinum Europe was instigated by international labels body IFPI to mark albums that sell 1 million units across the continent (Billboard, June 15).

Steering committee chairman Paul Russell says the award is intended to give the ultimate recognition to artists breaking the million-unit barrier in Europe the same kudos as those that achieve the feat in the U.S.

So doing, the award should bolster the international standing of European artists, he adds.

The first list of winners covers albums released in Europe by IFPI member companies since the beginning of 1994. The awards will be presented by European Commission President Jacques Santer at a ceremony in Brussels July 11.

EMI Launches Lenzo Imprint With Former Black Music A&R Exec
■ BY J.R. REYNOLDS

Former EMI black music A&R VP Lindsey Williams has formed Lenzo Entertainment, an EMI imprint that will focus on R&B and rap music.

The first release on the label will be by vocalist Nikko. The still-untilled album, which is scheduled for release in early 1997, will feature producers Gerald Levert, Reggie Gruft, Kevin Johnson, Rick White, and L.E.S.

Lenzo plans to release two or three albums during the label’s first year of operation, according to Williams. “I want to keep my release schedule at about three a year so that I can give each project the close attention it needs in the world of hip-hop artists,” he says.

Lenzo will have a three-person staff in addition to Williams: Che Woods, A&R; Walter Dawkins, marketing and bookings; and Lourdes Bowers, pegutive assistant. EMI will provide support in marketing, promotion, publicity, and distribution. Williams reports directly to EMI president/CEO (U.S.) Davitt Sigerson.

“We anticipate increasing the size of our label as the label grows,” says Williams.

Lenzo also has an artist management arm and represents veteran rapper Tragedy, Tommy Boy artist Crime Fam, and saxophonist, Mike Phillips.

In addition to his duties as head of New York-based Lenzo, Williams will continue to work on independent projects such as EMI acts as AZ, Bahamadia, and the O’Jays.

“The move that we’ve made with (Continued on page 109)

The Fugue’s Hit Big In Europe
■ BY WOLFGANG SPahr

HAMBURG—The Fugues’ songs are killing them in Europe. The group’s remake of “Killing Me Softly With His Song” debuted at No. 1 on the German charts—the first time a single has done that in more than 10 years.

“If you take a very good song and put a hip-hop beat to it, you make it all the more urban,” said the U.S. music Europe executive president Paul Russell.

Other European markets apparently agree. The Fugues’ record has been No. 1 in the U.K. for three weeks, with certified sales of 600,000 copies, and is a major hit in Italy, Sweden, Norway, and Ireland.

Moreover, an earlier release by the group, “Pu-Gee-La,” is now in its sixth week in the German top 10.

(Continued on page 109)

Musicares Fights Industry Drug Use
■ BY DOUGLAS REECE

LOS ANGELES—After holding successful meetings to launch its substance-abuse intervention program here, Musicares plans to take the program to New York and Nashville.

NARAS president Michael Greene says the two field offices should be established within the year.

Musicares is the nonprofit arm of NARAS that was created to assist musicians, songwriters, and other professionals with health and human-service issues.

At a June 20 meeting at NARAS headquarters in Santa Monica, Calif., a number of Musicares initiatives were announced, including the formation of industrywide committees and the administering of a grant to the Musicians Assistance Program to assist with drug-treatment costs.

At the meeting, MCA president Jay (Continued on page 100)

Inquiries Spark Shutdown Of Tape-Swap Site On AOL
■ BY BILL HOLLAND

Copyright questions were once again raised in cyberspace with America Online’s decision to remove a forum on its service that promoted and allowed the trading of live concert tapes of rock bands.

The site, “Tape Trader’s Central,” was located in AOL’s “Rock And Road” area. AOL closed access to the site June 26 following inquiries by the press and at least one record company about the legality of fans swapping live tapes of such groups as Hootie & the Blowfish, Eric Clapton, and Nirvana.

Online subscribers offered to exchange tapes with one another by mail, and apparently, some subscribers were using the site to download unauthorized copies of major-label albums.

Taping of live concerts is a violation of copyright law, although some bands give permission for public taping.

However, according to the Recording Industry Assn. of America, even if a band allows fans to tape concerts for personal use, any commercial use constitutes infringing activity.

Margaret Ryan, a spokeswoman for AOL at its Vienna, Va., headquarters, says the service “doesn’t review areas created by its content providers for issues such as copyright violations.” However, she adds, “Once it’s brought to our attention, we take it completely down.”

(Continued on page 100)

1st Platinum Europe Winners Announced
More Than Half The Qualifying Acts Are European
■ BY JEFF CLARK-MEADS

LONDON—The first winners of the new industry honor Platinum Europe were announced June 27, and of the 56 qualifying albums, 60 are from European acts.

For the North American acts on the list, there is a strong link between the amount of commitment they have shown the European market and the level of success.

The most prominent example is Celine Dion, who demonstrated her commitment with the recording and promotion of the French-language version of her first album. She is also the only artist with three qualifying albums.

Other artists receiving the honor are the U.S.’ Bruce Springsteen and Bon Jovi, Sweden’s Ace Of Base and Roxette, Germany’s Pur and Marius Müller-Westernhagen, French singer Patricia Kaas, and Dutch singer Andre Rieu.

Platinum Europe was instigated by international labels body IFPI to mark albums that sell 1 million units across the continent (Billboard, June 15).

Electro cool rock band The Prodigy were the only U.K. act on the list.

EMI’s Ben Eunike was chosen for two albums, with the label’s David Bennet for six albums, including Belle & Sebastian’s “God For CIO’s Cigarettes” and Travis’ “The Man who Sold The World” (Continued on page 95)

Eminence, Vet Joe CIsda Dead At 83
■ BY IRV LICHTMAN

NEW YORK—Joe Cisda, whose varied 62-year career in the entertainment business started in 1934 at Billboard, died of heart failure June 18 at Cedars Sinai Hospital in Los Angeles. He was 83.

Following his years at Billboard in New York, where he rose to editor in chief before he left in 1953, Cisda became associated with recording companies, his own management company, label and music publishing firms, and radio and TV.

“In the late 30s,” Joe and [Billboard staffer] Morrie Orodenker were the first to come up with a jukebox buying guide, the “Jukebox Map.””

“Until then, success was measured by sheet music sales,” Littleford also recalls Cisda’s role.

(Continued on page 109)
GEORGEMICHAEL

3 X PLATINUM
TAIWAN

2 X PLATINUM
HONG KONG
IRELAND, UK

PLATINUM
AUSTRALIA
BELGIUM
CANADA, CHILE
DENMARK, ITALY
JAPAN, SINGAPORE
SOUTH KOREA, SPAIN, USA

GOLD
ARGENTINA
AUSTRIA, FRANCE
GERMANY, HOLLAND
MALAYSIA
NEW ZEALAND, NORWAY
SOUTH AFRICA, SWEDEN
SWITZERLAND

Highest Chart Positions to date
NO. 1 in AUSTRALIA, AUSTRIA, DENMARK,
FRANCE, GREECE, HOLLAND, ICELAND,
JAPAN (International Chart), NEW ZEALAND,
NORWAY, PORTUGAL, SPAIN, SWEDEN, UK

TOP 5 in BELGIUM, CANADA, FINLAND,
GERMANY, IRELAND, ITALY,
SOUTH AFRICA, SWITZERLAND

TOP 10 USA

+ MILLION SALES
OLDER

* FOR THE WORLD EXCEPT USA & CANADA
  FOR USA & CANADA
There is a point at which anger turns to depression, that twilight zone where the world becomes absurdity. The following are some, but by no means all, of the corrections that should be addressed in reference to the article by Steve Miller [Billboard, June 8].

Steven Miller was never a VP of A&R at Windham Hill. Steven Miller did not start Windham Hill Jazz Records. Steven Miller was not the producer or even a producer of George Winston’s “December,” and we’ll managed to release a catalog of records, including Windham Hill Jazz. The artists and staff at A&M Records, with whom I interfaced daily, were certainly aware of the range and extent of my contributions. As far as Windham Hill Jazz, Andy Narell and I started that in 1981 under the name of Hip Pocket. Regarding “December,” Will is technically correct. That was a project of mine for which I received no name to the cover. In fact, the only way I was able to receive accurate production credits from that point on was by threatening to quit.

Currently, my energies are directed toward the future and expanding the boundary of my business. I feel like your waste of everyone’s time dving up what amounts to no more than “15-year-old war stories.” Nevertheless, I wish Will all the luck with any new ventures.

Steven Miller
Capoccioni Productions
New York

THE NEW SOUND OF NEW ORLEANS

Enjoyed seeing News Orleans artists featured in Billboard [The Week of July 12, “Latin Jazz & Funky Roll: The Allure of The Big Easy’s Frenchmen Street,” Bill- board, June 8]. The group of artists Timothy White highlighted are among some of the hardest-working bands on the local/regional circuit and deserve all the press they can get.

George “Hotlips” Harrison
Music Editor
Tribe Magazine
New Orleans

Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.
SONY MUSIC AUSTRALIA / DAINTY CONSOLIDATED ENTERTAINMENT

NEIL DIAMOND ROCKS AUSTRALIA!

OVER 350,000 CONCERT TICKETS SOLD

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WE'RE OVER THE MOON!

COLUMBIA
JOIN THE DIGITAL REVOLUTION

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new music meets new technology
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Thomas Dolby
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July 16-18, 1996
Cooper Union, NYC
Sub Pop Releases Beach Boys Single Unheard Masters Preface Capitol ‘Pet Sounds’ Box

BY CHRIS MORRIS

LOS ANGELES—One of the fastest-selling singles, on Seattle-based indie label Sub Pop right now isn’t by a grunge rock group. It’s by the Beach Boys.

On June 18, Sub Pop—the original home of such alternative rock heavyweights as Nirvana and Soundgarden—released a three-track 7-inch single that comprises a hit/cover Capitol unissued mix of “J Just Wasn’t Made For These Times,” a vocal-only version of “Wouldn’t It Be Nice,” and the stereo backing track for “Here Today.”

The single comes in a picture sleeve that features an outtake from the photo session for “Pet Sounds.” It’s the album on which the songs appeared in their original mono form.

The three tracks are drawn from Capitol Records’ highly anticipated 30th-anniversary boxed set devoted to the making of “Pet Sounds” (Billboard, Feb. 3). The four-CD set will include a complete stereo version of the album (which has previously been released in mono only), plus vocal and instrumental sessions for the work and the original mono version of the classic record.

According to Sub Pop co-owner Jonathan Poneman, Capitol senior director of sales (U.S.) Clark Stahm, who formerly worked for Capitol Alternative Distribution Alliance, approached his friend Dave Rosen, the indie label’s head of international, with the idea of a single.

Poneman says, “Clark, knowing that there were some Beach Boys enthusiasts—particularly when it comes to anything thing and all things Pet Sounds”—on Sub Pop, floated the idea past Dave: “Hey, would you guys be interested in doing a promotional single that is part of our campaign for the upcoming 30th anniversary of “Pet Sounds” project that Capitol is putting together? It’s a bit of a dream come true for me.”

Sub Pop has pressed 10,000 copies of the single for the world, 5,000 will be distributed in the U.S. via ADA.

“We made it look like our original Single Club singles,” Poneman says, “with the black bar [at the top], so there’s a little bit of humor there if you think back to the older acts: Fading Lips, Mudhoney, and now the Beach Boys.”

The label is keeping its work on the single deliberately low-key, according to Poneman. “We’ve done a bit of promotion on it, just letting people know it’s there,” he says. “For example, with the [Sub Pop] Mega Mart ad [in Seattle], we said, ‘Beach Boys single! Staff like that. We haven’t been going separate ads or anything like that.

‘Part of the whole thing is that it’s just cool, and its coolness should be evident to those who are Beach Boys aficionados,” he adds. “We don’t anticipate, at this late date, converting people to Beach Boys fandom, and even if we did, they’re signed to another label.”

No radio promotion will take place. “I gladly would if it were mandated,” Poneman says, “but Sub Pop is known in the (Continued on page 108)

Veteran German Singer Maffay Returns To Rock Roots On BMG

BY ELLIE WEINERT

MUNICH—Rock singer Peter Maffay has spent the last 27 years accumulating platinum awards for record sales in Germany, and his most recent album, “Sechszehnneunzig,” has followed.

Audiences here have voted en masse for Maffay’s return to a full-on rock sound after his recent commercial success with a fairy-tale rock album that was spun off into a theatrical stage show.

His new BMG Ariola Munich album reached No. 1 in Germany two weeks after its release March 4. It stayed there for another three before succumbing to U.K. chart and sales. In spite of its short stay at the top, the album has sold 660,000 copies, according to BMG Ariola product manager Martin Fingerbühel, giving it platinum status (500,000 copies). Maffay has amassed 20 platinum album awards during his 21-album career, including a double- and a triple-platinum award. While known as an album rock artist, he has made the occasional foray into the singles market, netting two No. 1 titles.

Much of “Sechszehnneunzig” (Nineteen-sixty-nine, chosen to represent the figures yin and yang) was conceived by Maffay while he was on holiday in Canada. “Life in Canada inspires me with the impulses I get, while at the same time, it calms me down and allows me to get back down to Earth, to the simple things,” explains Maffay.

This relaxed attitude should not be interpreted as complacency toward his continuing success.

The album’s triumph reflects a concerted marketing campaign by Maffay’s joint-venture label with BMG Ariola, Red Rooster. The marketing was overseen by director Franz von Auenprenger, and it centered around the release of a single from the album and the planning of an extensive tour.

The momentum that took the album to the top began with the release of the single “Sechzehn Drei Kein Sonne” (“Do You See The Sun?”). The anti-war rock tune was written by Maffay, but it bore remarkable similarities to a composition by French artist Michel Polnareff, so the songwriting royalties are directed to him.

(Continued on page 90)

Elektra Efforts Dampen Damage Of Church Fires R&B Concert In Atlanta To Raise Funds, Awareness

BY MELINDA NEWMAN

NEW YORK—Elektra Entertainment Group is hosting a July 10 R&B and rap concert at Atlanta’s Variety Playhouse to raise funds for churches that have been torched throughout the Southeastern U.S.

Confirmed to attend are Elektra artists Mista and A-Kon and LaFace act Goodie Mob, all of whom are from Atlanta. More acts are to be added. Ticket prices have not been set.

The concert is a prelude to a larger event that will take place in the fall.

“Our purpose was not to make this specifically geared to Elektra artists, says Elektra Entertainment Group chairman Sydney Rhone. “Our immediate goal is to make this kickoff event have an impact on the Atlanta community and the surrounding areas where some of these attacks have taken place.

Goodie Mob is a big part of the fabric of Atlanta’s creative community and Elektra is picking up all costs for the event. All money raised will go to the National Council of Churches, which will distribute the funds to churches in need.

However, Rhone stresses that raising awareness is just as important as raising funds. “This first event will help get the word out about our intentions,” she says. “It’s premarital to speculate on what [monetary] totals we’re aiming for. We want to set the tone in Atlanta and go from there.

Hopefully, many more artists, record companies, and other members of the community will want to join us in our campaign.

Representatives of the National Council of Churches, the Southern Christian Leadership Conference, and other organizations involved in this issue will attend and/or speak at the concert.

The event is in the formative stages. “We anticipate participation from the entertainment community, the political community, and the corporate community [to deliver an event that will have an impact nationwide]," says Rhone. “Our ultimate goal might be a televised event, for example, that reaches right into people’s homes, which is where the seeds of racial intolerance often begin.

Other labels are working to help rebuild the churches. Atlanta-based Intersound Records is donating $10,000 to the Southern Christian Leadership Conference (see In The Spirit, page 34). More than three dozen churches throughout the Southeast have been burned down in the last 18 months, 25 of them in the first half of 1996. Within the last six years, 57 churches have been set on fire.
Walter Sunset Imprint Marks S’track Commitment

BY DOUGLAS REECE

LOS ANGELES—Warner Bros. is making an effort to become more involved in the burgeoning soundtrack business, with the addition of the soundtrack imprint Warner Sunset and is naming veteran soundtrack executive Danny Bramson as senior VP of soundtrack development. It is the first time the label has had an executive devoted to developing soundtracks full time.

Gary LeMel, president of music at Warner Bros. films and CEO of Warner Sunset, says developing Warner Sunset and hiring Bramson is indicative of the growing appeal of soundtrack projects to record labels.

"Soundtrack albums have become extremely popular," says LeMel, "and as we become more refined at creating and marketing them, they are increasingly attractive to record companies.

"At Warner Bros., such as Epic and MCA, have already created soundtrack divisions in order to exploit potential generated by the label's artists, such as Epic Soundtrax's "Forrest Gump" and MCA's "Pulp Fiction." But behind the films' healthy box-office returns were among the top selling soundtracks of the year.

Warner Sunset debuted with the release of the "Twister" soundtrack, which stands at No. 52 on this week's Billboard 200.

In Bramson's new position, he will oversee A&R and production for all soundtrack albums generated by Warner Bros. and Reprise.

Additionally, Bramson has signed a multi-deal with Motown's '60s studio Warner Bros. Inc. in which he (Continued on page 16)

MCA Entertainment Group Spawns Hip-O Label To Focus On Catalog Titles And Compilations

BY J.R. REYNOLDS

LOS ANGELES—MCA Music Entertainment Group has launched Hip-O Records, a label focusing on catalog and compilation packages. Hip-O also plans to release select original product, such as a 3CD album of hit country classics recorded by Pat Boone, and a duet set pairing the master recordings of country music legends Patsy Cline with contemporary country stars.

MCA special markets and products executive VP/GM U.S. Bruce Resnikoff will head the Los Angeles-based label.

Hip-O, which Resnikoff describes as "a catalog-oriented label but with a retro-cool appeal," will release product spanning a variety of musical genres. Because most catalog and reissue labels focus heavily on '50s and '70s product, Hip-O is centering its initial efforts on the '60s.


Says Resnikoff, "We wanted to have a mix of product that crossed from pop to jazz to R&B, and we went for titles from each area that were popular, as well as those that had critical acclaim."

Each of the releases is digitally remastered, and some tracks are appearing on CD for the first time.

World Music Institute Catalog, Tours Thriving

BY BRADLEY BAMBARGER

NEW YORK—With its concert promotion, record sales, and radio programs, the World Music Institute here has been an indispensable contributor to the world music boom of the past decade. And the organization continues to expand its sphere of influence, having doubled concert revenues and increased music sales by 22% over the past year.

Even with severe cutbacks in government arts funding, the not-for-profit World Music Institute has thrived by bringing such stars as Pakistani singer Nusrat Fateh Ali Khan to the fore. And at Khan's first U.S. tour in 1990, and "helped put him on the map, and the organization," says WMl founder and director Robert Bronwering.

WMl recently completed its 10th-anniversary season of concerts, selling more than 20,000 tickets to 65 events that included gamelan and griots, blues and ballet. The institute also just published a new catalog supplement, which its catalog manager says "helps put them on the map, and the organization," says WMl founder and director Robert Browning.

WMl recently completed its 10th-anniversary season of concerts, selling more than 20,000 tickets to 65 events that included gamelan and griots, blues and ballet. The institute also just published a new catalog supplement, bringing its offerings to more than 4,000 CDs, cassettes, and books from near 230 international sources.

According to associate director Isabel Soffer, the best-selling labels in WMl's catalog include Real World/Caroline and such Harmonia Mundi USA-distributed imprints as Ocora, Ethnic, Inedit, and Le Chant Du Monde.

The catalog also prominently features releases from Ellipsis Arts, Shanghi, Rykodisc's Haniballic and Carthage labels, World Music Library/King, Mango, Music of the World, Rounder, Hemisphere, Traditional Crossroads, Lyrichord, JVC/Smithsonian Folkways, Arhoolie, and various Koch Internationally-distributed labels.

"With the new supplement, our catalog is the most complete, up-to-date offering of world music out there," Soffer says. "And the catalog is for every-body. We sell to a number of schools and libraries, and we sell to a lot of individuals, too.

WMl's relationship with Real World is a special one, as nearly all the New York performances by the label's acts are promoted by the group. According to Dan Cohen, East Coast publicity manager for Real World, WMl sold about 2,500 albums by such artists as Khan, Shellea Chandra via WMl last year. The label treats the organization as a mom-and-pop retailer, albeit a particularly influential one.

(Continued on page 99)

Writer/Producers Stock, Aitken At The Helm Of A Hit Factory

BY DOMINIC PRIDE

LONDON—The aroma of grinding coffee may have emanated from the offices of Mike Stock's South London production base, but the smell of success definitely lingers in the air.

Stock founded Love This Records not long after he bought a derelict coffee mill on London's south bank in December 1995, and the site now houses one of the unsung hit factories of the '90s.

With a string of top 10 singles, a U.S. No. 2 hit, and the production credits for last year's biggest-selling singles act here, Stock, and his writing producing partner Matt Aitken are continuing in the vein that brought them success in the '80s as two-thirds of the trio Stock, Aitken & Waterman. But in a different decade, Stock and Aitken are changing with the times, harnessing the power of TV to sell records.

The S/A/W sound, characterised by its unashamed use of synthesisers and up-tempo pop tunes, was the hallmark of such acts as A-Ha, Or Alive, Mel & Kim, and Divine.

During the '80s, the production house became famous for producing TV soap stars Kylie Minogue and Dannii Minogue, as well as elevating its onetime tea boy Rick Astley to the status of interim

(Continued on page 103)

RECORD COMPANIES. Motown Records in New York has appointed Steve Corbin executive VP/GM, Edward "Eddie F." Ferrell executive VP of A&R, Kelly Haley senior VP of publicity and media relations, and Greg Simms senior VP of marketing. They were, respectively, VP of sales for P&J, VP of A&R at LaFace Records, VP of publicity for Uptown Records, and senior VP of marketing for Uptown.

Steve Barnett is appointed senior VP of international for Epic Records Group in New York. He was president of Hard to Handle Management.

Nina Skydell is named senior director of black music promotion for Universal Records in New York. He was national director of promotion at Interscope Records.

Todd Landor is appointed GM of Vox Music Group in Englewood Cliffs, N.J. He was VP of M&M Music.

Susie Steiner is named director of tour marketing for Virgin Records in New York. She was national promotion and artist relations director for the label.

Island Records in New York promotes Tina Dunn to national director of video promotion and name manager of Fred Kreinik associate director of marketing. They were, respectively, associate director and manager of alternative music marketing at Relativity Records.

Warner Bros. Records in Burbank, Calif., promotes Ken Phillips to West Coast publicity manager. He was publicity assistant.

Richard Sweret is named senior VP of international A&R for BMG Entertainment International in New York. He was VP of A&R for Arista Records.

Joe Pfeifer is named director of marketing for EMI Records in New York. He was associate director of new-release coordination at Sony Music Distribution.

Craig Mende is named attorney for Arista Records in New York. He was attorney at Weiss, David, Fross, Zelnick & Lehrman.

Robyn Scheller is promoted to product manager at Kid Rhino in Los Angeles. She was marketing supervisor.

4AD in Los Angeles promotes Richard Holtzman to label manager/head of promotion and Matthew Hunter to manager of college and retail promotions. They were, respectively, director of radio promotions and college radio assistant.

Marshall Lamm is appointed national publicity manager for Astor Place Recordings in New York. He was national publicity manager at GRP Records.

PUBLISHING. Joey Gnerick is promoted to president of Hit & Run Music U.S. in New York. He was VP of creative services.

RELATED PROJECTS. Jeffrey Gaspin is named senior VP of programming and production for VH1 in New York. He was an independent producer.

Steve Tello is appointed president of Speer Communications in Nashville. He was president of one of the company's subsidiaries, Professional Video Services.
PRO-PAIN ON
NEW ALBUM "CONTENTS UNDER PRESSURE"
GERMAN CHARTE ENTRY ONE WEEK AFTER RELEASE TOP 50 IN THE THIRD WEEK.

Cul/D)Sj(h]

GOSPEL
Issue Date: Aug. 3
Ad Close: July 9
The "word" according to Billboard runs in our Aug. 3rd issue spotlighting Gospel music. This annual section provides a comprehensive overview by Gospel editor Lisa Collins on the state of the market, the year's news and emerging trends.
Other features explore the market's efforts at cracking mainstream gospel shows in churches, and a Jan.-July chart recap of top albums, artists, labels and distributing labels.

Contact:
Lee Ann Photoglo
615-321-4294

ASIA PACIFIC III
Issue Date: Aug. 10
Ad Close: July 16
With the success of the recent MIDEM Asia meeting in Hong Kong still resonating throughout the industry, the heat continues to rise from this marketplace. Billboard's third quarterly "magazine within a magazine" reports on the area's most recent events, trends and Asia/Pacific acts breaking in both the homeland and abroad. Coverage will also explore the success Western acts are experiencing in Asia Pacific. Join Billboard in its commitment to this ever-evolving region.

Contact:
Amanda Guest
613-9824-8260
Gene Smith
212-536-5001

REGIONAL MEXICAN
Issue Date: Aug. 17
Ad Close: July 23
Billboard's August 17th issue debuts comprehensive coverage of the Regional Mexican Music market. This issue explores the wide varieties of this exciting genre, including Tejano, Latin American. Bureau Chief John Lannert provides an encompassing overview of the market's strength as documented by current radio play and sales activity. The spotlight also features profiles on the labels working the music, the rising stars, and a complete year-to-date recap of the Regional Mexican charts.

Contact:
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ENHANCED CD
Issue Date: Aug. 17
Ad Close: July 23
While the enhanced CD market is in transformation, its full potential still remains to be seen. Billboard's August 17th issue examines the general state of the market from both a technical and creative point of view. Our comprehensive review explores the labels specializing in the format and will include a current directory of the major players. Editorial coverage will also contain a retail-based story exploring retailers' reactions to the format.

Contact:
Deborah Robinson
212-536-5016

Reach Billboard's 200,000
HOLIDAY PRODUCT SHOWCASE

Issue Date: Aug. 24
Ad Close: July 30
Billboard's August 24th issue is the ultimate source on how to stock those shelves this holiday season. This jam-packed annual review of fourth quarter products includes information on music, video and multimedia releases, holiday-themed products, accessories, and charts of last season's best selling CDs and videos. Editorial will also feature a product forecast on the children's entertainment market and an overview of the reissues market.

Contact:
Jodie Francisco
213-525-2304

JAPAN

Issue Date: Aug. 31
Ad Close: Aug. 6
Japan's market in motion will be spotlighted in Billboard's August 31 issue. Our special examines recent trends in Japan including the increasing number of million-selling albums, corporate reorganization and the ongoing rise of "major" independent labels. Other features will explore the most prominent radio outlets in Japan, the ten most notable albums by Japanese artists and the making of a "star" in this market.

Contact:
Aki Kaneko
213-650-3171
Tokuro Akiiyama
81-44-433-4067

INTERNATIONAL TALENT AND TOURING DIRECTORY

Publication Date: October 9
Ad Close: August 2
The ITTD is a complete and comprehensive reference source for the talent and touring industry with 16,000 listings including artists & managers, hotels, agents, sound & lighting services, clubs & venues, charter transportation and more. It contains all that is needed to book talent, promote tours, and take care of business, all in one single, easy-to-use reference source. An ad in the ITTD means access to the talent and touring personnel who need your services.

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213-525-2299
New York: Kara DiGuardi
212-536-5008

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LIDIA BONGUARDO
Robyn Hitchcock Takes A Solo Turn

‘Moss Elixir’ Marks WB Debut Without Egyptians

BY CRAIG ROSEN

LOS ANGELES—After having his back catalog with the Soft Boys and the Egyptians reissued by Ryko and Rhino, respectively, veteran British eccentric Robyn Hitchcock has emerged with his first studio album in four years under a new deal with Warner Bros. Records.

Hitchcock’s Warner debut, “Moss Elixir,” will be released on Sept. 18. But even before the official release, Warner Bros. will whet the appetites of his huge following with the July 23 release of the limited-edition, vinyl-only “Mossy Liquor: Outtakes And Prototypes.” That album, which will be released in a limited run of 2,500 copies, will feature alternate versions of six of the tracks on “Moss Elixir,” as well as six songs not available elsewhere.

“Moss Elixir” also marks Hitchcock’s first new album since disbanding his longtime band, the Egyptians.

Hitchcock says, “It’s really sad for bunches of men over 40 to go around together. Either you do it because you’re making millions of dollars or because you are some punk band which has been offered some gigs in Spain. Otherwise, after a certain age, you just don’t want to go around with your legs tied together anymore.”

So in 1994, Hitchcock began recording “Moss Elixir” as a solo project. “I felt that I wanted to make a record that didn’t need a band,” he says. “I wanted to put only what was needed on the record. When you have a band, you have to find work for them. If you have a drummer, you can’t say, ‘I only want drums on three songs out of 12.’”

Free from the constraints of a band and a recording contract, Hitchcock, who was between contracts when he began working on the album, enjoyed a new-found sense of freedom. “I had no deal and no band, and I could do what I wanted as long as I didn’t spend too much money.”

The low-budget approach suited Hitchcock well. “I never believed that throwing money at recordings has paid off for me,” he says. “My success with records has always been in inverse proportion to the amount of money that is spent on it.”

The strategy of inviting a variety of players—including violinist Desi Bonet and saxophonist Nashuks Bonga—to play on individual songs (published by August 23 Music) worked well.

“I’m an immediate artist,” he says. “I don’t produce enthranced music. I’m more like Bryan Ferry, who just wants to open to really like. Some people work by building songs up out of layers and layers. I tried a bit of layering with the Egyptians, but my stuff is intimate. It works best when it’s just a voice and a couple of guitars.”

Other supporting players appearing on the album are one-time Captain Beefheart guitarist Morris Tepper, whose playing Hitchcock describes as “brazen.”

Discover Gets Credit For Helping NARAS; Madacy Prices Heat Up For Summer Set

Low & Sweet Orchestra Mixes

Myriad Ingredients On Interscope

BY CHRIS MORRIS

LOS ANGELES—Interscope Records believes that the Low & Sweet Orchestra—whose debut album, “Goodbye To All That,” is due Aug. 31—has concocted a recipe for triple-A success that can translate into other formats.

Interscope head of marketing and sales Steve Berman says, “The goal is to lead with triple-A and then see where it develops from there.”

The disparate musical ingredients in the L.A.-based band include two seasoned punk-rocker veterans, a former member of Celt-punk unit the Pogues, and a pair of rising young film stars who happen to be gifted string players. These oddly matched players produce a sound that is both acoustic-based yet abrasive and lyrically hard-nosed.

Singer/guitarist Mike Martt, a vet of such brazen L.A. punk combos as Fett & the Horseheads and Thelonious Monster, says the lineup came together two years ago. At that point, former Thelonious Monster and Circle Jerks member Zander Schloss assembled an electric band called Sweet & Low.

Martt recalls, “(Schloss) had Rob Rosa from Menudo singing for him, and he did one show, and it was horrible, so he fired the guy, and he still had a Sweet & Low sound coming up at the Alligator Lounge. So we put this together real quick as the Sweet & Low Orchestra, and it just took off.

(Continued on next page)
Lina Santiago Reaches Out To Teens, Adults With Universal Debut

LINA SANTIAGO

BY LARRY FLICK

NEW YORK—With the top 40 club smash "Feels So Good (Show Me Your Love)" and her recent high school graduation under her belt, Universal Rec.

of Long Island has launched a major push to promote her self-titled debut album.

Due in stores Aug. 27, the set aims to appeal to the El Monte, Calif., native's potential to reach a broad audience by combining peppy dance anthems à la Lily Allen with good-time hooky ballads and traditional Latin tines. "It shows all of the different sides of me," the 17-year-old singer says. "It was important for me to show how much of what I am capable of doing as a singer as possible on this album. Besides, it probably gave me a lot of fun to listen to just one type of song after a while."

Yet though Santiago tackles her music career on her own charm and a voice full of intriguing promise, this project's greatest asset may be her natural ability to connect with teenagers.

"We see this as a really youthful album about the things that interest teens," says Universal president Daniel Glass. "Certainly, there are other Latin artists who have done a similar thing, but most of them are not delivered by an artist who is truly living in the moment they are singing about. The fact that she is a young artist with tremendous credibility to these songs in the youth market.

But kids are not the only targeted audience for this project. To that end, the album is peppered with several stately Spanish-language tunes that are ready for Top 40 and into retore but not tunes. Those songs, which reflect Santia-

The next chapter in Santiago's career begins at the end of July when Univer-

SANTIAGO

The group was ultimately renamed the Low & Sweet Orchestra after rumblings of displeasure from unappreciative suburbanite neighbors.

The partnership of Martt and Schloss was a natural, since both had pursued music in a quadrant of the music scene bereft of city life, with Moog synthesizers and assorted witchy instruments. "I thought we replaced each other a couple of times," Martt says with a laugh. "It was so confusing that I don't remember. I was swimming around like a gimbalasted oil lamp back then anyway."

Schloss, who has worked frequently

 describes as "tasty. You can almost eat what he plays."

However, Hitchcock didn't abandon the band format entirely. He just

enjoyed it a bit too much, as he calls it, in his role as British act Homer Backed Hitchcock on a few tracks."

"I borrowed that when I needed a rock band," he says. "Every so often they will open for me, or I will go and jam with them for an encore. We [re-created] the band. We did a lot of recording for a while in the old studio."

"With sustained periods of recording, you tend to have to go over things a lot of times, and the people in the studio get tired of doing it," he says. "I suppose I like Dylan or John Cale, if I don't get it in two takes, that's all.""

"Moss Elixir" and "Mossy Liquor" won't be the only Hitchcock albums released in the coming months. The band's upcoming A&M, & has a greatest-hits album set for a Sept. 10 release, as part of its "Backlist Series" of releases and compiles from other bands of the same era. Hitchcock says. "It's like having a hit country band, and, of course, the band has beaten them to it."

The album, "The Hits Of Elvis Costel-

lo and Lou Reed and other similar characters, and I think it fits very much to have me on this sort of a band.

Bassist Tom Barta and drummer

and Nancy); both musicians later

acted in Cox's punk spaghetti Western "Straight To Hell."

Schloss and Fearnley collaborated in the nutty New York lounge unit Too Free Stoges, which was fronted by actor Dick Rude, another veteran of the Velvet Underground. The band's rhythm section, the Helmut Munro "(Young Guns," "Copcat," "How To Make An American Quilt") and his brother Kieran ("Gettin' High, "Dead Man's Walk") were recruited to play cello and vi-

ly, respectively. Both men were clasi-

cally schooled: Dermot had taken a master class with cellist Mislaw Ros-

I've got to outdo him.""

Bassist Tom Barta and drummer

Will Hughes, who had played together

as students at the University of Redlands (Calif.), rounded out the group.

Martt says of the sextet's unique makeup, "It's funny, because I write sort of traditional, American-type folk music, almost. A lot of it just written on my guitar. Then you bring in these other elements: Dermot and Kieran have a classical background, and I think they would be a strong style. Then Zander is just all over—he knows how to do everything."

The orchestra's original material, written mostly by Martt (adminis-

stered by Bug Music/Funeral Publishing

(BM) and Schluss (Sho Me Mo

Blue), was directed by Nick Revis-

ing by Neil Young's longtime produc-

er David Briggs. The album proved to be Briggs' last; he died in March.

Gavin Mackilop ended up producing three of the album's 12 tracks and providing overdubs for a fourth. "David was sick during the recording of the album, and he didn't tell anybody, details—no one—I think the record will be better. He was a real eccentric, con-

in the entire band."

Interscope will lead with "Some-
times The Truth Is All You Get," an accro-dion-driven number with street-

wise, laid-back directness. Of the album's overall marketing strategy, Berman says, "We have something that we feel is a great band with great players that has delivered a really unique album. We've worked on a little bit of the traditional marketing [angles], like push for heavy in-store play, have the band tour."

"But secondary to that, we feel that because it's unique, we want to take a real aggressive position on trying to push it through some of the other well. We're going to go for what we call lifestyle accounts to be involved with this record."

These accounts could include restaurants, bars, cigar lounges, and other establishments with a cutting-edge, alternative atmosphere.

Interscope has produced a seven-minute electronic press kit, featuring performance footage and interviews with the band members and Briggs. It will be utilized in the label's publicity mailings and serviced to record retail as part of an in-store play campaign.

Plans call for a video for "Some-
times The Truth Is All You Get."

Berman notes that Interscope has a great success program for the video for "Primus" Wynnna's Big Brown Bear in the movie theaters last year. He adds, "We're trying to look down showing the [Low & Sweet] video in front of the right movie."

The Excel, which is managed by Andy Gould of Concrete Management and booked by the William Morris Agency, is pondering openings slots at a couple of summer music festivals. Martt believes that Low & Sweet's unique sound has wide appeal and points to a couple of shows in late 1995 as evidence.

"The night before New Year's Eve, we played with the Neville Brothers at the [San Francisco] Fillmore and went over great. The next night, we played with the Meat Puppets and Cracker, and we went over just as good. And we've formed a certain sort of sound, but they didn't throw shit, neither crowd. Some people are gonna like it—not all young people, but maybe and then some older people may like it."
**POLYGRAM'S FUEMANA UNEARTHS POLYNESIA**

(Continued from page 1)

breakthrough with his debut single, "How Bizarre," recorded under the name OMC.

"How Bizarre," released on the Huli! imprint through PolyGram, has sold 125,000 copies in Australia, says the label. PolyGram expects to add that total with the July 1 release of the single in the U.K. OMC also call for Canadian and U.S. releases this summer, although dates were still being determined at press time.

An OMC album, "Angel In Disguise," is being recorded and is due in New Zealand and Australia in August, with international releases thereafter. Last year, Fuemana says, he learned the music business; this year, his focus is on completing his album.

While the sound of urban Polynesian music has long been part of the subculture of New Zealand's music (Maori/Polynesian reggae), adds a mainstay of Kwe culture during the "90s), there have been only fleeting glimpses of Polynesian artists cracking the charts.

Singles by D-Faction and Stations Underground have rocketed up the charts but have seldom led to careers with longevity.

Yet there are signs of change. The politicized voices of Moana and the Moahunters and the Upper Hutt Posse (both on the Southside label) have made an impression on New Zealanders. Such acts as Sataue (on Deegrooves) and BMG's Teremoana Rapi (top Voted female artist at the New Zealand Music Awards) and Southside of Bombay (a reference to the Bombay Hills south of Auckland) have ensured that Maori and Polynesian music is a constant in the cultural landscape, if not on the country's radio stations.

With a population of 1.2 million, Auckland is the largest Polynesian city in the world, drawing on immigrants from various parts of the Pacific Islands, most of whom come to Auckland to work. This enormous working-class population has been ousted from the inner city over the past two decades, as property prices escalated beyond their means, and now there are large Polynesian communities in South Auckland suburbs of Otara. Hardest hit by unemployment in the '80s, Maori and Polynesian communities have also been among the last to benefit from what economic recovery New Zealand is currently enjoying.

From these communities, a vital and vigorous musical culture is emerging, and the music is widely acknowledged to be unique and accessible, although it is rarely played on radio outside of community networks. Yet "How Bizarre" crossed all demographics and went straight to stereo and stations across the region and into the world, with new Polynesian releases.

Roger Clamps, PD at More FM, an Auckland station that appears to be a predominantly white, upper-income demographic and added the song to its playlist, says that "How Bizarre" is the kind of "a song which was a little bit gimmicky and instantly hooky which had instant sing-along appeal. It went right across all the music demographics and socio-economic groups."

The single, with Fuemana's distinctive, detached vocals over an addictive, whistling street beat, was a late-summer hit here in the early months of the year and reached No.1 in Australia for five weeks in April and May. Huhl managing director Simon Grigg believes the song to be the first Australian top 10 by a resident New Zealand artist since Ray Columbus & the Invaders' "She's A Mod" in the mid-'60s. Retail has felt the pressure and is getting ready for a similar response to OMC's just-out follow-up single.

Roger Marbeck, manager of the three influential Marbeck's Record Shops in Auckland, says he has seldom seen such an "avalanche response at the retail level for a debut single." It was "straight out of the gate immediately, and although we had good vibes for it and expected a strong early response, we were back into recorders much sooner than anticipated," he says. Marbeck also reports that the second single, "Right On", which was released May 17 and debuted at No.11, has not been quite as quick, but it's building steadily." For good reason. From June 17, "Right On" was No. 12 on the national charts.

The ridiculously catchy "How Bizarre"—which producer/co-writer Alan Jansson acknowledges was written with the sound of Mink DeVille's "Spanish Stool Pigeon" in mind—was honored for single of the year, most promising male vocalist, and most promising group at the 1995 New Zealand Music Awards, held April 13 at the Autes Centre in Auckland.

The awards came as a surprise to some, especially OMC fans who think OMC is an overseas act, largely because Fuemana has kept such a low public profile since the single broke. That is, in part, deliberate. "It added an air of mystery and let the record travel on its own momentum," says Grigg.

The low profile is also a reflection of Fuemana's reluctance to be drawn into whatever star system this small country has.

Fuemana is disarmingly candid about an early life of gangs, drugs, and running off to Australia at age 17 and the anger he has brought into the first incarnation of OMC (then known as the Otara Millionaires Club, an ironic reference to the working-class South Auckland suburb). OMC, a group effort, is now his own project.

He is equally frank about how he has turned his life around. "I looked through my books of two years ago, and it was all anger and how everyone was to blame for our setbacks and why our family was so poor and living in Otara," he says. "But you can't go on blaming, and I thought I could change ... so I left the family. They were hurt, but I had to go. So I moved into the city and had no money, but Alan [Jansson], whom I'd met on the Proudtour, said I had qualities—and no one had said that before." The Proudtour comprised 40 musicians from South Auckland who went on the road promoting the multi-artist "Proud" album, released two years ago.

These days, Fuemana has a good lawyer and accountant, takes advice from people who are "going somewhere and doing something," speaks of an orderly lifestyle, and is focused on the album he is recording with Jansson.

He no longer drinks and, at 27, admits that most of his life has been pretty shapeless. He talks of speaking only Niuean as a child, of an itinerant family lifestyle, and of ending up in Otara with his parents at age 11.

"That's where the music came from—had playing at the pub, where he'd get up and sing any song with a one-string guitar. People would go crazy—but he'd also be the last to leave."

It was his older brother Phil—who, with sister Christine, forms the separate band Fuemana (on Deegrooves)—who got the music thing organized, he acknowledges. But for Fuemana, it was a long journey.

"The music I'm making now is more fun-oriented. I've got my problems, but I'm dealing with them—and there were good times. It was Alan who said I had great stories, but I'd never trusted anyone enough to tell the good times. And that's the thing about How Bizarre": The feedback isn't negative."

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<td>Great Western Forum</td>
<td>June 19-21</td>
<td>Great Western Forum, Inglewood, Calif</td>
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<td>June 2C</td>
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<td>Fox Theatre</td>
<td>June 14</td>
<td>Fox Theatre, Denver</td>
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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 on the Billboard 200 chart, when an album remains on the list. The chart’s aggregate sales are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. ** Asterisk indicates vinyl L.P.’s available. **Available with the greatest sales gains. ©1999, Billboard/E.P. Communications.
LOS ANGELES—Atlantic Records hopes to revive the creative style and musical elegance that popularized the Supremes when it launches “So Many Ways” by the Braxtons in the U.S. on Aug. 13. Towanda, Trina, and Tamar Braxton, two dance siblings of LaFace’s Toni Braxton, and in some ways being related to the successful soloist has been an advantage for the trio.

“We had the chance to perform with her on tour and make television appearances, so we know what to expect and what not to expect,” says Towanda.

Despite the temptation to fashion a marketing campaign that exploits the group’s platinum-selling sister, Atlantic has opted to minimize the relationship.

“Certainly Toni’s enormous success has made the Braxton name immediately recognizable, but we don’t plan to tap into that,” says Atlantic senior VP/GM Ron Shapiro. “The most obvious reason why is that they have made an album that will stand on its own merits.”

Reid says that because the trio’s set has a much younger sound than their sister’s music, it doesn’t compete and leaves them with room to grow creatively.

“Finding the right songs was the most challenging aspect of this project,” he says. “We wanted to find songs where they could all shine; songs that make them sound good as a group and individually.”

Reid began working with the Braxtons when he and the group were at LaFace. When Atlantic hired him, Reid convinced LaFace executives to allow the group to move with him, since LaFace’s focus at the time was on Toni.

The Braxtons—being signed with LaFace, the Braxtons—which then included sisters Toni and Traci—were signed to Arista, which released “Good Life” in 1999. The single peaked at No. 70 on the Hot R&B Singles chart. No album was released by the group on Arista or LaFace.

The self-titled first single from "So Many Ways" showcases the act’s classic R&B vocal skills while retaining an overall contemporary sound that should appeal to a broad consumer cross-section.

“From the moment this project was delivered, all of the departments at Atlantic became committed to breaking the Braxtons,” says Shapiro.

(Continued on next page)

IAMAAM Making It Happen. Island recording act the Isley Brothers receive a warm welcome at the White House by President Bill Clinton. The prolific group was invited to the Oval Office as a result of efforts by International Assn. of African-American Music co-founders Dyna Williams and Sheila Eldridge to gain a congressional proclamation that officially designates June as Black Music Month. The visit was made June 14 during IAMAAM’s annual conference, which was held at the J.W. Marriott in Washington, D.C. Pictured, from left, are Island black music senior VP Hiriam Hics, Ernie Isley, Clinton, Ronald Isley, and Angela Winbush, who produced "Mission To Please," the Isley Brothers’ current album.

Blues Sets Are Musical History In A Box; NPR, Reeves Let The Good Times Roll

**Blues News: On Sept. 10, Mercury will release “The Mercury Blues N’ Rhythm Story 1940-1965,” a two-CD boxed set that features regional work by such artists as Dinah Washington, Sixpence Wallace, T-Bone Walker, Big Bill Broonzy, Memphis Slim, Robert Lockwood, Jimmy Witherspoon, Roy "Professor Longhair" Byrd, Lightnin’ Hopkins, and Johnny Otis.**

Discs one and two cover music from the Midwest, disc three and four feature music from the South, disc five and six explores the West Coast, and disc seven and eight cover blues originating out of the East.

The package contains a total of 221 tracks, the majority of which were never released on vinyl, let alone CD.


According to the label, "Blues Classics" traces the recorded history and evolution of blues from its initial conception to the early ’60s.

The package spans music as far back as 1877’s "Billy Lyons And Stack O’lee" by Furry Lewis all the way to the 1969 classic "The Thrill Is Gone," by the immortal B.B. King. Other acts include Tampa Red & Georgia Tom, Jim Jackson, Kokomo Arnold, Lonnie Johnson, Big Joe Turner, Louis Jordan, Muddy Waters, Albert Collins, and Howlin’ Wolf.

Columbia Legacy has released "The Real Kansas City," a 25-track collection of music from the ’20s, ’30s, and ’40s. The set serves up sumptuous music from such artists as Billie Holiday, Count Basie, Don Albert & His Orchestra, Benjie Mole’ Kansas City Orchestra, Mary Lou Williams, and Walter Page’s Blue Devils.

Shunehichie has released "Before The Blues," an interesting exploration of music that influenced the blues and other modern music forms.

A three-volume collection, "Before The Blues" follows the evolution of the blues, beginning with its more rudimentary music forms, many of which stem from folk spirituals and slave plantation work songs, field calls, and protest chants.

Among the artists featured are Charlie Patton, Edd Robertson, Blind Lemon Jefferson, Mississippi John Hurt, Memphis Jug Band, Cow Cow Davenport, Robert Washington, B.B. King, & Big Bill Broonzy.

For those interested in black music history, this is an excellent package to peruse; it contains extensive liner notes and to-die-for vintage photos that will put your mind in a bag.

**Talk about old school—this set is it.**

**Makin’ Moves: Diana Ross has entered a deal with Boston-based MarkeVision Direct to promote proprietary items that the Motown diva owns or has the rights to. The first two items are her audiobook "Secrets Of A Sparrow" and her oversized tour book, filled with color photos of the artist.**

Rapper Knowledge, aka Doodlebug from hip-hop act Digable Planets, has entered a joint venture with Nigerian rapper Ugo to form U.K. Entertainment & Recordings Ltd., an independent recording outfit that will release diverse titles that span rap, R&B, and rock.

Product is distributed in the U.S. by IND1 and internationally through Jet Star Phonographics. The first release from the company was the maxi-single "Blowin’ Spots/ Straight From The Heart," which features Knowledge and Ugo.

Look for Knowledge’s debut solo album, as well as "The Earthquakin’ Africa," Ugo’s international debut, in August.

Miami-based label Pandie has joined forces with seven-year rap producer Calvin Mills II to form Convertible Records. The R&B deal gives Pandie an outlet for releases from a broad musical range. Look for Convertible to release four or five albums by the end of 1996. In production are releases from rap acts Big Boy, the Puppets, and Gangster Pimp A.C.; R&B act Q & T Love; and Miami club act 60 Boys.

**Music Talk: On Thursday (4), National Public Radio will begin airing "Let The Good Times Roll—The Real Story Of Rhythm & Blues," a 26-part, hour-long, weekly program will be hosted by veteran R&B artist Martha Reeves and will explore the origins and evolution of R&B. "Let The Good Times Roll—The Real Story Of Rhythm & Blues" will provide first-person accounts of the genesis and progression of R&B from 50 soul artists... London-based Omnimedia has..."
Braxtons (Continued from preceding page)

“They will all be involved in the marketing of their album, from beginning to end.”

“So Many Ways” was serviced to R&B, adult R&B, mix shows, and crossover stations. On June 12, the label plans to ship the single to top 40 radio in July.

In an effort to gain press, retail, and radio attention, Atlantic has been conducting album-listening receptions since April at industry conferences hosted by such trade papers as Black Radio Exclusive and Impact. The label also plans to send the trio into the top 15 markets, in which they will perform showcases for retail and WE branches.

“I had a vision of young sophistication with sex appeal”

Executives will forge a uniform national radio promotion campaign to foster creativity and freedom among stations. “We’re going to allow stations to take the lead, then offer whatever support they might need in terms of (promotional) giveaways and other marketing tools,” says Atlantic promotion VP Paris Keyes.

The label is taking a similarly flexible position regarding retail marketing.

The single’s video was serviced to BET, VH1, the Box, MTV, and local clip shows on June 25.

At press time, international marketing plans had not been finalized, although Atlantic affiliates in the U.K. and France were expected to release the album on or near Aug. 19.

Although touring is a key component of marketing the Braxtons, who currently have no manager or booking agent, a tour has yet to be planned.
come out with “Sade Inteactive,” a CD-ROM that’s described by the company as “an electronic hybrid of Sade’s greatest hits, her best videos, the fum’s biographical information, and much more.”

MUSIC MEETS: The third annual National Club Owners, Promoters & Entertainment Conference will take place Aug. 22-26 at the downtown Railway Hotel in Atlanta. Attendees will confront the ongoing problem of booking acts amid high security and insurance costs. For more information, contact the COPE offices in Atlanta... The second annual Vibe Music Seminar will be hold Aug. 28-31 at the Waldorf Astoria Hotel in New York.

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Hoopz 4U: Rip-It Records act 4U performs the national anthem at the Orlando (Fla.) Arena before an Orlando Magic basketball game. “Home,” the current single by 4U, is from “Just For You,” the act’s debut set, which is due Aug. 20. Pictured, from left, are 4U’s Robert, Sylvia, Eugene, and Tony Owens.
N.W.A
GREATEST HITS

Includes Previously Unreleased Material
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**Greatest Gainers/Sales & Airplay**

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**New & Upcoming**

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**DREAMTIME**

When we first saw Zee tearing through the blues/pop standard “I Want Nothing” with British local hero Jools Holland last year that she was a star waiting to be discovered. The hair on the back of our neck stood on end as she stood center stage (her bed was given cover in a royal blue ball gown and topped by a kitchey bunfioed hairdo) and poured her heart, soul, and guts into the song. What gratifying it was to hear the cheer of a crowd that could be heard sneering as she first stepped before the mike. The lovely British lass makes good on the promise of that evening with “Dreamtime,” her debut single for More Proteins/EasyEast West UK.

Although the single confines of producer Mike Oglin’s trance/’N’G groove restricts some of Zee’s raw edge, when she delivers an gigantic, wonderfully shaggy performance. The smoky low end of her vocal range will, no doubt, trigger comparisons to Alison Moyet/Eliza Doolittle approach, yet “Chase” by Giora Moroder.

“Dreamtime” benefits from state-of-the-art recording by John Graham, who is better known by DJs as Quiver, and Pete “Shaker” Bones. Every word-mouth of the single’s limited white-label pressing makes it a solid bet for mega-success abroad. We are optimistic that its late-summer release on Killing/Perfecto here will mean it gets the airplay it deserves. Can’t wait to hear the album that is planned for release later this year. Our fingers are crossed that “I Want Nothing” will turn up on it.

**BOOGIE WONDERLAND:** If you have yet to experience the Junkie players, D’Ambrosio, arguably clubland’s original mad Englishman, then you must sprint to your local shop for a copy of “Lessons,” a four-track EP be recorded with Phil Asher under the name the Rising Sunz. Available on New York’s Heavenly Street Records, this EP is truly unlike anything circulating right now, with its

deft use of jazz, deep-house, retro-funk, salsa, and ambient pop elements. Despite their unique nature, cuts such as “Sunrise” are quite accessible to mainstream club formats. The instrumentation is live and provides the feel of a gig while giving DJs the tight breaks they need for turntable mixing. After offering countless gems to the U.K. underground over the last several years, Beeble has finally made his state-side debut. It’s a fine one that we hope will lead to a much-deserved following here.

Big Beat Records aims to strengthen its dance music presence by picking up Full Intention’s glorious “America (I Love America)” for U.S. release. The track was a recent worldwide smash on the U.K.’s Stress Records and will get the double-pack treatment with new mixes by the UBQ Project, Joey “the Don” Donatello, Jason Nevis, Digital Danger, Johnny “De” D’Maio, Nicky P., and Rudy “Rude Dog.” All of that tweaking should keep the record fresh with DJs who have been playing it on import, though we think the plain original version will carry the record at crossover radio. Keep an eye on this one.

The right amount of promotional energy for a track could be a major pop smash. The Warner Bros. dance department is cooking lovely these days. It is serving no less than three cute new jams to keep punters grinning. First, Bobby D’Ambrosio has transformed Tevin Campbell’s down-tempo “Back To The World” into a sleek house anthem that better showcases the song’s sing-along hook. The edit is so hot that it could inject fresh air into the single’s life at radio.

Frankie Knuckles accomplishes a similar feat with Quincy Jones’ rendition of the disco classic “Stomp.” Laced with jock-grabbin’ raps and the
cious, unmistakable wall of guest singer Chaka Khan, this track was begging for a groove appropriate to club floors and top 40 radio in a bass-less Knuckles’ more edgy remixes in recent months, given its forceful backbeat and muscular bassline. Be prepared to gap with some vintage epic 10-minute Frankiefed mix.

Also on the Warner agenda is “Keep On Rising” by David McMurr, which has a slickly jazz-house flavor courtesy of the always-appealing Teri Bristol. Fuelled by a fluid sax line, this is strictly for the sophisticated listener or the listener who needs a little more than your color-by-numbers handbag anthum.

**ALL ABOUT ALEXIA:** When dance ingenue Alexia giggles and says, “I want to be a star because everyone loves you and you can get away with it,” this first single, “No Matter What I Do (It’s All About You),” proves that she will not stop until she surpasses the fast-food empires in revving up the dancefloor.

Born in Rhode Island, Alexia made her stage debut as a rapper and dancer at the age of 14. “After all, the first words out of my mouth were the lyrics to ‘Louie Louie,’” she says, playfully warbling a portion of the Kingsmen’s pop evergreen. “It was a childhood dream come true when I walked into a recording studio for the first time.” When she is not in the mix for the first time, it was to cut demos with local pals David Prout and Daryl Lopes, who had formed the promising Thick House Productions and were in search of a vocalist and songwriting collaborator. “We had instant chemistry,” Alexia says, noting that their initial contact seemed to be the activation of their own independent XIA Records. The aid of financial investors and a personal loan allowed the team to press a limited quantity of “No Matter What I Do (It’s All For You)” and begin a grass-roots push for the infectious ditty at crossover radio.

Their exhaustive efforts quickly transformed the track into a local favorite, spreading out and drawing attention in Boston and several other major markets. “It was actually a little frustrating because we were getting airplay but were not able to get the record in enough stores,” she says. Getting picked up on the nationwide Street Information Network’s monthly promo CD capitalizing attention of Strictly Rhythm Records. With the support of the world-renowned label, Alexia is optimistic about the future. “It’s a happy marriage of music and business,” she says.

Between promotional appearances and club gigs, Alexia has handed David Prout and Jones on material for her first album, which is due before the close of 1996. “It’s nine killer举报/反馈
### Hot Dance Music

#### Club Play

<table>
<thead>
<tr>
<th>Week No.</th>
<th>US Airplay</th>
<th>Artist</th>
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<td><strong>Billboard</strong></td>
<td>You're Makin' Me Wonder If I Flow</td>
<td>(UK) WATZ-1450</td>
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<tr>
<td>1</td>
<td>2</td>
<td><strong>Joni Mikel</strong></td>
<td>I Want To Know</td>
<td>(UK) WATZ-1450</td>
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<tr>
<td>1</td>
<td>3</td>
<td><strong>Trinity</strong></td>
<td>You Make Me Feel Like Dancing</td>
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<tr>
<td>1</td>
<td>4</td>
<td><strong>Hollywood</strong></td>
<td>You Know I'm In Love</td>
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<tr>
<td>2</td>
<td>1</td>
<td><strong>Paula Abdul</strong></td>
<td>Just a Girl</td>
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<tr>
<td>2</td>
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<td><strong>Jill Scott</strong></td>
<td>Why Does It Have To Be True</td>
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#### Maxi-Singles Sales

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<td><strong>Christine Aguilera</strong></td>
<td>(UK) WATZ-1450</td>
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<tr>
<td><em>More One Time</em></td>
<td><strong>Fergie</strong></td>
<td>(UK) WATZ-1450</td>
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<tr>
<td>*Rain On *</td>
<td><strong>K-Ci &amp; JoJo</strong></td>
<td>(UK) WATZ-1450</td>
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<tr>
<td><em>Hey Mom</em></td>
<td><strong>Jennifer Lopez</strong></td>
<td>(UK) WATZ-1450</td>
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<tr>
<td><em>Come Undone</em></td>
<td><strong>B.B. King</strong></td>
<td>(UK) WATZ-1450</td>
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<tr>
<td><em>She's So Heavy</em></td>
<td><strong>Lenny Kravitz</strong></td>
<td>(UK) WATZ-1450</td>
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<tr>
<td><em>One of Us</em></td>
<td><strong>Stevie Wonder</strong></td>
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### Billboard

**HOT DANCE MUSIC**

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<td><strong>Debbie Gibson</strong></td>
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<td><em>New</em></td>
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  De'Lacey  Love to Infinity (1st U.S. performance)
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Maureen Ryan, Special Events Manager
(212) 536-5002 PH - (212) 536-5055 FAX

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Summer Fun: Festivals, Olympic Activities, Picnic, Golf Tournament

R E A L L Y BIG SHOWS: ROCK THE SMOKIES has added John Boy and Billy as MCs and Marty Stuart to the talent lineup for the mammoth event Saturday (6) near Summer, Tenn. Promoters say they have mailed out more than 275,000 tickets in response to store and magazine coupons. Other acts scheduled to perform are Travis Tritt, Hank Williams Jr., the Marshall Tucker Band, Darryl Worley, John Anderson, Van Zant, and producers of the Fruit of the Loom CountryFest, set for July 13 at the Atlanta Motor Speedway, anticipate a crowd of at least 250,000. Acts include Williams, Daniels, Lee Roy Parnell, Patty Loveless, Tracy Byrd, Kenny Chesney, Pam Tillis, Alan Jackson, and Alabama.

The 29th annual Jamboree in the Hills is set for July 18-19 in St. Clairsville, Ohio, about 15 miles west of Wheeling, WVa. The lineup includes George Jones, Merle Haggard, Jerry Lee Lewis, Williams, Tanya Tucker, the Oak Ridge Boys, David Lee Murphy, Bryan White, Ricochet, and Blackhawk. Suzy Bogguss will play for the first time at Camp Leuene, S.C., for the Fourth of July. Don Walser and the Derailers will play the Southern Crossroads festival during the Olympics at Atlanta’s Centennial Olympic Park. The fest runs July 18-Sept. 3 and is produced by the Atlanta Committee for the Olympic Games Cultural Olympiad and the Smithsonian Institution’s Festival of American Folklife.

CMC AND TNN are sending two shrink-wrapped buses to Atlanta to promote country music during the Olympics. One side of each bus will carry TNN’s logo and pictures of Clint Black, Mary Chapin Carpenter, Vince Gill, Alan Jackson, and Reba McEntire. The other side will be devoted to CMT’s logo and photos of Pam Tillis and Dwight Yoakam. The buses will be part of a fleet transporting Olympic attendees, they’re literally wrapped with vinyl graphics ... Doyle Lawson & Quicksilver’s annual bluegrass festival is July 11-14 at Denton Farm Park, Denton, N.C. Acts include the Seldom Scene, Tony Rice, Peter Rowan & Jerry Douglas, and many others. ... The 19th annual Uncle Dave Macon Days festival is July 12-14, just down the road in Murfreesboro, Tenn. National champions will be declared in old-time banjo, old-time fiddling, and old-time dancing. John Muilen will receive the Heritage Award from the fest’s producers and will serve as grand marshall of the fest’s motorcade parade.

O N T H E R O N E: Willie Nelson drowb about 1,000 fans to an autograph session at his store here last weekend. He said he’s working on an enhanced CD for a fall release and has just cut a song that was written for him by U2. Nelson and Billy Dean are among country stars who attended the grand opening of Planet Hollywood on lower Broadway June 22. Nelson’s fourth of July picnic is at Luckenbach, Texas, this year, ... Michael Montgomery will co-host (with golfer Phil Mickelson) the Celebrity Golf Tournament Nov. 10-11 at the Grayhawk Golf Club in Scottsdale, Ariz. The event benefits Helping Hands for the Homeless and Phoenix Children’s Hospital. The tournament “I did it,” he said, “will be limited to the first 22 amateur foursomes who register, and there’s still room. Each foursome will be paired with celebrities. Congratulations to Wynnonna on the delivery of daughter Pauline Grace June 21. ... Mercura Nashville will re-release a double CD (and double cassette package) on Hank Williams Aug. 20. ... the Legend Of Hank Williams” will be sold as an “audiobooks with music” and features 13 Williams songs, his spoken voice, and “Songs of Hank, The Biography” ... Henry Hurt has entered into a joint publishing agreement with BMG Music Publishing’s Nashville division. The new venture will be called Cabin 11 Music Group. Hurt continues as VP/GM of BMG Nashville. He founded the division eight years ago. The first signing is songwriter Johnny MacRae ... Dale Watson lost all his band equipment except one prized Fender guitar in a fire June 22 at the Rockin’ Horse in Scottsdale. He also lost all his T-shirts and CD merchandise. No one was injured.

F A V E O F T H E W E E K is “The Mauldin Years,” a new CD by Amy Allan. It’s everything that New York country music ought to be: sharp, funny, and smolder- ing with attitude. Anybody who can write an amusing country blues song about shopping at the Garden State Mall is OK by me. It’s not surprising that she’s Mose Allison’s daughter, for she shares with that great singer/musician/writer a laconic view of the world. It’s on Koch ... Runner-up is “The Songs Of Route 66: Music From The All-America Road” ... by James Gray, an eclectic range of performers that range from Arizona Dusty Chaps to Nashville’s Kevin Welch. It marks the highway’s 70th anniversary and is the debut release from Lazy S.O.B. Recordings in Austin, Texas.

Summer Fun: Festivals, Olympic Activities, Picnic, Golf Tournament

Summer Fun: Festivals, Olympic Activities, Picnic, Golf Tournament
ALL ORDER: Lyle Lovett appears on Billboards Top Country Albums for the fourth time in his career and for the first time in more than four years—No. 4 at No. “The Road To Ensenada.” Lovett enters with more than 4,000,000 units, his largest opening week since we began publishing retail data from SoundScan—May 25, 1993, 21, 28. Nashville, handling about 200,000. ASCAP (Continued from page 27)

“Twister”) Paxton movie, tentatively titled “Traveler.” “I worked with Bill on a movie called “Twister” for HBO, and we became friends,” Travis says. “He was huge on the set for ‘Twister’ and it was for the opening of the show. It turned out really well, and I wanted to use it for this record.”

Warner Bros. VP of promotion Bill Mayne says Travis has always had a good relationship with country radio. “We’re doing a good job with ‘Twister’ and we plan to buy it” promotions and those standard things,” he says. “But with Randy, you really don’t have to do that much to get their attention to listen to it. They know who it is.”

Mayne is excited about “Full Circle” and says it reminds him of Travis’ debut. “I think it’s more reminiscent of where he started with the Storms Of Life” record,” Mayne says. “When you listen to the whole record, it’s a little different, but probably more country.”

Both Mayne and Saporiti say that Travis’ main asset is his unique voice. “We’re going to open up his fans to being able to find him, to hear his voice,” Mayne says. “In an age where no one can tell one artist from the next, that level of familiar- ity was something we were looking for.”

That familiarity has translated into strong sales. Stephanie Wagner, country music buyer for Tower Records in Nashville, says Travis is definitely one of those legends in the making. He’s going to be around for a long time. Kids coming up nowadays are listing him as one of their influences.

Wagner wants to see Travis tour more frequently and thinks that would boost sales. “My goal is to see more shows on the road, more fans and people who need to get back in the public eye a little more,” she says. “Even though he’s Randy Travis and he’s got that name, he still needs to work it.”

Four years ago, Travis decided to take time off from the road. He resumed touring two years ago, and at a slower pace. Booked by Creative Artists Agency and managed by his wife, Lib Hatchet, Travis uses this time to work on his songwriting (he entered a co-publishing agreement last year with Nashville publishing giant Sony/ATV Tree). He’s currently writing for an animated Christmas show featuring the voices of Whoopi Goldberg and Walter Matthau. Travis says he will tour this summer to support the album. “I’d like to get in another tour and three months. Then we’ll play a few dates in Vegas.”

Dance has left feeling took off the road has has hurt careers. “I don’t think it hurt as far as record sales go or at radio either.”

Are We In Trouble Now went on the charts a week before Warner Bros. went out. No. 49. We are leaving the album as it is, because you are doing as long as you give them good stuff when you come back and aren’t gone too long.”

Kathy Houston PD Dene Hallman says, “I don’t see that we are going to have a lot of trouble. If the music is good, that is the music that can put that into somebody.”

GEORGE JONES

Nancy Jones, his manager and wife, agrees that the lack of radio support is no secret. “He’s done stuff and sung the way they told him, to try to get radio play,” she says. “But their way didn’t work. They’re still not going to play George Jones or Merle Haggard. But I think this will be a big thing for George Jones.”

Incidentally, one song which didn’t ask when country music was coming back. If the radio consultants would say, “Hey, this is a good song” they didn’t ask with just one time, we could prove it.”

Kevin O’Neal, at PD at country WXTU Philadelphia, says he is wide open to new Jones product. “The country programmer that won’t play George Jones isn’t a country programmer,” he says. “Every act now wishes to Tim McGraw to John Michael Montgomery will tell you that George Jones influenced their music and that he’s an icon who’s stood the test of time.”

Rumors abound, she adds, that hardcore Jones fans are gearing up for a peti- tion drive aimed at country program- mers. MCA, says Weigand, is more than happy to help. “We hope to have an innovative campaign to wake radio up to how George Jones fans feel we’re going to get back on radio, especially since he’s delievered an album that’s going to make George Jones say.”

But while “Honky Tonk Songs” is going to radio Aug. 12, MCA knows better than to put all its eggs in one basket. “We’ve got a lot of information video, which features Junior Brown as the arresting officer,” Weigand says that a campaign at TNN and CMT will promote the album directly to the consumer and that the lack of possible direct-response push at QVC in fall would reinforce other TV, print, and in-store exposure with fans who aren’t hearing it on radio.

Nancy Jones recalls getting an ulcer from nagging radio to play her husband’s songs. “We bought Mark, Kenny Rogers’ Chair,” which Jones documents in his best-selling book, MCSA, incidentally, is sending out auto- graphed copies of the CD to radio buyers so they can “re-educate them- selves” with his career, says Weigand. Meanwhile, a CD single is being released and the album’s songwriters—among them Dean Dillon, Buddy Braddock, Keith Stegall, Max D. Barnes, Hank Cochran, and Bill Byler—is slated for July 16 at BMI in Nashville. “Not a writer shyed away when they heard George singing what he wanted,” Nancy Jones says.

The talk-show circuit hasn’t avoided Jones either; his next appearance will be on “Late Show With David Letterman” Aug. 16.

He’s also maintaining a heavy tour schedule. “Radio may not be on our side,” Jones says, “but our videos are on CMT and TNN, and I might get a move out of this soon. So many radio people make smart moves every day— ‘You had your days, move over quietly and let the new world take over! But they don’t understand that I still love to perform, that country music is the backbone of America, and people—me and a few others—will show up and do it.”

Radio can play says, “He’s over the hill,” but that’s bullshit!”
LeAnn Rimes

The voice you know...
As you know, there are very few artists today that can stand out from the crowd in their debut release...LeAnn Rimes is one of those few who does.—Charlie Harrigan, KXXY

"Blue" won five nights in a row and is now a retired champion in the FM 106 Song Wars Hall-of-Fame.
"Blue" is the hottest reaction record I have seen in years. The phones won’t stop ringing.—Kerry Wolfe, WMIL
PREMIOS: Music channel MTV Latino has created the Premios MTV (MTV Awards) to fete Spanish-language videos. The Premios MTV will feature 13 trophies honoring musical genres, recording artists, and video-related categories, such as editing and cinematography. The winners, to be announced at the end of August, will be nominated and voted on by the Academy of Video Music, an outfit established by MTV Latino that will consist of industry professionals involved in the production of Spanish-language music and videos, as well as video directors and producers, radio DJs, label execs, recording artists, managers, and music journalists.

While the presentation of the 1996 Premios MTV will not be televised, MTV Latino has announced that it will broadcast the 1997 ceremony.

ARIZTÍA Prepares: Ariztía, a Chilean pop trio featuring sisters Soledad and Rosario Ariztía and their brother José Ignacio, is in the studio cutting its third album for Sony Chile. Group members say that the new album will be pop-heavy with rock elements, but it will also feature a more seasoned band.

“When we recorded our first record, in 1992, our average age was 18, and that album was a consistent reflection of what we were thinking at that time,” says Rosario. “Now, we're about 25 years, and we want to say other things.”

Ariztía's still untitled record, due in late 1996, will for the first time contain tracks written by the band members themselves. Each of the group’s first two albums, “Ariztía” and “Sin Limites,” went gold in Chile for sales exceeding 15,000 units.

STATESIDES BRIEFS: On June 13, U.S. anti-piracy outfit the Assn. of Latin American Record Manufacturers donated 30 VP IDs to elementary and secondary school facilities near Los Angeles that were vandalized during the Memorial Day weekend. Highly touted Arista Latin singer-songwriter Rick Orozco, who has written tunes for country albums by EMI Latin's Emilio and Sony Disc's Rich Trevino, is putting out a bilingual, five-song EP July 30 titled “Buscando Una Estrella.” Incidentally, Arista-Texas is now the parent company of Latino imprint Arista Latin and rock label Arista... Sony's “Princesa De Las Salas,” Luis Enrique, is wrapping up a pop/R&B album due in late August... Merengueros Manny Manuel is busy in the studio working on his next record, which is slated to drop Sept. 10. Manuel recently re-signed with Merenguero for five albums.

AFG Sigma—and its flagship act, los Temerarios—reportedly has been acquired by Fonovisa, though there is no official word confirming the transaction. And contrary to recent newspaper accounts coming out of Mexico City, los Temerarios are staying together as a content music unit. In June, the group released its second self-produced film, “La Mujer De Los Dos”... Several Los Vegas nightspots will play host once again this year to shows related to Mexico’s independence day, Sept. 16. Scheduled to appear Sept. 15-16 are Fonovisa singer-guitarist Lucero (at the Desert Inn), Sony singer-songwriter Ana Gabriel (Tropicaliana), and revered singing icon Marco Antonio Muñiz (MGM).

MEXICO NOTAS: The Hard Rock Cafe in Mexico City celebrated the 25th anniversary of the club/restaurant chain June 15 with a rock lineup headlined by Warner Mexico pioneer-rock act El Tri. Among the other performers at Hard Rock's mega-Table were El Tri labelmates Aurore Baqueiro and Jugete Rubios, EMEX Mexico's Aleks Syntel and La Gente Normal, BMG's La Castañeda and La Cucu, Sony's...
TODO EN MUSICA LATINA
TANGO - FOLKLORE - ROCK ARGENTINO
MERENGUE - CUMBIA - SALSA

Nota: Este boletín no está disponible en línea.

El boletín proporciona información sobre la música latina, incluyendo artistas, sencillos y discos. Además, se mencionan eventos como el Festival de Cumbia en Santiago, Chile, y la carrera de la cumbia en el mundo. También se mencionan artistas como Gloria Estefan, Lila Downs, Ruben Blades y otros, así como discos y títulos de canciones. El boletín también menciona eventos como el Festival de la Canción Latina de Miami y el Festival de la Canción Latina de Chile.

El boletín incluye información sobre la música en vivo y en el estudio, así como información sobre la música en línea y en las radios. También menciona artistas como la banda de funk y soul funk, disco y funk, así como la banda de salsera y salsa. El boletín también incluye información sobre la música clásica y la música latina en el mundo.

En resumen, el boletín proporciona información sobre la música latina en el mundo, con énfasis en los artistas y sencillos más destacados en el mercado de la música latina. El boletín incluye información sobre la música en vivo y en el estudio, así como información sobre la música en línea y en las radios. También menciona artistas como la banda de funk y soul funk, disco y funk, así como la banda de salsera y salsa. El boletín también incluye información sobre la música clásica y la música latina en el mundo.

La música latina ha sido una parte importante de la historia de la música en el mundo, con influencias de la cultura hispana y la cultura africana. La música latina incluye géneros como el tango, el folklore, el rock argentino, el merengue, la cumbia, la salsa y la música clásica. La música latina ha sido influenciada por artistas como la banda de funk y soul funk, disco y funk, así como la banda de salsera y salsa. El boletín incluye información sobre la música en vivo y en el estudio, así como información sobre la música en línea y en las radios. También menciona artistas como la banda de funk y soul funk, disco y funk, así como la banda de salsera y salsa. El boletín también incluye información sobre la música clásica y la música latina en el mundo.

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Artists & Music

In the SPIRIT

by Lisa Collins

Fired Up: Moved by the recent burnings in the South, which have reignited a spark of unity in African-American churches across the country, Intersound Records announced June 19 that it is contributing $10,000 to the Southern Christian Leadership Conference for reconstruction of torched black churches and in challenging other labels to do the same. With the gesture, gospel VP James Bullard hopes to raise more than $100,000 for the churches in crisis. Bullard says, "An industry-wide contribution would really assist the churches during this sorry time." Sony Music is among the labels that have accepted the challenge. Other labels, like GoGo Centric, have not yet determined whether they will join Intersound's effort or proceed with their own forms of assistance, but they have echoed the sentiment of GoGo Centric CEO Vicki Mack Lataillade, who says, "The church is an integral part of the community we serve, and so we must be supportive."

In the meantime, Kirk Franklin has signed on at the featured musical guest for the season premiere of FoxTV's "New York Undercover," the story line of which will be centered around the recent church burnings.

The Rebirth of a Label: The resurrection of Muscle Shoals Records, the roster of which at one time included Vanessa Bell Armstrong, Keith Pringle, the Christianaires, and Ricky Dillard's New Generation Chorale—seems to be right on target, according to Telisa Stinson, who was brought in as label director last fall.

The label, which is being reactivated as the R&B adult arm of the Malaco/Savoy group, will celebrate the release of its debut album, the self-titled album by Men Of Standards, in August. The buzz on the project is high, due mostly to the fact that two of the group's four members, Lowell Pye and Isaac Carree, were featured vocalists with John P. Kee's New Life Community Choir and that the self-titled debut was produced by Donald Lawrence.

Other key signings to the label are set to be announced in the near future. Meanwhile, in "Undercover," Kirk Franklin is determined to have a spark of unity of the churches and the world, says he, "so that the world will realize how precious we are to one another."

Angélla Christie AIR 10218

"Eternity"

Brilliant and Unique! - Kirk Whalum

Fabulous Instrumentalist! - Vickie Winans

"She is one of the greatest I've heard!" - Albertina Walker

AIR 10221 DOTTIE PEOPLES

"Count On God"

-1996 4-time Stellar Award Winner!

- "Count On God" debuts at #4! (May 12th issue)

- 2 Releases in Gospels Top 10! (June 9th issue)

Together As One

A Tribute To The Heritage of Quartet Music

A Landmark Release from Legendary Quartets

Mighty Clouds of Joy

Slim & The Supreme Angels

The Williams Brothers

Billboard. Top Gospel Albums

For Week Ending July 6, 1996

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Billboard. For Week Ending July 6, 1996
R.E.X. GOES TO PLATINUM: After months of being in a state of flux, R.E.X. Music has been bought by Platinum Entertainment. One of the Christian industry's most successful independent labels, R.E.X. is home to Dave Award-winning alternative artist Sixpence None The Richer, Whitecross, Six Feet Deep, the Waiting, Love Coma, and Tommy Trent. Executive director Gavin Morkel will continue with R.E.X. as GM. According to a statement from Platinum, R.E.X. will be a separate label under the Platinum umbrella, which includes the Christian label Light Records (with a roster including Wilco, & Paradies and Groah and Light Distribution, as well as the gospel label COG, the roster of which includes Chicago Mass Choir and Witness. On the mainstream side, Platinum encompasses River North Records, home of Peter Cetera and Crystal Bernard, as well as River North Nashville, the roster of which includes the Beach Boys, Holly Dunn, Ronna Reeves, and Steve Schuur.

R.E.X. will be located in Light's Music Row offices. Plans call for R.E.X. to maintain its focus on modern rock and pop music. The first release under the agreement is Six Feet Deep's "The Road Less Traveled" and Jeff Johnson's "Psalmus," which will be released this quarter. Platinum has general market distribution via PGS, so key releases could benefit from a mainstream push.

WORLD CHRISTIAN MUSIC AWARDS: Dr. Rudolph King, chairman of the inaugural World Christian Music Awards, was recently in Nashville with Joan D. Clarke, undersecretary for the Ministry of Public Safety and Immigration of Nassau, Bahamas, and Stephanie McKenzie, WMCA legal consultant, to discuss the event with press and label reps. The awards ceremony will be held Dec. 8-9 at the Crystal Palace Theater in the Nassau (Bahamas) Marriott. King is president/CEO of the Nassau-based Torts International and Entertainment Group Ltd., which promotes gospel concerts in that area. He is also CEO for Bahamas Airways.

Dr. King, who founded WCMA to recognize Christian music and artists across the globe, says that he's excited about the response he's getting and that he's looking forward to assembling Christian acts from all over the world.

Preliminary nominee forms were sent to Christian record labels in numerous countries, soliciting nominations in 49 categories. The eligibility period ended April 1, 1995, through April 30, 1996. Nominations were submitted by June 20. Subsequent voting will be done in two rounds, with votes coming from labels, artists, managers, production companies, radio stations, retailers, promoters, media outlets, and others connected to the industry. The voting will be overseen by the international accounting firm Ernst & Young. The WCMA is also looking into a way for participants to vote over the Internet.

Plans for global broadcast of the show are in the works.

In the RUMOR MILL: It looks as though EMI could be close to purchasing ForeFront.
Artists & Music

Renaissance Repertoire Gets Rebirth Under Philips Classics

Philips Classics has acquired a majority share (51%) in Gimell Records of Oxford, England, Gimell was launched by Peter Phillips and Steve C. Smith in 1981 to record Philips’ celebrated ensemble the Tallis Scholars, which specializes in Renaissance choral music. Gimell’s Bib- lio-Shift catalog will be distributed worldwide by PolyGram, effective Sept. 1.

The acquisition of Gimell offers Philips Classics, an entity into the early music market, its PolyGram confederate Deutsche Grammophon, which has the early music label Archiv, and London, which has L’Oiseau-Lyre, Hans Kinkel, president of Philips Classics, says, “This partnership gives us precisely the high-level entry we were looking for in early music and fits perfectly in our concept of creating independent labels in specific areas of music.” Gimell joins Philips labels Point Music for alternative and Mercury Living Presence for audiophiles, in addition to regular Philips Classics productions and Philips crossover projects, such as Dutch waltz-meister André Rees. The Tallis Scholars have a three-week U.S. tour scheduled for Oct.; it features multiple concerts in several major cities, including New York, San Francisco, Los Angeles, and Boston, as well as single events in other locations. The ensemble’s next Gimell release, sched- uled for November or early 1997, will be a disc of Ockeghem masses. Philips will now contribute to the artistic costs of making Gimell recordings, Gimell plans to record other artists and groups, looking beyond the U.K. for talent but remaining true to its base of Renaissance repertoire.

More early stuff: English label Guadalupe (part of ASV) has put an attractive disc that allows listeners to sample about half of its approximately 80 releases. Guadalupe specializes in authentic performances of obscure early music. Recent exotic delights include sacred choral music by Samuel Wesley (that’s the nephew of the founder of Methodism) and string quartets from the court of Versailles by the likes of Hyacinthe Jadin and Pierre Vachon, performed by the excellent Raasomovsky Quartet. Out in July is some sober Scottish Renaissance polyphony by Robert Johnson, sung by Cappella Nova. Gaudalupe won the early music Gramophone Award for the music of Robert Fayrfax; its discs tend to be well-performed, elegantly recorded, and even visually attractive, due to their distinctive floral border design.

Loud Enough for You? On July 9, Delos will assemble a lot of folks to record Berlin’s “To Deum” in the Cathedral of St. John the Divine in New York. This vast work—a first in 1855, usually performed by amateur choirs, and seldom recorded—is a religious-dramatic event on the order of Berlin’s better-known “Requiem.” The July perfor- mance will feature Dennis Keene and his Voices Of Ascension, augmented to total 140 professionals; Delos is billing the group as the largest all-professional chorus ever assembled for the work. The 140-voice Young Singers Of Pennsylvania, a chil- dren’s chorus, will bolster the vocal forces, and the large orchestra will be composed of the Orchestra of St. Luke’s and members of the Metropolitan Opera Orchestra and the New York City Opera Orchestra. John Aler will perform the tenor solo, and Mark Krueck will play the celesta’s 10,000-pipe Aeolian-Skinner organ for what is described by Keene as “a conversation between organ and orchestra, what Berlin called a dialogue ‘betwixt pope and emperor.’” The event will include an address by Jane Alexander, head of the National Endowment for the Arts, which will be sold and is certain to be attended by many organists and church musicians, as it is the centennial of the American Guild of Organists’ national convention during its centennial year. Delos will record the performance using its new Virtual Reality Recording process (VR2).

"One of the rare guitar heroes who values feeling over flash." Rolling Stone

"Many guitarists dabble in slide guitar, but the number of modern masters who can probably be counted on one hand—Roy Rogers is surely one of them." Guitar Player

Roy Rogers
Rhythm & Groove

"Gary Moore Blues for Greeney" is a virtuoso guitar playing with electric guitars to the sound of electric guitars.Moore’s virtuoso guitar playing with electric guitars is performed by the band’s Peter Green, Moore’s early mentor. Also included: a cover of Little Willie John’s “Need Your Love So Bad.”


GARY MOORE BLUES FOR GREENEY

Philips Classics execs announced the acquisition of Gimell Records during their international meeting in Arte, Polonia, shown seated, from left, are Peter Phillips, managing director for Gimell; Hans Kinkel, president of Philips; and Steve C. Smith, director for Gimell. Shown standing, from left, are Giel Bessels, VP of legal and business affairs for Philips Classics; Peter Bromley, international manager for Gimell; and Costa Pataviti, VP of A&R for Philips Classics.
One could easily believe that reggae music reached its nadir this past year, as U.S. majors divested themselves of reggae acts, in some cases before the ink dried on the contract signatures. Those who did score on U.S. pop charts—singer Diana King; to a lesser extent, DJ (reggae rapper) Capleton; and, most outstandingly, DJ Shaggy—did so via heavy R&B flavoring and/or hardcore hip-hop tracks. From Jamaica and numerous reggae outposts thriving all over the world, the view is radically different. Reggae is booming, thanks to a shift that began a few years ago away from guh-and-girl lyrics and toward “roots and culture” themes first developed in the music’s “golden ’70s” era. “Three years ago, if you said ‘gunman’ [as part of the female anatomy] on a record, you could put your pot on the fire,” observes popular singer Richie Stephens. “Variety is the spice of life, but good always triumphs over evil.”

**VIOLENT BACKLASH**

During the last decade, reggae was the DJs’ turf; the dancehall audience rocked to X-rated and violent “chat” recited over hip-hop-patterned, military drum-machine beats. “You couldn’t have gotten any lower than the [music of the] ’80s,” says Jamaica’s Irie FM radio jock Elise Kelly. “As the Father would have his will, along with those who work diligently for positive change, when it hit bottom, the only place to go was up.”

Not every artist is running down to the river to be baptized and born again, however. DJs Beenie Man and Bounty Killer, and reggae’s favorite mic rockers after Buju Banton, are recording “reality” and “culture” tunes, at the same time they’re holding their “bad bwoy” corners. Beenie, a spectacular live performer and ladies’ favorite, churns out an astounding number of hits. His upcoming sophomore Island release offers “a little bit of bad man, a little bit of realtity, a little bit of culture, a little bit of girls,” he says. Almost as prolific, Bounty gets big props as much for his awesome mic skills as for his hardcore rep. Veteran lyrical gunman Cutty Ranks’ sizzling Priority debut, to be released this summer, is sure to secure his place in the hearts of both reggae and hip-hop audiences. Singer Mikey Spice created a stir last season with a steamy cover of Barry White’s “Practice What You Preach” and the Rastafarian-themed original “Born Again,” while General Degree’s irresistible “Hold You Tonight” is running reggae radio playlists.

For the most part, though, young “lions” sporting two-to-six-inch dreadlocks are crowding out the rudebwoy. The dancehall is ringing once more with praises to Jah (God) and calls for unity, reparation (to Africa) and (worldwide) African redemption, as reggae trades release for salvation.

**THE GHOST OF MARLEY**

While only a confluence of factors could have sparked such a powerful change, certain names must be called. The ever-growing musical/philosophical presence of Bob Marley, reggae’s Holy Ghost, continues to inspire, though his passing 15 years ago left the music floundering for a good while.

“People were hungry for spiritual upliftment in the music since the era of Bob [Marley],” says DJ/singer Tony Rebel. “They welcomed [singer] Garnet [Silk] so much. Then, all of a sudden, he left [Silk passed on in December 1994]. People were waiting for somebody to hum something in that vein and [singer] Luciano was there.”


“Singjay,” Rebel reggae’s most literary lyricist, deserves credit for the current melody and culture style. Rebel broke through in the early ’90s with melody to hook the listener and rhythmic grooves to carry more explicit expression. DJ Capleton also played a role. Since the success of Prophecy, his Def Jam debut, Capleton has balanced artfully between feeding America hip-hop remixes and keeping Jamaican fans happy with hits like “Bad Mind” on such popular ‘riddims’ as Sly & Robbie Continued on page 42.
One Love,
One Heart,
Come to Jamaica
and
Feel All Right.
Talent Shows Up At Reggae Fests

BY ELENA OUMANO

The numerous live shows held nightly throughout Jamaica are showcases for eager young talent as well as veterans anxious to prove their wealth of experience. Such annual concert institutions as Sting (in Kingston on Boxing Day, in Montego Bay on New Year’s Eve); Reggae Sunsplash, the mother of all reggae festivals; and Reggae Sumfest designate the first part of their shows for newer, promising artists. Kingston’s annual Toaste Talent Contest (sponsored by the island’s leading party purveyors) has been a stepping stone for several of today’s stars, including singer Nadine Sutherland and DJ Beezie Man. This year’s winner, singer Marvel Jameson, won first prize with a rendition of “Think Twice.”

On the route to the Toaste contest are innumerable small, local contests, popular entertainment held in every Jamaican parish—often in school auditoriums and yards. Many young voices are also groomed in church choirs. In past times, young talent hoped that a DJ would pass them the mic at a sound-system dance. That route to the Big Break was blocked when recorded “specials” (pre-recorded sung or chanted praises to a particular set) replaced live DJs. Last spring, Stone Love, the island’s leading sound system (mobile disco) or “set,” took corrective measures by reserving the opening section of their weekly House Of Leo dances for a new-talent showcase.

For a panoramic perspective on who in reggae music is up-and-coming, currently reigning, on their way down, or secure in a career-long niche, check the lineups for Sting, Sunsplash and Sumfest. While none of these festivals had finalized their lineups at the time this article was written, most artists are eager to perform for the large audiences of Jamaicans and tourists that congregate at all three events.

**SUNSPASH**

Sunsplash’s 19th festival, from August 1 to 4 (Jamaica’s Independence weekend) will use a new venue. Chukka Cove is a polo field with a capacity of 30,000, just off the main road and approximately 10 minutes from Ocho Rios. Synergy, the original promoters, no longer own Sunsplash. Rae Barrett, chairman of the Jamaican Tourist Board, is now chairman and CEO of Reggae Sunsplash International. “This year’s show will be rehearsed so that it runs from 9 p.m. to 6 a.m.,” promises Barrett. “Vastly improved production includes new concepts for staging, laser lights—both for onstage and audience participation—and better sound quality. We’re offering a complete entertainment package with a production as strong as the lineup.”

The festival begins with Thursday’s Dancehall Night. Friday is Singer’s Night; Saturday, International Night; and Sunday, Vintage Night. New York-based Caribview is handling pay-per-view dates for a two-hour program of festival highlights airing in the U.S. this September. Last year’s program—the most successful to date—ran in the U.S. in January, and in Barbados and the Bahamas last May.

**STING**

As a barometer of who’s hot and who’s not in the cutting-edge Jamaican reggae scene, no other concert event matches Sting. A Sting performance can make or break a career. Police sergeant Isaiah Laing promoted the first Sting concert in 1984, at Cinema II, in New Kingston, for a crowd of 4,000. “I wanted to see the growth of the music headed in the right direction,” says Laing. “Music is my second love, police is my first.” Last year’s Sting played two nights: as usual, Saturday Night (the day before Christmas) for 23,000 Kingstonian dancehall fans, and, for the first time, on New Year’s Eve in Montego Bay, for a crowd of 15,000. Sting also traveled, with dates earlier this year in Miami and Trinidad. A Los Angeles Sting is planned for September. There will be a Buju Banton for Sting ‘96,” promises Laing, “and we will be asking Luciano to be our... Continued on page 46
"A lot of the rappers came out because they like reggae music," says Lesley Pitts, Loose Cannon's VP of publicity and artist development. "They’re fans.

Ever since the late '80s, hip-hop music and reggae chat have been hanging heavy, connecting like kissing in the black-music milky way. Still, no one could have argued the fact that they were kindred sons from the same black mama—the inner-city streets where rebel DJs rocked massive crowds with booming beats and highly rhythmic word sounds.

COMMON HISTORY

Hip-hop music began in New York's economically depressed South Bronx section, when a Jamaican-born DJ named Kool Herc debuted his mighty sound system, named the Hercules, based on equipment used in Kingston dancehalls. His early rap style was further developed by Grandmaster Flash, Afrika Bambaataa and others.

In its infancy, rap relied on found sounds (old vinyl), and its lyrics reflect social issues, braggadocio and escapist fun. Its domain was limited to America's inner cities.

Similarly, reggae started as "suffer-ah's" music in poor Jamaican villages. Inside gritty dancehalls, selectors spun scratchy sides, called "specials," and MCs boasted, talked nonsense and criticized political, cultural and economic oppression. With roots rockers like Peter Tosh, Bob Marley & The Wailers, and Steel Pulse as ambassadors, the music found fans among mainstream white consumers in the late '70s and early '80s, but missed the ears of black inner-city youth.

Amy Wachtel of New York-based Night Nurse Productions says this situation greatly disappointed these

Continued on page 47
Maxi Priest
Man With The Fun
including "That Girl" featuring Shaggy
Exploding at radio!
New album out July 9
On the Reggae Madness tour this summer with Shaggy and Shabba Ranks

Shaggy
Boombastic
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Specials
Today's Specials
includes "A Little Bit Me, A Little Bit You," as featured in the Columbia Motion Picture Multiplicity
Now on tour

June
29 Portland OR
July
2 San Francisco CA
3 Pomona CA
5 Los Angeles CA
6, 7 San Diego CA
8 Phoenix AZ

New album from UB40
coming this fall!

Dates subject to change; check local listings.
©1996 Virgin Records America, Inc.
Singers
Continued from page 37

Dunbar’s “Fed Up.”
Even during the sex-and-guns “slackness” phase, many artists kept to higher ground. “It’s always been happening in the studios,” says musican/songwriter Wayne Armond of the band Chalice. “Unfortunately, the DJs were getting the top exposure.” An exception was soulful singer/songwriter Beres Hammond, who stayed

high on the charts with lover’s rock and conscious material. Coco Tea, Barrington Levy, Freddie McGregor, Dennis Brown, Sugar Minott and Gregory Isaacs rode out the decade of DJ domination by singing “combinations” (duets) with DJs and through live shows.

FAMILIAR FAVORITES
Today, veterans are enjoying second and third winds, ruling charts again on their own steam. Burning Spear has been giving some of the music’s most luminous performances for decades, Israel Vibration’s 1996 nationwide “On The Rock” tour with ace band Roots Radics was judged the year’s best reggae show by many. Other exceptional performances by vets include Leroy Sibbles with the Heptones and the scintillating harmony trio the Mighty Diamonds. Original reggae superstar Ken Boothe outclasses younger peers in live shows and recently scored in the U.S. market in combination with Shaggy on a remake of “The Train Is Coming.” Ziggy Marley & The Melody Makers relied on a large non-Jamaican fan base.

Back after several years absence are Frankie Paul and Leroy Smart and U.K.-based Maxi Priest, who drops “Man With The Fun” (Virgin) this summer, his strongest effort to date and certain to yield big-time crossover hits. Fellow Black Uhuru alumnus Junior Reid and Michael Rose (aka Mykal Rose) are, once more, constantly present on reggae charts. Both released albums last year through U.S. independent labels, Reid on RAS and Rose on Heartbeat, who also distributed Star Trail’s Evertton Blender’s debut, “Lift Up Your Head,” one of the year’s best albums. Heartbeat celebrated its 15th anniversary with an early-summer six-week national tour featuring reggae stalwarts Sister Carol, the Meditations, Michael Rose and distinguished ska legend Derrick Morgan.

On the other hand, Hammond and Ini Kamoze gave Elektra Records beautifully conceived albums. Like Canadian Snow’s “Anything For You” single remix for that label, they should have been crossover success stories. Instead, lacking label support, they languished. Banking on grassroots cur-

reggae and major-label leverage, the Kingston-based Island Jamaica label has two releases this year from international megastar Jimmy Cliff. Tellingly, such reissues as Island Jamaica/Chronicles’ Burning Spear two-CD deluxe anthology, Island’s Bob Marley anthologies, and Heartbeat, RAS and U.K.-based Blood & Fire’s numerous, excellent releases of treasured classics rival new product sales. In the DJ arena, the “3 Bs”—Buju, Beenie and Bounty—dominate. Other creative DJs sharing charts and turntables with singers include Determine, General Degree, Sizzla, Anthony B, Nasty Remo, Future Trouble, Trinity, Simpleton, Action Fire, Merciless, Buccaneer, Kultcha Knox, Louie Culture, President Brown and a remarkable new talent, Daddy Rings. Veterans include Mad Cobra, a slightly tamer Ninjaman, “man with the lyrics” Papa San, his “fast-chat” rival L. Continued on page 48
KEELING REGGAE VIDEO, Inc.
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Many U.K. artists “fit about from label to label because we’re still very much on a hustler’s level,” says Peter Hunnigale, who duetted on Janet Lee Davis’ most recent single, “We Can Work It Out.” Davis is unusual because, except for a brief period with Island Records, all of her releases have been through the Fashion label. “I can switch and go further, but I’d like to take my time and build myself to get there,” she says. “I think this is the right place to be.”

In 1995, Davis’ debut album, “Missing You,” which contained new and old songs such as her 1989 chart-topper “Two Timing Lover,” was voted the best U.K. album, and she was voted best female singer at the British Reggae Industry Awards and the crucial Robbie/BBC Bedfordshire Reggae Awards. She also received the Bob Marley Reggae Award at the Black Arts, Sports & Enterprise Awards.

Davis’ sophomore album is set for release late this month. “I’m doing a lot more commercial, international reggae, like UB40,” says Davis. Apart from writing more songs on this album, she has branched into soul on two tracks produced by adding British R&B star Wayne Marshall. “I’m trying to show my versatility,” says Davis. But she quickly adds, “I’m still a ‘lover’s rock’ singer.”

—KWAKU

MELBOURNE—Reggae in Australia, once an expression of militant Aboriginal acts, is today mixed with traditional instruments like the yidaki (didgeridoo), any of the 200 dialects of the first Australians and the onus of style of tribal face paint. Guitarist Apaak Peter Miller Jupurrula of Blekbala Mujik (Blackfeather Music), an eight-piece formed in 1986, sings in the Knohl dialect of his Gulin Gulin tribe.

“We want to inform audiences that we are strong within our cultural beliefs, that we still maintain our traditional ideology and understanding of world view,” Jupurrula says. An anonymously titled debut album (with a cover depicting the folklore of the Rainbow Serpent) is issued through Aboriginal label CAAMA and distributed by Shock Records. The single “Walking Together,” a staple on the Triple J radio network, has been adopted by the Australians For Reconciliation Council to promote key black issues. “You get a lot of bands jumping on the gravy train, pushing political agendas. My philosophy is to break down barriers.”

To this end, Blekbala Mujik is on an extensive year-long tour through urban and rural centers. A European tour is planned for later in the year, following March dates in Austria and Germany. The group’s CD was set for U.S. release on the Stateside label, while Britain’s Channel 4 screens a profile of Miller in the summer.

—CHRISTIE ELIEZER
TALENT FESTS

Continued from page 39

midnight attraction in Montego Bay. "Since the "no bottle" rule was inaugurated at Sting '94, "it's a very safe show, with a stronger security presence than most," Laing adds. A two-hour Sting '95 highlight show premieres on U.S. pay-per-view on July 6 (also handled by CaribView), with other viewings to follow. The next Jamaican Sting is tentatively scheduled for a three-hour broadcast on New Year's Eve, 1997.

HIGHLIGHTS OF THE CARIBBEAN

Elsewhere in the Caribbean, festivals offer a variety of musical samplings. The Third Caribbean Music Festival, from May 9 to 11, produced by Jamaicans Mike Tomlinson and Dennis Warren in Nassau, Bahamas, includes reggae, calypso, soca and junkanoo.,

"to establish the music of the Caribbean in its indigenous form," says Warren. Among this year's creatively conceived concert lineup were local acts, Jamaicans Tony Rebel, Barrington Levy, Olu Onoura, Cocoa Tea, L.T. Stitchie and Third World; Trinidad's Black Stalin, Denyse Plummer and Super Blue; and Barbados' Ras Iley.


Antigua's fourth Sweet Cry Freedom Concert, promoted by Don Charles, took place, as usual, on the first Sunday in May, at the conclusion of Antigua's annual Sailing Week. It featured a smooth production and superb lineup: Buju Banton, Beres Hammond, Diana King, Bardadon band Spice & Company, two Antiguans artists, Callpysonian Short Shirt and fusion band Burning Flames.

Among the many reggae events in the United States, promoter Tony Johnson's annual worldwide Reggae Sunsplash tour is always eagerly anticipated. Barbara Barbara's Bob Marley Celebration in Long Beach, Calif., has grown into a weekend-long international institution on or about the anniversary of Marley's Feb. 6 birthday.

The annual Reggae On The River festival, set outdoors amidst the splendid Redwoods of Northern California, takes place the first August weekend. This special event also features world music artists and a unique, homegrown Humboldt County vibe.

Beres Hammond
HIPHOP
Continued from page 40

artists. "It took this hip hop generation to bring reggae music to African-Americans."

One of the probable reasons reggae-muffin music was not accepted by black teens back then is that its rhythmic patterns and musical textures were quite different from those found in the smooth R&B and classic soul they were used to. Also, its patois lyrics were often a bit difficult to decipher.

REGGAE EVOLUTION

But as time slipped by, the cultural landscape in places like New York began changing, which made it easier for this segment to embrace reggae. Brooklyn-based DJ, producer and WQHT New York radio personality Bobby Konders says, "When Jamaicans started coming to New York, they were the oddballs. Then, in certain neighborhoods, like Flatbush, they became the norm."

Fab 5 Freddy, whose grandparents are from Barbados, agrees, saying, "When I was a kid in Bed-Stuy, there was a schism between West Indians and black Americans. But when the Jamaicans began to control the ganja trade, the black American kid on the streets began to develop a respect for the Jamaican because he had a certain style."

The second- and third-generation products of Jamaican migration (Jamaicans, if you will) felt comfortable with both hip hop and dancehall styles, and because reggae is such a restless form, they were able to mix it up with hip hop, no problem. These days, a good number of the hip hop/dancehall hits snatch familiar rap tracks then recontextualize them. According to producer Salaam Remi, this practice works to ingratiate hip hop DJs and American fans to these records. Yankee B., a performer on Konders' Massive B label, however, says, "I prefer to use original beats. I try to add some old-school slang or known melody, though."

Michael Weiss, the president of Nervous Records, feels many listeners are now turning off from reggae/rap hybrids because of hip hop loops. He says the key to hip hop/dancehall's survival will be originality. "It seems the trend (of combining reggae and hip hop) has slowed down a bit, in terms of artists blowing up," says Weiss. "I think the music has something to do with it. Maybe what fans found interesting about reggae was its purity."

Weiss may be right, because Elektra has reportedly dropped its entire reggae roster, including Red Fox, Terror Fabulous and Shinihead, citing low sales. "That should worry [reggae artists] trying to get a deal," says Kibret Neguse of WUSB Storybrook, "but it is also an opportunity for the displaced artists to get back in touch with their dancehall roots."

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PATO BANTON
DANCE OF THE WORLD
Philip “Fatih” Burrell’s Xterminator label releases an astonishing amount of consistently excellent material. “We go for the street at the same time we bring the old school forward and make it harder,” says legendary drummer Sly Dunbar, a member of Xterminator’s production crew with the Firehouse Band (guitarist Danny “Firehouse” Thompson, in particular), ace saxman/producer Dean Fraizer, and engineer Wayne Wonder, partner with Buju Banton and Sylvester “Syl” Gordon in the Cellblock studio and label. Dunbar and his “riddim twin” partner, bassist Robbie Shakespeare, produce for their Taxi label (distributed by Island Jamaica). Due this summer is Taxi’s release from inspired 25-year-old veteran singer Yami Bolo. Also coming soon—Island Jamaica’s follow-up to smooth, pop-textured singer Spanner Banner’s promising 1995 debut and DJ/singer duo Chad & Piers’ latest album, a good bet to yield a crossover hit to match 1992’s “Murder She Wrote.”

Other singers mentoring more than the brief shout-out space allows (as do the many female talents, receiving their due in this issue’s cover story) include the Mystic Revealers, the appealingly eccentric Jack Radics, Ghost (a thrilling tenor when on key), Junior Tucker and Dominica-based reggae singer Nasio Fontaine, in appearance a mid-morph of Caribbe Indian and Bob Marley, whose voice blazes with his own fire.

“I and I must never abuse the music,” says Luciano. “Many are in it for fame and self-aggrandizement, but I and I see it as a mission.” While many of today’s reggae artists evidence a similar urgency, the music is ever bigger than that mission. Whether carnal or conscious, reggae expresses an evolving musical and cultural identity that will always attract huge numbers of international devotees.
The professional audio industry has matured to the point where financial management has become as important as technological evolution. Such companies as Sonic Solutions, Ephoxiph, and Mackie have gone to public markets for the funding of their technical development. Manufacturers, such as Pacific Microelectronics (HDCPC) and Desper Products (Spatializer), have used these mechanisms to leverage consumer sales for their flagship products.

NightPro Technologies Inc. is following a similar project and is doing so with a distinct style—one that uses a combination of forming a limited, focused product line aimed at specific users in the music, film, and broadcast markets. By assembling a board of directors that provides the company with a broad base of business acumen from within and without the industry.

Headquartered in Provo, Utah, 40 miles south of Salt Lake City, NTI was founded in 1992 when producer/engineer Cliff Maag (who had worked with Utah's native stars the Osmond Family) and his partner Lance Parker, who jointly operated a home recording studio, brought their ideas for custom equipment to Maag's longtime friend, businessman Richard Zimmerman. Within that new partnership, Maag turned his attention to developing equipment concepts based on his production applications, while Parker added continually evolving designs and Zimmerman sought ways to exploit the designs. Their first product, which eventually became the EQ8, was developed in response to what Maag says were fundamental shortcomings in mainstream pro audio signal processing.

"Pre-amp, limiter, and equalizer balance was always a problem," he explains. "The issues centered around phase-shift distortions, mainly in the upper frequencies. So Lance and I worked on circuitry and algorithms that could control phase shift and distortion in analog processing."

Control to that was the development of their patent-pending “air band,” which allows level boosting at frequencies around 40 kilohertz without concomitant phase distortion. The same technology is employed in the company’s second product, the Pre-Q8 microphone preamp, which was introduced in December 1995. At the same time, Zimmerman was looking for ways to leverage the beginnings of a board of directors with substantially more breadth and depth than is commonly found in this industry. In addition to audio professionals—including the late John Mosely, award-winning British classical engineer; and David Lisdall, supervising sound engineer on scores of major studio films and now a VP with NTI—Zimmerman sought out business people with broad fields of expertise, including Utah business attorney Bay Zoll as legal counsel; telecommunications and entertainment attorney John Lents; controller James Baylock, president of the Utah chapter of the National Assn. of Tax Practitioners; and most recently, newly named CEO Richard King.

(Continued on next page)
PRODUCTS, MANAGEMENT BOOST NTI
(Continued from preceding page)

merly VP of computer giant Novell Corp.'s software networking group.

"What we were doing was not so much building a board of directors as creating a network of strategic allies who all saw the possibilities in this product and who all had unique contributions that could make it a success," explains Zimmerman.

That methodology set the tone for the company’s future course: to attract a diverse, high-profile range of board members and product users, some of whom could be both. The strategy has paid off initially: Board members, including Yewdall, have helped introduce the relatively priced ($1,150) EQB into film and video post-production; high-profile user endorsements, such as those from engineer Dave Reitzas and producers David Foster, Bruce Swedien, Babyface, and Garth Fundis, have gained product credits on records for Madonna, Barbra Streisand, Michael Bolton, Whitney Houston, and others; and the use of the EQ is reported by "The Tonight Show" audio director Whyley has given the company credibility in broadcast audio. The recently introduced Pre-Q is priced for a larger market: $2,595 for four channels and $1,595 for two channels, aimed at developing an upscale project studio user base.

While King stresses that new products are under development and that some of them should be introduced later this year (reportedly a compressor/limiter is among them), the thrust of the company from the beginning was to take the fundamental core of the technology—the ability to process audio signals with enhanced clarity and virtually no phase shift distortion—to consumer markets.

"We knew that we would spend the first three years working in the pro audio market, building that as a base to leverage the consumer audio market," Zimmerman explains, "because credibility there removes one more barrier to the consumer audio hardware and software markets."

So even as research and development for the company’s product ranges continues in the small skunkworks within NTI’s modest honeycomb of offices in Provo, the company is exploring strategic paths for current and forthcoming technologies. A self-sponsored audit stated the company’s value at between $15.7 million and $23 million, based largely on its proprietary technologies. This work was done in preparation for possibly taking the company public sometime in the next 12 to 24 months, Zimmerman says.

Simultaneously, NTI is exploring joint ventures and strategic alliances with large corporations that have both pro and consumer audio divisions, including, according to Zimmerman, Harmon, Sorg, and Mitsubishi. However, as King points out, the company is not limiting itself to audio or video companies.

"What attracted me in the first place to NTI is the fact that the company’s unique technologies offer a bridge between professional and consumer platforms in audio, video, and computers," he says. "The entertainment industry has seen an ongoing convergence with multimedia aspects intertwining with each other."

The "air band" technology can be reduced to a licensable, easily manufactured chip set, which opens up considerable potential in the consumer audio market, as well as for pro audio. As an example, Whyley is awaiting delivery of a beta version of a new NTI box that’s designed to interface with powered speakers.

"We use the self-powered Tannoy speakers for monitoring, and they sound fine, but sometimes we need a little more top end," he explains. "The ‘air band’ technology allows me to plug in and not have to go through the console for EQ. That same approach lends itself very well to consumer boom boxes."

At the same time, Zimmerman points out that NTI will continue to pursue professional audio markets, including the recently targeted sound-reinforcement market. NTI’s products have been used on tour with Tim McRae, the Allman Brothers Band, and the Rolling Stones, as well as in clubs in generic market areas such as Provo, Utah.

A theatrical prototype of an NTI digital-signal-processing chip for cinema audio has already been demoed in some houses in the Mann Theater chain. "It’s a natural outgrowth in that we’ve done so far in the film sound and broadcast market has caught the attention of some major motion-picture studio people," says Zimmerman.

King says NTI is at a strategic advantage because its core technologies are not encode-decode dependent and thus don’t require a royalty scheme as part of their marketing development. That makes them more attractive to potential licensees.

"The goal is to remain a small company and grow after both professional and consumer markets as a partner with established companies," explains King, "not to compete with high-volume manufacturers."

Nor does NTI plan to expand its limited manufacturing capability, which is folded into its one-story office in Provo. "We don’t want to be a big manufacturing company," says Zimmerman. "We want the idea that we develop to be the cash cow of the company and not let it lead us into becoming an employee- or labor-intensive operation. The profit from audio will come from the ideas and the licensing of chips in the future, not much from the actual sale of boxes."

NTI’s course is becoming an increasingly common one in professional audio; an inevitable one, some would say, as the inherent profitability of professional audio products pales next to other rapidly growing technology sectors. And it was the convergence of these sectors that is providing the opportunity for pro audio manufacturers to reach for larger, broader markets.

"There’s definitely a shakeout going on in the professional audio equipment business," King observes. "With the integration of computer platforms, you get consoles that are Windows-based and things like that. Companies like Harman show how you can grow and diversify by acquisition; companies like Mackie show how you can develop a low-cost, quality manufacturing. But mostly, it’s a maturing business, and you’re seeing a lot more business-savvy people entering it. You can’t make a ton of money in the professional audio market, so the natural approach is to use your developments there to leverage yourself into consumer markets. That’s been our basic belief."

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Skeleton Crew. Beat poet Allen Ginsberg, left, recorded his "Ballad Of The Skeletons" at Kampo Studios, shown with Ginsberg, from left, are guitarist Marc Ribot, engineer Scott Annell, Kampo GM Alex Abrash, and producer Lenny Kaye.

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© 1996, Billboard/SP Communications, Hot 100, R&B & Country appear in this feature each time, Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.
Simon Revamps Rondon, Almo U.K. 
Former Label Exec Emphasizes Int’l Acts

■ BY NIGEL HUNTER

LONDON—“We publish Garbage,” declares Ralph Simon with a straight face. Of course, he’s referring to the platinum-selling Los Angeles-based rock band, which contains members from Malcolm Wils, rather than Rondor song quality.

Simon has been president of Rondon Music and Almo Sounds U.K. since February. It’s the latest phase in a long music career during which he co-founded the Zomba companies and Jive Records and later was executive VP of Capitol and Blue Note Records in Los Angeles. His mission at Rondon is to expand the company commercially and creatively, while continuing its distinctive musical cultures.

Simon had always admired from afar the style of Herb Alpert and Jerry Moss during their A&M days. He adds that Zomba was essentially modeled on “the house that Herb and Jerry built.” When Moss approached him at the end of last December with an offer to become a partner in Rondon Music and Almo Sounds and work out of the company’s London offices, he did hesitate, quite obviously being settled with his family in Los Angeles.

“The Rondon catalog is studded with some of the most memorable songs of the late 20th century,” Simon says. “I’d say that songs like ‘Thriller,’ ‘Boek With You,’ ‘Tears In Heaven,’ ‘We’ve Only Just Begun,’ and ‘Stupid Girl’ have greater cultural impact than, say, the works of Benjamin Britten or Vaughan Williams. Rondon is known for its long-standing creative relationships with established writers, such as Rod Temperton and Will Jennings, who co-wrote ‘Tears In Heaven,’ both of whom are nearing their 25th anniversary with the company. But we’re not fishing in some nostalgic pool. We’re very much the music of the past. We’re vigorously promoting both established and emerging writers on an international scale, and some of the writers seem to be enjoying significant global chart success.

“Publishing is in the swell of fundamental change these days. Simon continues. “Margins have been shaved to levels unimaginable a decade ago. I fear the relationship between publisher and writer has been weakened because of the banking deals done by some of the majors. That makes it difficult to get our songs noticed.”

Simon has responsibility over the U.K. and continental Europe, but he emphasizes Rondon’s broader international impact, citing a string of current chart successes. Among these is Jon Douglas, whose recent collaboration with George Michael on his latest album, “Older,” resulted in Douglas co-writing and co-producing Michael’s next single, “Spinning The Wheel.” Simon hopes to team Douglas with fellow Yorkshire, England, writer Temperton “since they seem to have a very similar musical fingerprint.”

An Australian act signed to Sony called Human Nature, which Simon describes as “Take That with sharp teeth,” is a priority act for Sony Australia. The group’s latest album, “Tears On Blonde,” has sold almost 500,000 units in its home country, according to Simon. Belgian act eGus, signed to Island Records, is another important act.

“We are also actively encouraging cross-pollination between our U.K. writers and our very able stateside writers,” Simon says.

Paul Barry has made some strong inroads there, as will Mark Nevin, the talented writer of a past hit for Fairground Attaction called “Perfect.” Mark Knopfler recently brought Rondon writer Gillian Welch to London to open his Albert Hall dates, culminating in Welch having a No. 1 selling country album in the U.K.

Simon is elated about his own first deal since taking the Rondon helm. He signed 18-year-old Imogen Heap to a long-term pact with Rondon and Almo Sounds.

Simon calls her “an accomplished writer and multi-instrumentalist of substantial musical promise who is making her public debut June 29 at the free festival in London’s Hyde Park alongside Alanis Morissette, Eurythmics and, and Bob Dylan. Imo

“Maggie’s Farm” Written By Bob Dylan Published By Special Rider Music (SESAC)

Tim O’Brien says that when he decided to record an album of Bob Dylan songs, “Maggie’s Farm” was the first he thought of recording. “I thought it would be a good old-time string-band song, a fiddle and banjo kick,” he says. “‘Maggie’s Farm’ helped me think of what kind of tunes from Dylan’s repertoire to pick. It was the first one, and after that I started making a list. It was real easy to make a long list and then I kind of cut it back. I originally thought of covering the whole record ‘Maggie’s Farm.’”

Instead, O’Brien decided to title the album “Re On Blonde.” “I was in a group with three other people. We were a bluegrass group who had an alter ego band, and my persona was Red Knuckles. So a lot of people know me as Red Knuckles and call me that to this day. So [the title] was something that would say it was a Bob Dylan thing, but would also say I’m putting on a new face doing these kinds of songs.”

“O’Brien says early feedback on the album is positive. He says one of his goals was to illustrate how Dylan’s music has evolved from acoustic to electric to rockabilly to country. “I was trying to do something different, a bit of a different character by doing these songs.”

“O’Brien says he was left to make a tough decision after he and his band recorded Dylan’s “Tears On Blonde,” a song he calls “one of my all-time favorite songs.”

“MUSICAL BUS RIDE: Songwriters Irwin Levine and Philip Springer have individually contributed to the charts as co-authors of such hits as, respectively, ‘The A Yellow Ribbon Round The Ole Oak Tree’ and ‘Santerita,’ which is now being recorded by a number of acts, including the writing team Morricone,” says Simon. “‘The Italian Job’ is composed of the songs, ‘The Italian Job’ and ‘Santerita,’ which is now being recorded by a number of acts, including the writing team Morricone, and the Italian Job, which is now being recorded by a number of acts, including the writing team Morricone, and the Italian Job.”

“THEY’RE PLAYING ‘MAGGIE’S FARM’”

by Dave Price

Bob Dylan’s compositions are among the most frequently covered songs. Sugar Hill recording artist Tim O’Brien recently released an entire album of Dylan songs called “Re On Blonde,” which plays the title of Dylan’s 1966 album “Blonde On Blonde.” This session that receive string-band treatment on O’Brien’s set is “Maggie’s Farm,” which was on Dylan’s “Bringing It All Back Home” album of 1965.
MTV Asia Acts Seek Global Audience
Yu, Colonial Cousins Unplug In London

BY GEOFF BURPEE
HONG KONG—MTV Asia's wish to bring Asian music to a wider audience is leading a Taiwanese singer-songwriter, an Indian pop-trad act, and a Japanese rock band to go "unplugged" for the channel.

Taping individual acoustic shows in London in late June were Mandarin singer-songwriter Harlem Yu of Taiwan and Indian duo Colonial Cousins. The latter act combines the talents of Hindustani classical musician Hariharan and pop composer Leezu.

Japanese artists Chage & Aska also

GEMA Income Up In '95; Society Lobbies For Multimedia Help
BY WOLFGANG SPAHR
MUNICH—German authors society GEMA reports continued growth, with 1995 income up 6.2% to $833.3 million.

At the same time, the cost-to-revenue ratio dropped from 13.7% in 1994 to 13.4% last year. As a result, the funds available for distribution in 1995 to the more than 40,000 GEMA members were up 6.6% over the previous year—from $725.3 million to $771.9 million.

Performing rights constitute the greatest source of income, generating $361.5 million, with mechanical rights accounting for $462.3 million.

GEMA chairman Reinhold Kreile says of the society's progress in 1996, "Given the state of the general economy, we expect income and expenditure to allow at least the same amount of funds to be distributed as in 1995."

Kreile states that the main issue facing GEMA is the digitalization of music usage, as well as the opportunities and risks for music in the multimedia age. He argues that it is important that the protection of intellectual property does not... (Continued on page 91)

Mercury Nominees Reflect Scope Of U.K. Music
LONDON—The growing diversity of British music is reflected in the scope and number of entries for this year's Mercury Music Prize.

Mercury organizers say the industry has nominated 140 albums for this year's prize, as compared to last year's tally of 130.

The 140 albums are condensed to the short list of 10 entries, which will be announced at a press conference July 23. A 10-track CD featuring tracks from each artist from the short list will be on sale in August. The judging will take place over the subsequent six weeks, with author and critic Simon Frith chairing the panel.

The winner will be announced Sept. 10 at a dinner that is to be broadcast live by BBC2 TV and Radio 1.

Rock and pop entries represent half of the total, with Manic Street Preachers, Everything But The Girl, the Blue Nile, Electronic, and Tears For Fears among the nominees. The "Help" multi-artist compilation for Béton charity War Child has also been nominated.

Dance music acts hotly tipped are Orbital, Moloko, Mark Morrison, Underworld, Carl Cox, and S06 State.

The resurgence in folk music brings nominations from Richard Thompson, Bert Jansch, Norma Waterson, Ebdita Carlby, and Altan.

Nominated contemporary classical composers include previous members of the short list: Gavin Bryars, James MacMillan, Michael Nyman, and John Taverner.

The competition, judged on musical merit, is open to all forms of music released between July 30, 1995, and July 29, 1996.

DOMINIC PRIX

Warner Music Int'l Forms New Affiliate In Indonesia
BY ADAM WHITE
LONDON—Warner Music International has officially announced the formation of its new affiliate in Indonesia. The move has been expected after last year's changes in the laws governing foreign investment in cultural industries (Billboard, Dec. 9, 1995) and pending completion of administrative procedures at the country's Ministry of Justice.

The multinational's fourth worldwide affiliate, Warner Music Indonesia will operate with A&R, marketing, promotion, and sales divisions. Managing director is Sendaji Widjaya, who was previously managing director of Musica Records. He reports to Brian Harris, senior VP of Warner Music Asia Pacific.

The new firm is a 50%/50% joint venture between Warner Music International and PT Hema Gitatake Records, which (trading as Gema Records) has been the major's licensee in Indonesia for the past 15 months. Distribution will be handled by PT Musica.

In a prepared statement, Warner Music International chairman/CEO Ramon Lopez says he is confident the new venture "will benefit the development of the domestic [Indonesian] record industry and, in particular, Indonesian recording talent, which Warner Music Indonesia will actively seek to exploit throughout the region with the cooperation of our existing affiliates."

Hemagita Records founder Handi Santoso, who was previously A&R manager with Indonesian company Lopok Records and has also worked as an independent producer, joined Warner Music Indonesia as A&R director Monday (1).

Warner Music International president Stephen Shimmpton says the new venture will be "very A&R-driven," working from its existing base of 15 acts, which includes Phadyangyan, Power Slaves, Oppie, Anang, Aliak CB, and Cici. He adds, "[Artists] contracts have been renewed for the specific period of time that we thought appropriate, so we have an underlying bed of volume and talent there. Plus, we have a Malaysian company that's doing extremely well with its product in Indonesia."

"So, we can move forward and, in our view, help normalize the marketing conditions in Indonesia—specifically piracy. We can make sure that where there is piracy, we can challenge it head to head. One of the advantages of companies like ours going there is that we tend to normalize those situations."

Warner Music's business expectations are for sales of 50% Indonesian repertoire, 40% international product, and 10% regional recordings (primarily Malaysian artists and repertoire). Successful albums by local artists can exceed 1 million in unit sales.

Harris says that the cassette-dominated market is "a long way from CD, and the pricing is very low." He adds, "It's probably not far as far away [in terms of CD penetration] as India, but it'll be a slow process. However, we understand that other multinationals are in the process of getting there, as are some Asian companies. We all see the potential."

According to IFPI estimates, the Indonesian market had a retail value of $288 million in legitimate sales last year, up from $200 million in 1994. The retail value of pirated merchandise was estimated by IFPI at $15 million last year.

WARRNER MUSIC ASIA PACIFIC
New Finnish Campaign Has A French Twist

BY ANTI ISOKANGAS

Helsinki—By giving away free CD compilations, the Finnish music industry has found a novel way to reactivitate lapsed music buyers and, at the same time, raise their awareness of French music.

So far, the project has released three bonus CDs consisting of contemporary Finnish pop, and they have been given away with purchases of two full-priced CDs. The new, titled “Bonus CD Spécial,” works the same way. But instead of French-language songs, it contains 19 current or recent hits by such French stars as Vanessa Paradis, Gueuch Pati, and Patrick Bruel. Musically, the CD spans a variety of styles, from traditional pop and chansons to modern rock, hip-hop, and Algerian music.

“The only thing so much one can do with Finnish music,” says project manager Jussi Kulonen. “This way we can reach a whole new segment of consumers and update their ideas about French music. Show them that it’s not all Edith Piaf.”

Keinnen is also keen on extending the idea. “Bonus CDs have proven an effective way to reach people who like modern music,” he says. “Maybe next we’ll try a compilation of African or Latin music. The possibilities are endless, and we are open to all suggestions.”

De Lucia Celebrates 30 Years of Flamenco

BY HOWELL LLEWELLYN

Madrid—The longest living exponent of flamenco guitar, Paco de Lucia, is celebrating his 30th year as a recording artist with the worldwide release of a double CD containing many of his best-known pieces and no less than four tours. Recording artist at heart, Paco de Lucia

“Antologia” (Anthology), which includes 25 compositions recorded between 1972 and 2001, was released in the spring in the U.S., U.K. and Latin America. Also last June, it had been in the Spanish charts for 20 weeks and sold nearly 70,000 units, according to PolyGram Iberica international project director Simona Bozé.

“His is the first greatest hits compilation by the undisputed king of flamenco guitar,” says Bozé. “Between ‘Antología’ and the tours, this is going to be the year of Paco de Lucia.”

The album includes contributions from several excellent musicians: John McLaughlin, Al Di Meola, Manolo Sanza, flamenco jazz pioneers Jorge Pondé and Carlos Benavent, and Paco’s two brothers, Pepe de Lucia and Ramón de Algeciras.

Paco de Lucia, 43, and his sextet completed their first six-week tour, which in June, was in nine Latin American countries plus Hong Kong and Taiwan. The six tours will focus on cities like Lisbon, Porto, Mar del Plata, and as guitarist Juan Manuel Carfizzi, Brazilian percussionist Rubem Dantas, and dancer Joanqui Grillos.

The second six-week tour ended in Munich May 24 after 22 concerts across Europe that included dates at London’s Royal Albert Hall, Berlin, London, Boland, and Sofia, Bulgaria.

De Lucia gives the sextet a rest between June 24 and July 16, when he returns to Europe for a six-week tour of the U.S. and Canada. As guitarist Juan Manuel Carfizzi, Brazilian percussionist Rubem Dantas, and dancer Joanqui Grillos.

Czechs Rock For Refugees

Concert Benefits Country’s Immigrants

BY ROBERT GRAY

Prague—A June 16 “Rock For Refugees” benefit concert here was the latest example of the Czech music community’s willingness to help develop a civic society in this young democracy.

The six-hour jam was in the tradition of a show two years ago for the same cause, as well as recent rock benefits for the Drug-In drug rehabilitation clinic.

This concert featured Czech-American blues band the Yardmarth Rock Band’s Seven Fridays, and rock band Domov and was headlined by the republic’s premier hardrock girl-group, Zuby Neby. The event was staged at the trendy Klub X, which, like the bands, donated its services free of charge. The concert was held to commemorate International Refugee Day and raised 7,000 koruny ($250), nearly the average monthly wage of Czech citizens, which goes to the Organization for Aid to Refugees (OPU).

While organizers hope concertgoers enjoyed music, they said it is a chance to educate people about the plight of the country’s 10,000 refugees in a relaxed, fun atmosphere.

OPU director Pavel Tychtal said the concert was a success. Concert organizer David Murphy, program coordinator at the nonprofit Prague Post Foundation, thinks education about refugees is important, since Czechs are “the only country with new role in this region. “Before 1989, this country created immigrants; now, the Czech Republic is a democracy that has to take them in. It’s one of the consequences of a stable government and prosperous economic situation.”

For the Record

The story about the EU-Japan copyright dispute (Billboard, June 29) should have identified Japanese government official Kakuja Okomoto as the director of the international copyright right office of the Agency for Cultural Affairs.

M. Nasir’s Works Banned

Malaysian Govt Imposes Blackout

BY ALEXANDER NAVID

Kuala Lumpur, Malaysia—Illustrating how some Asian governments remain sensitive to the public opinions of musicians, Malaysia’s Information Ministry has imposed a TV and radio ban on the works of prominent Singapore-born singer-songwriter Anwar Ibrahim. Nasir’s. The blackout includes songs written by him for other artists.

This follows an incident said to have occurred in the Starbuck’s Flats in Kuala Lumpur last week. Anwar himself has denied reports of such a remark. “The prime minister was never mentioned,” he said at a recent press conference.

The music ministry’s decision about the incident affects Nasir’s “Bonus” compilation album. Nasir said that the company that deals with the media fax list does not see any other such list in the local music industry. “I don’t think record companies are stopping their artists from working with me,” he added. “They are not sure of the damage can be done. There is no need to jump on the panic button.”

However, other label executives suggest that the incident might cause Malaysian record companies to be more cautious about working with Nasir in the future.
McGill's music sources aside, "Ethno Punk" works as an aggressive and adventurous antidote to homogenized international pop. In compiling songs for the Hemisphere series, Seligman says, "one thing I avoid is being academic. The bottom line [in choosing a song] has always got to be 'Is it moving?'"

Bobby BONJOL on another world tour that began in Brita Mitte Keynes Bowl Saturday (6), the group's 1996 album "These Days" continues to show strength outside the U.S., led by sales of some 750,000 units, according to Mercury Records, in each of its top three international markets: Germany, and Japan.

The counter between tradition and change that reflects the sensibility of a lot bands in "Ethno Punk," says Seligman, "is something that takes against modernization." With once-rural societies experiencing increased urbanization, the "what is emerging is urban music that hasn't existed before. These are mostly younger artists who are looking to their own traditions to speak to the people around them," says Seligman.

The lament of Israeli rock star Yehuda Poliker on "Children Come And Go" (NMC Music) opens the set with a haunting, weaving riff that recalls "Gimme Shelter" by the Rolling Stones. Such is the sonic diversity on display.

In many cases, the ethnic accents on these songs clearly reflect the origins of the artists: the double-fiddles of St. John's Rock, Salt & Nails "More & More" (Lona Records), the accordion and violin of Italy's Mau Mau on "Make Man" (EMI Italian), and the accordion-and-string sounds that give way to the driving rock rhythms of China's Ciu Jian on "Wild On The Snow" (EMI Hong Kong).

As intriguing, however, is the fact that patterns of migration and media exposure have introduced "new" musical traditions to the countries these artists call home. Sitting in this year's projects in Nashville with Stuart Cooper, composer, McGill's music sources aside to relocate to Music City.

Home & Abroad is a beakily coloured spatulizing of the activity of the inter-

national music markets. Its purpose is not to create a major label, but to provide a home for a variety of artists from around the world. The record label itself is a collection of artists from around the world, with a focus on artists from Africa, the Middle East, and Asia. The label's goal is to provide a platform for these artists to reach a wider audience and to help them achieve their artistic visions.

The label's first release was "Angels & Ordinary Men," a collaboration between Seligman and the Sudanese musician Majid Al-Mansour. The album was critically acclaimed for its unique blend of traditional Sudanese music with contemporary electronic influences. Since then, the label has released several other albums, each featuring artists from different parts of the world.

In addition to releasing albums, the label has also organized concerts and events to promote its artists and their music. These events have been held in various locations around the world, including New York, London, and Tokyo.

The label's approach to music is rooted in the belief that music has the power to connect people from different cultures and backgrounds. By promoting the work of artists from around the world, the label aims to create a more inclusive and diverse musical landscape.

In the past, the label has worked with artists from a wide range of genres, including traditional music, electronic, and world music. Its goal is to provide a platform for artists who are not typically represented in the mainstream music industry.

The label's success has been attributed to its commitment to promoting music that is not typically heard, and its willingness to take risks on new and innovative projects. The label's approach to music has been praised for its creativity and its ability to bridge cultural divides.

The label's future plans include continuing to promote artists from around the world, and expanding its reach to include even more diverse musical traditions. The label's goal is to create a platform for artists who are not typically represented in the mainstream music industry, and to use music as a tool for promoting understanding and unity among people from different cultures.

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HITS OF THE WORLD

JAPAN

(Wapa's Pop Top 40) 07/10/96

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<td>3. IF YOU WERE MY SUNSHINE NAMIE AMURO AND MAIA</td>
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**Netherlands**

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**Global**

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one small step...

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NEW YORK—Never have video retailers been as near to the mother lodge as they will be July 10-13, when the Video Software Dealers Assn. hosts its annual con-

vention for Los Angeles.

For the first time, the studios have the rank-and-file membership in their back-

yard—and on their backdoor. Three of the major studios have stood their horses in the exhibits to parties where movies are made, or at least budgeted. For dealers who don’t know Hollywood up close, the convention promises to be an eye-opener.

However, other exhibitors worry that those eyes are for Hollywood only. The indie distributors have stepped three times against the prospect of being ignored. “It hurts the smaller guys, and I’m a little disappointed,” says one producer who will be introducing two children’s and family entertainment lines. “VSDA is going to be tough this year.”

Even though her company has a two-

story, 5,000-square-foot booth, Anchor Bay Entertainment marketing VP Sandy Weisenauer agrees. “There’s no question we will be overshadowed by the studios.”

PPI Entertainment is on the floor, but Shelly Rudin, senior VP of sales, says, “We’re not really exhibiting.”

Rudin thinks dealers “will be greatly distracted by the studio hoopla. “Hell, if you’re a grad student at Paramount, you know where you are going to go.”

So PPI reduced its convention-floor exposure to a 100-square-foot boutique from its usual 1,000 square feet, and Rudin and his staff will spend most of their time in two meeting rooms down-

stairs. PPI made the decision to down-

size “when we heard the show was going to be in L.A.,” Rudin adds. Otherr also planned ahead.

Sony Wonder and Sony Music Video, sponsors of the Fast Forward to End Hunger booth, will be found in two tour busses parked at the conven-

tion center entrance. The stationary dis-

plays on wheels are a VSDA innovation, says Sony Wonder’s Goldfield, Fast Forward Marketing, and exhibitor newcomer Time Life Video, meanwhile, have joined forces to minimize expenses.

And Video Learning Library is using its

200-square-foot booth, adjacent to those of Paramount Home Video and 20th Century Fox. Furthermore, one case for smaller fry who can.sublet space for $100 per title. There’s not much else any of them can do,” says Leslie McClure of spe-
cial-interest consultancy 411 Video Infor-

mation. “I think the studios are going to eclipse the whole convention, and the cost of a booth is prohibitive.”

Other studios like Good Times Home Video and Coliseum Video agree. GoodTimes—

which was sixth in Billboard’s 1995 rank-

ings, ahead of Paramount Home Video—is confining itself to hotel suites rather than compete against the studios on the floor; according to senior VP, Jeff Beker.

Columbia, whose co-founder Arthur Morowitz served two times as head of VSDA, has decided to ignore the show.

Longtime exhibitor LVE Home Video will announce theatrical production plans at a six-figure VSDA luncheon, bypassing a booth. “We get more bang for the buck,” says senior marketing VP, Jeff Pirik. “Obviously, we’re not a studio, so we don’t have a lunch to bring people to.”

In the old days, during VSDAs 10 con-

secutive years in Las Vegas, suppliers anxious to make a statement would take a booth and host an event. When the assoc-

(Continued on page 64)

Tower Emphasizes Fun At ‘Retail Party’

SACRAMENTO, Calif.—Tower Records/Video has long been known as music retail’s maverick account. So when times
got tough, the chain naturally reacted a little bit differently than the others might.

It had a party.

Store managers from around the world converged on the company’s head-

quarters here for the first time in three years for the Tower Retail Party, held

June 14-16.

In the meeting’s opening address, Tower president Russ Solomon noted that the last “two years have been tough, and we have suffered along with every-

one else with the general slump in retail sales/so much retail space out there and that has become very aggressive price competition.”

But instead of holding a conference filled with the kinds of familiar

numbers the business acumen of store managers, senior VP of retail operations Stan Goman used instead that the convention be a party.

Solomon says the meeting took that format because he believes that Tower’s greatest resource is its employees. The main purpose of the meeting was to assemble the company and have a “couple of days of music and some good times together,” Solomon told Billboard. “It’s good for us. It is good for morale, and it is good for bonding, and with us that is very important.”

PUBLICITY, PROMOTION AMONG

TIPS DISCUSSED AT APA MEET

CHICAGO—With the Audio Publish-

ers Assn., and several audio publishers

celebrating their 10th anniversaries in

1996, this year’s APA Conference dis-

played a strong sense of accomplish-

ment, as well as renewed determination to get the word out about spoken-word

audio. The conference was held at the

Hyatt Regency here June 14.

“Great times!” is what this year’s con-

ference has brought us up into the at-

mosphere, and we’re ready now to get

into orbit. My hope and goal is that we can use all that’s been done in the past 10 years to launch us into a truly significant promotion and publicity campaign,” says Grady Hesters, newly named APA president.

The APA presented the first Audio

Awards, a program developed to focus attention on audio publishing and the breadth of what the industry, now valued at $1.5 billion, has to offer. Awards were presented in 13 categories.

The awards luncheon featured special guest speaker John Erickson, author and producer of the book and popular “Hank The Cowdog” series (Billboard, Sept. 5, 1994).

“The ABC was valuable for the oppor-

tunity to exchange ideas with other audio publishers, but it was extremely gratify-

ing to see the first Audio Awards executed in such a well-organized and profes-

sional manner,” says Judy McGunn, VPhd of Time Warner Audio Books.

During the panel, “Let’s Hear It For Audio, Part I,” publishing publicity spe-

cialist Alice B. Achenoff spelled out the myriad ways in which audio publishers can follow successful book publishing tech-

niques for generating press for their titles.

The next panel, “Let’s Hear It For Audio, Part II,” explored the broader issues of marketing, promotion specifications, and promo-

tion, specifically for the audiobook medi-

um.

“AUDIO publicity from a book publish-

er’s perspective is basically an evangelical job,” said panelist Hugo Jetlet, marketing manager for Harper Audio. While stress-

ing the importance of the author/rea-

derto the hardcover campaign, Jetlet also pointed out the importance of such promotional methods as using shelf talkers and radio as a means to expose titles.

(Continued on page 61)
Lost And Found Finds Success In Vinyl
Knoxville Store Specializes In ’50s, ’60s Rock Albums

BY PATRICIA BATES

KNOXVILLE, Tenn.—Every retailer knows that loyal customers will follow you when you move. But it is rare to find any who are willing to unpack boxes.

That’s what happened when Lost and Found Records relocated in January to 7305 Kingston Pike, just a door away from its old address. With the help of five good-samaritan neighbors and co-owners Mike and Maria Armstrong, expanded to 1,000 square feet with their stock of 25,000 vintage LPs. The outside wall of the store is painted a bold “Big Orange” color; since the outlet is located just a few 1-40 exits away from the University of Tennessee.

This year, sales have increased 20%-25% over those in 1995 due to the move, according to the Armstrongs.

“We’re getting in the rare, high-dollar albums now. People have told me no matter how bad the economy gets, many of these albums say are collectible. It seems like the longer we’re here, the more they bring to us,” says Mike Armstrong. “We’re about the only dealer for vinyl in East Tennessee.”

Lost and Found Records has at least two $600 LPs, a self-titled disc by Joe Houston on Combo Records and Piano Red’s “Piano Red In Concert” on Groove Records. There is also Wee Willie Wayne’s “Travelin’ Mood,” an Imperial Records, for $40.

During football season, UT alumni may be seen looking for catalog by guitarist Chet Atkins (a native of Luttrell, Tenn., approximately 25 miles away) to the Amazing Rhythm Aces (a local band), especially for their “Stacked Deck” album to Dolly Parton (who hails from Sevierville, Tenn., 40 miles away). “You’ll think UT fans would want the original version of the Volunteers fight song, ‘Rocky Top,’” but Armstrong says, “We’ve had it here before, but not many of them ask for it; they’d rather have the later versions.”

Many vacationers to the Great Smoky Mountains Area are on the lookout for Elvis Presley LPs or anything on Sun Records.

Lost and Found’s stock is 40%-45% ‘60s and ‘70s rock LPs; 30%-40% alternative and punk; 10%-15% house; techno, and dance; and 10% country, jazz, folk, bluegrass, swing, and R&B. There are also about 5,000 CD titles and an equal volume of cassettes.

While other vinyl martx carry 45s for jukeboxes, the Armstrongs have only 2,000 single titles, and most are from the ‘70s and ‘80s. They see sales growth in concert-bill reproductions, posters, T-shirts, and stickers, rather than 45s.

“We carry some new vinyl—like the Beatles’ Anthology 1 and 2. Since the first is out of print, it’s been selling at $50-570 at trade shows,” says Armstrong. “We’re listing the three-LP second set for $25.99.”

Lost and Found Records took its title “The Old Time Folk & Country Album” from 1972,” says Armstrong. “It was actually a repackage of two LPs from 1968-69. I also, the logo, I wanted for our name for our business.”

Armstrong started Lost and Found Records merely as an avocation, he says, not with thoughts of it becoming a business. It was going to be a hobby, so I could add to my record collection by ordering what I wanted through distributors.

“buying, selling, and trading used records,” says Mike Armstrong. “After going over our statement, his first response was, ‘You aren’t in this for the money, are you?’”

Today, Maria Armstrong minds the store, and Mike has a 25- to 26-hour, per-week job with UPS. She does the advertising, marketing, and promotion at Lost and Found; he does the inventory.

They have two staffers.

Mike Armstrong also experiments with the store’s fixtures. After attempting to build his own shelving, he went to a carpenter friend to have wooden dowel-planted racks made. “I built some myself about five years ago, and they were never what I wanted,” he says. Now he stays with what he knows, which is the value of vinyl.

“Buying records is feel they’re not getting a true sound on a CD, but instead from the pressings and grooves of a record,” says Armstrong. “More often than not, with reissues on CD, you’re not getting the same album liner notes either—or the bonus cuts, lyric sheets, and so on.”

Armstrong’s expertise is the ‘60s and ‘70s. “In the mid- to late ‘60s, I think music wasn’t really that good, and there’s a ton of stuff that, to find,” he says. “To me, the best years were around 1965-72, and that’s what’s in demand.”

The average price of an LP at the store is $7.99; albums start at $3.99.

“The craze now is covers,” says Armstrong. “They call it ‘bachelor pad music’ because it’s so weird and strangely orchestrated. We’ve got one album by [Juan Garcia] Espin. ‘Exploiting the stock’—my brother, $30.”

“It’s always the condition the record is in—that’s how much it’s worth to us,” says Maria Armstrong. “It’s never how old it is or who the artist is. We’re very

(Continued on page 64)
## Top Pop Catalog Albums

**Billboard**

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<td>No Woman, No Cry</td>
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<td>Closer to the Heart</td>
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<td>Beastie Boys</td>
<td>Licensed to Ill</td>
<td>1986</td>
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<td>4</td>
<td>Metallica</td>
<td>And Justice for All</td>
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<td>Rage Against the Machine</td>
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<td>Master P</td>
<td>Strictly Business</td>
<td>1996</td>
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<td>Pink Floyd</td>
<td>The Wall</td>
<td>1979</td>
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<td>Soundtrack</td>
<td>Grease</td>
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<td>12 Greatest Hits</td>
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<td>Dark Side of the Moon</td>
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<td>Tracy Chapman</td>
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<td>The Best of the Beatles</td>
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<td>Back in Black</td>
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<td>Like a Virgin</td>
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**Note:** Catalog Albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are represented in this listing. Prices and sales data are based on Billboard’s Best of the Year 1982-1989.
Merchants & Marketing

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BILLBOARD | JULY 6, 1996

Merchants To Get Tagged With Source-Tagging Costs

Cost Of Living: There is a lot of discontent in retail land over the cost of source tagging. PolyGram Group Distribution will be the first to major to release CDs with an acoustic magnetic tag concealed within the CD packaging. The company has announced that it is passing on its costs for source tagging, which comes out to 8 cents per CD. Now that the other majors are addressing the same issue, merchants are afraid that their pockets will be emptied by the majors. Not that anyone doubts FGD president Jim Caparzo, who says that 8 cents is the real cost to the company and that there is no hidden profit. Rather, merchants are wondering if the way in which this issue is resolved will set the tone for the future. The decision of source tagging began to take shape when the majors unilaterally decided to eliminate the longbox, which was retail’s best protection against pilferage. When a longbox-free world was proposed, music manufacturers implied that there would be a savings of about 50 cents, which could be shared with retail. Later, when the longbox was deep, that 50-cents saving was then quoted as being only 25 cents, and manufacturers said they would share that savings with retail for only about a year in the form of a rebate, which was to be used to refit stores for jewel-box merchandising. After that year, the savings from the elimination of the longbox went into the music manufacturers’ pockets.

To be fair, music manufacturers have long said publicly that they planned to pass the cost of source tagging on to retail, and those statements weren’t challenged by merchants.

But now that the source-tagging cost—at least with FGD—is double what the industry thought it would be, merchants are asking themselves, When manufacturers talk about eliminating costs from the distribution process, does that mean that all future savings will be pocketed solely by the majors, along with the longbox? And that does mean that all costs introduced into the distribution process will be passed on to retail, a la source tagging?

Out And About: Retail Track hit the road and hit hard: June 14. Dying to Sacramento, Calif., for the Tower Records/Videocad convention (see story, page 59), followed by a return to the East Coast for the Universal One-Stop bash June 18 in Philadelphia. The week ended in Nashville at the Anderson Merchandisers convention June 23 in Nashville. The Universal One-Stop bash held at the Independence Seaport Museum, which turned out to be the best site yet for the annual event. The Universal One-Stop meeting is different from the conventions held by Tower and Anderson in that it is attended by hundreds of independent retailers, as well as hundreds of local and regional sales and distribution representatives. Frank Lipsius, VP of Universal One-Stop, reports that attendance was 1,027.

All in all, the Universal One-Stop bash provided the perfect vehicle for a smooth sound of soothing, grooving, and moving, all presided over by Universal founder and owner Harold Lipsius. A key ingredient of the event is to cor Bob Perlloff, Universal’s licensing GM, who knows where the industry’s skeletons are buried, but who usually won’t admit it.

On the heels of last week’s announcement at the Tower convention that Pearl Jam would release an album early this summer, Island Records announced at the Anderson confab that U2’s next album will have an Oct. 15 street date. That set has yet to be titled.

RECIPIENT: There has been a reshuffling of the upper echelon at Alliance Entertainment Corp. Ian Henderson, deputy COO, has been named COO, and Eric Weisman, formerly executive VP in corporate, has moved into planning and new business development, but with the title of senior executive VP. David Schlang remains CEO of the music distribution group, but a couple of changes have taken place in that area. Alan Tuckman, formerly senior VP of strategic planning and new business, has been named GM of the one-stop group, replacing Ron Nix, who has moved into the strategic planning and development group as senior VP. Meanwhile, Poindexter, VP in strategic planning, has become CFO of the one-stop group, and Dave Toole, COO of the one-stop group, has left the company. Joe Bianco and Anil Narang remain chairman and president of AEC, respectively.

RECEIVING: The Handleman Co. has shifted its Canadian operation to its international division, according to a company press release. Roberto Scappaticci, formerly branch manager of the company’s Albany, N.Y., branch, has been named GM of the Canadian operation, and he will report to Arnold “Arnie” Fest, senior VP of the international division. Also, Dan F. Whitt, who had been the GM for Handleman in Canada, has been promoted to VP of marketing for the Handleman Co.

MAKING TRACKS: Connie Bambuck, VP of sales at Houston-based Justice Records, has left the label to become an account manager with Valley Distributors in Woodland, Calif. Her responsibilities at Justice have been taken over by Jay Woods, who has been named national sales manager. . . . Tony Pellegrino, head of sales at Razor & Tie, has joined GRP as East Coast regional sales manager. . . . Dave Ysidro, previously VP of sales at Island, has taken over the reins at VP of sales . . . Leslie Chinea has left her post as head of advertising at Compact Disc World to become the national marketing and sales manager at TAG/Atlantic. She was replaced at Compact Disc World by Robert Moorehead and Steve Taylor, former branch manager for BMG Distribution, has left the company and is seeking opportunities. He can be reached at 410-757-5602.

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Remember the Magic

Remember the magic of your first trip to Walt Disney World®—Pirates, Pioneers, Ghosts, Mermaids, Princesses, and of course, everyone’s favorite Mouse? Well, beginning this fall, Walt Disney World will launch its 25th Anniversary—a yearlong celebration full of excitement and music.

On August 27, Walt Disney Records will release the official 25th Anniversary album, Remember the Magic, featuring contemporary recordings of Walt Disney World’s best-loved theme park songs. With artists such as Huey Lewis TAKE 6 and Barenaked Ladies doing unique covers of classic park songs, Remember the Magic is definitely not the same old “parks album.”

And this souvenir album will be integrated into all aspects of the celebration, with marketing support from Walt Disney World, “Mickey” American Express, and more. Be a part of this magical, musical nationwide celebration. Order now.

Share the magic of Disney at our website:

http://www.disney.com/DisneyRecords

Release Date: August 27
Wreck the Against product other tour arena features gold recent Carter.

On Tuesday (2), RED label Countdown Records will release vocalist Valerie Carter’s album “The Way It Is.” The set, which features guest appearances by Jackson Browne, Linda Ronstadt, Lynden Lovett, and Phoebe Snow, was kicked off by a release party in L.A. June 1.

Roadrunner Records, which signed a joint-venture pact with Next Plateau last fall (Billboard, Oct. 7, 1995), hits the modern rock arena July 23 with Kevin Salem’s “Glimmer” (Billboard, June 15).

Relativity, which has already scored a platinum album and two gold awards with its New York and London cast albums for “Les Miserables,” will issue a 10th-anniversary live recording of the stage smash on July 23.

On Aug. 6, Epitaph Records, which recently joined the RED fold, will release an enhanced CD, “Bored Generation,” featuring rarities by Offspring, Beastie Boys, Rancid, Helmet, NOFX, Pennywise, and others. The set will be backed by a heavyweight campaign that will include a push during the July/August Warped tour.

RED’s acts will hit the seasonal tour circuit at Lollapalooza (Rancid) and Warped (NOFX, Pennywise, Roadrunner’s Dog Eat Dog, Nitro’s Gutter Gutter, and Fat Wreck Chords’ Lag Wagon); Carter will perform as a featured soloist and backup singer on James Taylor’s tour; while Metal Blade’s dreaded Cannibal Corpse will join Anthrax and the Misfits on their July U.S. trip.

High PRIORITY: Priority Records in L.A. has taken over distribution of a number of Death Row Records’ most controversial rap titles. You may recall that, under the terms of Interscope’s recently sealed deal with MCA, the latter company could ask to have certain product distributed independently and not through Uni (Billboard, March 3). Hence, Priority is now handling Tha Dogg Pound’s “Dogg Food,” 2Pac’s “2Pacalypse Now,” “Strictly My Niggaz,” and “Me Against The World;” Snoop Doggy Dogg’s “Doggy Style;” Dr. Dre’s “The Chronic;” and a handful of other fairly raw Death Row titles, which were previously distributed by Interscope via WEA during the

by Chris Morris

days the label was part-owned by Warner Music Group.

QUICK HITS: Atlanta-based Ichiban International, Ichiban Records’ major-distributor imprint, is being relaunched. The EMD-distributed label’s full schedule will include second albums by Kid Sensation, Francine Reed, Lisa Cernbone, and Kevin Toney; new acts include the jazz trio Dotsero and rappers Sleestack’z. In late 1996 or early 1997, Boz, Thompson, Slovak, and Jimmy Dawkins will see release through Ichiban Interna- tional. Ichiban president John Abbey notes that the company remains committed to the independent distribution network ...

Ichiban has also launched a new indie imprint, Altered Records, for alternative and rock acts. The first signees are Penniless People Of Bulgaria, a quartet from Finland, and Philadelphia’s Love Huskies . . . Koch International has signed an exclusive deal with Zero Hour to distribute its indie titles by Space Needle, Multiple Cat, Shallow, Varna Line, Boyracer, Reservoir, Chomp, and Kittyminder . . . Raffi has signed an exclusive multiyear licensing deal with Rounder Records to distribute 11 of his children’s titles and his ecology album “Evergreen, Everblue.”

FLAG WAVING: The members of the Columbus, Ohio-based quartet Gaunt confess that they have seriously mulled the implications of major labeldom in recent months. Life can be rugged on the indie side.

This hard-edged band, whose latest album, “Kryptonite,” was released by the exemplary Chicago indie Thrill Jockey, has toured relentlessly in its five-year history, making five U.S. trips. Hometown dates are on the thin side, and national roadwork can be hazardous: During its most recent tour this year, all of Gaunt’s equipment was ripped off in San Francisco. A benefit for the band, featuring such local acts as the New Bomb Turks, was held in Columbus on June 21.

Questions of indie-band “integrity” may be a little beside the point, says guitarist Jovan Karic: “I have trouble with that integrity thing. I’m out here in the blazing sun painting houses, and I get paid for it. I go on the road, and I don’t.”

Karic admits that Gaunt, which sports the kind of tuneful material and course energy much beloved by major labels these days—has been in the “flirting stage” with the majors. “We’re willing to talk to these people, as long as they’re buying the drinks,” he says.

But guitarist/vocalist/songwriter Jerry Wick, who founded Gaunt in 1991, is full of praise for Thrill Jockey’s savvy owner Bettina Richards and adds, “We’ve never even thought, ‘Oh, we’d never go some place bigger’ . . . but no one has ever offered us something better than Thrill Jockey.”

To be sure, Gaunt is a group that deserves the widest exposure. “Kryptonite” features a slab of masterfully constructed songs, including “Transistor Sister,” the title cut, and (appropriately) “Superman,” that would fit right into any modern rock playlist.

But Wick, whose conversation indicates broad musical tastes, resists any easy labeling of the band’s music: “We’re rock fans; we’re not necessarily punk rock fans. My Rolling Stones records are outlasting my Angry Samoans records . . . [punk fans] say, ‘What are you listening to?’ I say, ‘The New John Mellencamp record.’

Wick, with some new equipment in hand, hopes to tour the U.S. again in the fall.
**Merchants & Marketing**

**Tom Hulce Gives Voice To Singing Quasimodo In ‘Hunchback’**

By Moira McCormick

**The incredible Hulse:** Tom Hulce may not be a musical genius, though he played one in the movies. (Hulce was Mozart in the 1984 Oscar-winning “Amadeus.”) But he really can sing, as evidenced by his bravura vocal turn in the title role of Disney’s “The Hunchback Of Notre Dame.” The Walt Disney Records soundtrack was released May 28.

It’s unusual for a Disney voice actor to provide his or her animated character’s singing, and it’s particularly surprising when said actor has never before sung, despite his lengthy, high-profile career. Child’s Play caught up with Hulce shortly before the July 19 premiere of “Hunchback,” and the key question was: How has he kept his fine tenor a secret all these years?

“Nobody asked!” Hulce says, laughing. “I’ve just been waiting…”

Hulce had already been cast as the speaking voice of Quasimodo when he was asked by Disney to do a demo recording of the hunchback’s big number, “Out There.” “‘Hunchback’ composers Alan Menken and Stephen Schwartz and the directors and crew were all in the room, standing by the door while I was recording,” Hulce recalls. “As I was about one-third of the way through the song, I noticed that they all had their heads down, staring at the floor—it looked like they were having a little memorial service. I thought, ‘Oh dear, they’re horribly embarrassed for me.’

They looked at the floor, and they had sketches [of Quasimodo] spread all around them—they were staring at the pictures, trying to figure out if what they were hearing could come out of this drawing, and I think that Alan and Stephen were pleasantly surprised. So, off we were.”

**Lost and Found**

(Continued from page 60)

LULLABY: The Walt Disney Records booth was the place to be June 16 at this year’s American Booksellers’ Assn. convention, held at Chicago’s McCormick Place. There, grade-school-level horror author R.L. Stine, who writes the staggeringly successful Scholastic book series “Goosebumps” (which debuted as a TV series last year) pulled the winning name in a drawing for a trip to Disney World. A sizable crowd of “Goosebump” fans turned out to get a close-up of the mild-mannered, black-garbed Stine, and one lucky young lady walked off with the trip, which centers around Disney World attraction Terror Tower.

The promotion tied in with Disney’s ABC announcement that it will premiere a line of “Goosebumps” audio books in August. Titles include “A Night In Terror Tower,” “The Haunted Mask II,” “Attack Of The Mutant,” and “Dreadful Trouble.” Each full-cast production runs 70 minutes.

According to Ted Kryczko, director of product development for Disney division Buena Vista Audio Publishing, the “Goosebumps” audiobooks will be promoted via a major sweepstakes, for which the grand prize is a trip to Disney World, including a “passport” to its three parks: the Magic Kingdom, Disney-MGM Studios, and Epcot Center. Entry forms will be available on tear pads on corrugated display units, in advertisements in Disney Adventures magazine, and through Disney’s World Wide Web site on the Internet.
Billboard’s Video Person Of The Year:

JOE PAGANO

His efforts have put Best Buy at the fore of mass-market sell-through. Now he’s eyeing a $200-million annual video business for the chain. An exclusive interview.

Also Inside This Special Pre-VSDA Section:
Reading MAPS, And The Combo-Store Conundrum
Intent on making his chain "the largest seller of prerecorded movies per location,"
Best Buy's video-merchandise manager has put sell-through front and center at 259 stores. And there's more to come.

BY SETH GOLDSTEIN

In his spare time, Joe Pagano likes to plant trees like his florist father and grandfather before him. He's pretty good at it during working hours, too, helping nurture Best Buy's video sales from a $4 million sapling five years ago to a $131 million redwood last year. The next tree ring will mark $200 million in sales.

We caught up with Pagano the day before a new store opening (one of five in May) in the Oxford Valley shopping center in suburban Philadelphia. The interview was conducted in front of a home-theater display booming the stereo soundtracks of a couple of movies Joe knows well, "Jurassic Park" and "Back To The Future 3."

Pagano has seen the future, and it's working, as Best Buy keeps 259 stores stocked with up to 11,000 sell-through titles. Here's how and why it happened.

Joe, when and how did you get into this business?

I joined wholesaler Lieberman Enterprises in Minneapolis right out of college in 1972. When they closed their doors about 20 years later, I went right across the street to Best Buy, which had been one of Lieberman's clients. For Lieberman, I started on the sales and marketing side of the desk, then moved into merchandising, first in video, then adding computer software and music later on. It's been video only since I joined Best Buy in 1982.

What's been the history of video at Best Buy?

In 1991, video revenues were $1 million, with stores carrying 400 titles. Revenues increased to $16 million in fiscal 1993, $41 million in '94 and $98 million in '95. In the fiscal year that ended in March, sell-through had reached

Continued on page 70
Congratulations
To
Joe Pagano
Of Best Buy

Billboard’s Video Man Of The Year!

From Your Friends At
MGM/UA Home Entertainment.

Robert Wittenberg
Senior Vice President, Sales

[Signature]

Paul Bishop
Executive Vice President
The Combo Conundrum
Mixed-Product Megastores Sell Volumes, But Should Every Retailer Buy Into The Concept?

BY EILEEN FITZPATRICK

n the real-estate business, the top priority for any buyer is location, location, location, but for the average consumer of entertainment products, the issue of where to shop is a matter of convenience, convenience and convenience.

To make the shopping experience more convenient, some retailers have embraced the "everything-under-one-roof" concept. Music and video retailers have combined their efforts by building superstores filled with hundreds of thousands of CDs, audiocassettes, videos, laserdiscs, computer software titles, books, magazines and even cappuccino bars. To enhance the convenience factor, adding televisions, VCRs, CD players, computers and other consumer electronics makes such stores a true shopping destination.

Although such retailers as Best Buy, J&R Music World, Nobody Beats The Wiz and others have offered entertainment hardware and software under one roof for years, the new players—from the traditional video- and music-selling fields—are redefining the term "combo" store.

Within the last year, Tower Records & Video has teamed up with the Good Guys Milford, Mass.-based Strawberries and New England-based electronics store Tweeters have also joined together in an effort to provide consumers with a total shopping experience. Since the early '80s, Tandy Corp. and Trans World Entertainment have been in a similar partnership under the Incredible Universe banner.

BROADENED CUSTOMER BASES

"We want to combine our efforts for a number of reasons," says Strawberries director of sales promotions, Paul Grasso. "We both have similar real estate and marketing strategies, and we each have strong customer loyalties."

In fact, Grasso says that, ever since they opened their first 20,000-square-foot superstore, with Strawberries occupying 8,000 square feet. The stores operate as separate units, and each uses its own store names.

"Tweeters has a very high-end customer," says Grasso, "and we're delivering a younger customer to them. By combining, we get a broader customer base." Based in Canton, Mass., Tweeters operates 18 stores in Rhode Island, Connecticut, New Hampshire and Massachusetts. Tweeters recently acquired the 18-store Bryn Mawr electronics chain based in Philadelphia.

Continued on page 72
Congratulations Joe Pagano
Billboard’s Video Person of the Year.

From your friends at Twentieth Century Fox Home Entertainment.

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"In the past, a meeting with Joe usually meant a decrease in net revenues. Now, Joe is responsible for some of the most substantial growth in our industry. Whatever the circumstances, Joe has always remained a reliable and innovative business partner and friend."

—David Bishop, executive VP, MGM/UA Home Entertainment (Worldwide)

"I've known Joe for a long time. He has been a survivor and has had a lot of industry experience at many interesting companies. Throughout the years, he has always been a gentleman, through the rough and not-so-tough times. Joe is such a pleasure to deal with when working out problems, and that's certainly one of the characteristics that has facilitated his success while this fun business has become more mature and tough. He has certainly paid his dues, and I congratulate him on this award."

—Jack Kane, executive VP, sales and marketing, Paramount Home Video

**PAGANO INTERVIEW**

Continued from pg. 66

$151 million, with title assortment expanding to 11,000. It's not too far-fetched to be viewing a $200 million video business in the next two years, considering individual store growth and new stores. We've done it with one of the best stores in the country—our two senior buyers, Dusty Basing and Stacy Robinson, and buyer Jimmy Lorie. They add a sense of enthusiasm and professionalism second to none.

Where does this put you in terms of self-sufficiency? Judging from industry statistics, we're close to having the largest volume per store of movie sales in the country. That's our focus. Our vision is to be the largest seller of prerecorded movie per location. Last year, we averaged $700,000 per store. To be the largest, we think we need to be in the $1 million per location range.

How many stores does Best Buy now have? And what is the chain's favorite size for an outlet? The Philadelphia openings put us at 250. We have some at 50,000 square feet, but most are 15,000 square feet or less. We're set on the video side with regard to selling space. We will need additional space for DVD (digital video disc) in the fall. [Pagano deferred questions about]

---

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**Video Sets Sail With Classic Disney Hit-Level Marketing Behind It!**

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Prebook:
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Stock #7076
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**JIM BUMBA PRODUCTIONS**

**STORY BY JIM BUMBA**

**DIRECTED BY JIM BUMBA**

**PRODUCED BY JIM BUMBA**

**WRITTEN BY JIM BUMBA**

**EXPERIMENTAL ANIMATION**

**ANIMATED BY JIM BUMBA**

**DESIGNED BY JIM BUMBA**

**EDITOR BY JIM BUMBA**

**MUSIC BY JIM BUMBA**

**SOUND EFFECTS BY JIM BUMBA**

**COLOR BY JIM BUMBA**

**ADVERTISED BY JIM BUMBA**

**MARKETING BY JIM BUMBA**

**DISTRIBUTION BY JIM BUMBA**

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**EXECUTIVE PRODUCED BY JIM BUMBA**

**ASSISTED PRODUCED BY JIM BUMBA**

**ASSOCIATED PRODUCED BY JIM BUMBA**

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**BEST BUY**

**BILLBOARD has once again shown its wisdom, in selecting Joe Pagano as “Video Man Of The Year.” Joe will take his rightful position with such industry luminaries as Wayne Huizenga and John Taylor. Over the last few years, Joe and Best Buy have helped redefine video retailing and have set a new standard by which all entertainment merchants are judged. They, alone, have found a balance between price, selection and service, creating one of the most impactful shopping experiences in all retailing categories. PolyGram Video is one of Joe Pagano’s biggest fans, and we look forward to building on this partnership for many years to come.**

—Bill Sondheim, president, PolyGram Video (U.S.)

“I've known Joe for about 10 years. He's been around for a long time and is a very astute businessman and a nice person. He thoroughly understands the business, what the studios need, how to nonconfrontationally represent his company and what the consumers want. Basically, he's got it all together, and it's about time somebody recognized Joe. His accomplishments are obvious to anyone who walks into a Best Buy.”

—Vince Larinto, senior VP, sales, North America, Fox Home Entertainment

**future expansion to Best Buy founder and CEO Richard Schulze, who said the chain will be adding 20 to 25 stores a year for the near term. In terms of video, game and computer-software volume, Schulze claims "We're closing in on Museland," which has 1,400 outlets. He puts Best Buy's software volume at $1.5 billion, vs. Museland's $1.6 billion.)

I understand Best Buy has reconfigured its video layout. Can you explain? And how does video fit into the overall picture?

In many bigger stores, video has been moved from a "bulb" onto the carpet in the center of each location. Sections are now 36 feet long and seven shelves high, with over 2,000 square feet devoted to the category, a 40% increase. About 70% of the 20,000 videos on display are full-faced, taking advantage of the box artwork. Video revenues are

Continued on page 78
COMBINATIONS ATTRACT CUSTOMERS

As an example of how both a hardware and a software retailer can benefit from sharing the same space, Trans World has experienced a double-digit increase in laserdisc sales at Incredible Universe locations.

"People often don't know where to go to buy the hardware, and having a player in the next aisle or across the store has generated more sales for us," says Trans World laser buyer John Souza.

Tower president Russ Solomon agrees that the hardware/software combination attracts the same consumer. "The only product a consumer-electronics store carries that doesn't need software is telephones," says Solomon, "but when a customer upgrades a VCR, it's natural for them to want to buy some new videos to go along with it."

Tower president Russ Solomon agrees that the hardware/software combination attracts the same consumer. "The only product a consumer-electronics store carries that doesn't need software is telephones," says Solomon, "but when a customer upgrades a VCR, it's natural for them to want to buy some new videos to go along with it."

Tower and the Good Guys also had a prior relationship before the two retailers teamed to open WOW! in Las Vegas in August 1995.

For more than a decade, Tower and Good Guys had 13 locations adjacent to each other, but WOW! put each under one roof. "Our idea was to give the customer an expanded shopping experience," says Good Guys president Bob Gunst. "WOW! offers first-rate presentations without one of us being a stepchild to the other."

Although Tower and Good Guys stores had been located next to each other, Gunst says cross-over store traffic was non-existent. "There was no noticeable benefit, but WOW! did away with all those issues.

The 80,000-square-foot store, which is among both chains' highest-grossing locations, stocks the same amount of electronic equipment as a
Joe has been my good friend and business associate for over 10 years. He's by far one of the greatest video buyers and promoters that this industry has seen. He's a real class act, even though he's Italian and lives in Minneapolis."

—Bob DeLellis, president, 20th Century Fox Home Entertainment (North America)

“I remember in 1989 when Joe was working for a major rack-jobber. Despite being incapacitated with back problems, he was waiting at the airport arrival gate for us in Minneapolis to get the ‘Batman’ program early and get a head start on his competitors. Joe is incredibly deserving of this special award.”

—Jim Cardwell, executive VP, North America, Warner Home Video

“Joe Pagano is a savvy veteran of the entertainment business who has contributed to retail growth and expansion of the video catalog. He aggressively promotes and also is open to new ideas for the exploitation of video. He's the Best of the Best at Best Buy.”

—John Reina, VP, sell-through, Columbia TriStar Home Video (U.S.)

Good Guys store in addition to more than 100,000 CDs, 17,000 home video titles, 20,000 audio-assettes, books and magazines.

Like the Strawberries and Tweeter alliance, Good Guys and Tower operate independently of each other and split overhead costs.

Later this year, a second WOW! store is scheduled to open in Long Beach, Calif. According to Solomon, the Long Beach WOW! will be 30,000 square feet, of which Tower will occupy 20,000 square feet. The new store won't have a book department, since "there's a Barnes & Noble next door," says Solomon.

While the two dealers had little doubt that opening a store together would be successful, Las Vegas was Gunst's first choice to debut the concept. "Las Vegas is tough because the per capita spending on consumer electronics is half of what it is in Los Angeles, and we were concerned about that," he says.

However, 18 months after opening, Gunst isn't worried about the spending habits of Las Vegas consumers. He says any market where Good Guys has already established itself is a good candidate for additional WOW! stores, but expansion plans are conservative.

MEGASTORE TROUBLES
One reason Gunst may not be wanting to expand so fast is the financial troubles Incredible Universe is now experiencing.

Saddled with maintaining a

Continued on page 79
MAP Reading: When Is The Price Right?

By Catherine Applefield Olson

For video labels and the assortment of retailers who peddle their wares, determining the right price for sell-through titles is far from a game.

Minimum-advertised-price policies are the prices determined by each label under which retailers are not supposed to sell their videos. As in the music industry, video MAPs vary by studio and title and carry a penalty of lost cooperative-advertising dollars if a store breaches the policy.

Although the majority of specialty retailers would like to see a higher MAP from most studios, they generally are pleased with the policies for first-run sell-through videos. The mass merchants, however—such as Best Buy, Circuit City and the like—are another story. Although none would speak on the record for this article, industry wisdom holds that

CONGRATULATIONS!

To Joe Pagano

of Best Buy

on being named

BILLBOARD’S VIDEO PERSON OF THE YEAR

from your friends at FRONT ROW ENTERTAINMENT

member of NAIRD

Buena Vista Home Video Congratulates

Joe Pagano

"Video Person Of The Year"

© Disney
CAUGHT IN A BIND

Mark Gales, video buyer at the 509-store Trans World chain, is another MAP advocate who would like to see a higher price point. "I've never seen a MAP that is too high, and there are some that are just too low," he summarizes.

Star's Mogel notes that the higher MAPs can come down particularly hard on small specialty operations. "They know that, on a MAP title, every store is going to be advertising at that price, so how does it look when a customer comes into their store and they are higher than that? They are caught in a bind," he says.

West Coast Video, which in May finalized its purchase of the Palmer Video chain, has been a strict adher-

ent of MAP, according to Steven Apple, VP of corporate development at the 509-store chain. "There is no perfect solution to the pricing issue," Apple maintains. "But we can't afford to lose money on product, and usually the MAP keeps us competitive with the bigger guys."

Because the Philadelphia-based company is a staunch MAP supporter, Apple's main concern is that the labels make sure all other retailers do the same. "We're generally satisfied with the current MAP plans, but we of course would like to be reassured that companies that do break it are not given those advertising dollars," he says.

SOUR ON SECONDARY-TITLE MAPS

Although they are keen on MAP's effect on direct-to-video titles, executives from several chains express skepticism about the policies' necessity on secondary or repurposed tapes.

"The MAP serves a purpose on most titles, but it doesn't serve a purpose on secondary titles, because most retailers need to make some sort of a profit margin on secondary titles," Mogel says. "Let the retailers decide what price they will sell them at. Everyone agrees that for titles that are giveaways—the blockbuster A titles—everyone is going to be giving away at MAP. Why give away the titles you don't need to? Somewhere, somehow, retailers have to make money on something."

Gales, too, does not believe MAP holds much weight with these videos. "It's just not required on a repurposed rental that may go to, say, $14.95," he says. "What's the point?"

Although he feels that MAP is not

Continued on page 78

PUMP UP YOUR SALES WITH
JOAN RIVERS' SHOPPING FOR FITNESS

Dear Video Retailers,

We've all recognized the enormous popularity of exercise tapes. We've done the burn with Jane Fonda until we burned out. We've had buns of steel, thighs of thunder and breasts of chickens. My secrets on how to achieve the perfect body, while having fun shopping are at last revealed in my hilarious — yet thought provoking — new video, Joan Rivers' Shopping For Fitness... the latest in exercise excitement for anyone who hates the gym. Video people, let me tell you, the bucks are now going to stop here!

Love,

[Signature]

DON'T MISS THESE OTHER SUGGESTED TITLES

- Joan Rivers' Shopping For Fitness
- Closed Captioned, Hi-Fi Stashes
- $19.95

Catalog #: 42220

UPC: 7-60943-2088-4-9


Dear Video Stores, We've previously unsolicited

Theresa Gotti (No relation) says: "Since I started using 'Shopping For Fitness, I can't walk to the toilet without being praised, grabbed, grooped or fondled. Thank you Joan Rivers for giving me a life.”
PAGANO INTERVIEW
Continued from page 71

25% the size of Best Buy’s recorded-music business, and [the chain] is increasing its portion of entertainment-software sales. With our music base, we have a natural platform for video sales. A case in point is that we do 5% of our video volume in music video. Jimmy Hire has really staked a claim in music videos for Best Buy. The next step in our merchandising program is the introduction of a consumer-friendly signing package.

How do you procure product these days? We buy primarily from MS Distributing and Ingram Entertainment. They’ve done a very good job for us and do have a role in our long-term growth plans, especially with regard to deep catalog; beyond the 3,000 titles distributed directly to stores from our Edina, Minn., distribution center.

This year, we probably will start buying direct from some of the studios. If it’s to our advantage, we’re going to do it. I expect the program to get under way with one or two later this summer, keeping in mind our mission is to get product from point A to point B—the customer’s hands—in the least expensive, most efficient manner. Where we buy it from is secondary.

As far as MS and Ingram are concerned, we’ve been very open. They know what our plans are. We’ve looked at going direct every year for the past five, and in fact we are buying some studio and all music-video product direct.

How about returns? One of the things we’re proudest of is our unit sell-through per location. Our returns have averaged less than 8% each year. This is well below the industry average.

Does the digital videodisc figure in your near-term future? Yes. We think it is a format we need to be in, and we will be. It’s more of a question of when than if. Best Buy already has a great deal of synergy between hardware and software, so we’ll present customers a dominant assortment of DVD products.

It’s evident that management supports home video. Can you be more specific? I would say the company’s commitment is four-fold. First is the space they’ve given us in the store. Second is the financial commitment to home video. Third is the space we’re given in the newspaper inserts seen in almost 30 million homes every week. Fourth, they’ve invested heavily in a quality team, including the inventory-management group headed by Brian Albright, which helps tailor assortments for each location.

One of Best Buy’s 259 locations, most of which range in space from 45,000 to 58,000 square feet

We knew you when...
We ALL KNOW YOU NOW!

We congratulate you Joe as the VIDEO PERSON OF THE YEAR

MS distributing co.
NAIRD
Joe Pagano has been a pioneer and a leader in this industry for many years. His vision has established Best Buy as a leading force in the merchandising of pre-recorded videos, and the results have been nothing short of remarkable.

—Dennis Maguire, senior VP, domestic sales and distribution, Buena Vista Home Video

What’s the company’s position on minimum advertised pricing? Philosophically, we’re against MAP.

Is video profitable? Yes, very much so. Sell-through video is one of the more profitable categories in the store. To make the type of investment that the company has made with regard to fixtures, advertising, and personnel requires a significant payback, just as it would in any business. The movie category has consistently earned the company’s financial support by attaining its financial objectives. We’ve earned being positioned in the center of the store on the carpet.

And your strategy for attracting customers? Our strategy for attracting customers is to have a broad assortment, catering to the wants of the video enthusiast and the casual shopper, and an exciting in-store presentation.

Also, there is a differentiated promotional calendar that balances promoting the catalog as well as the hits. For example, we sold 4,000 copies of "The Thornbirds" boxed set and 100,000 copies of "Ma & Pa Kettle." While there is no question that price is a factor on the hits, it’s not so much the case on deeper catalog, which is found in far fewer locations across the country. We are very excited about and committed to...
PAGANO INTERVIEW
Continued from page 20
our catalog business.
Not everything works. For example, fitness has declined in recent years. I'm not sure if the trend is just down or if we haven't done things right. We're revamping our fitness program now.

Do think pricing of catalog movies has stabilized at $9.98 suggested list?
Although we have some mixed feelings about the price point, it's a tremendous opportunity to move a lot of pieces. But I don't think everything has to be at $9.98, especially when you can sell higher-priced, hard-to-find catalog and grab a larger share of a smaller market while meeting the needs of the collector.

That's why I think this business is very much in its infancy. Collectability is going beyond just the hits. Look what MGM has done with us with the James Bond series since releasing "GoldenEye."
We have it from the studios that over 50% of their revenues are coming from the sell-through side. Much of that is catalog, and I like the way the vendors have repackaged vintage releases.

In our bigger stores, video has been moved from a "bullden" onto the carpet in the center of each location. Sections are now 36 feet long and seven shelves high, with over 2,000 square feet devoted to the category, a 40% increase. About 70% of the 20,000 videos on display are full-faced, taking advantage of the box artwork.

Catalog is part of what differentiates us. The hits are important, of course, and we encourage more titles coming directly to sell-through. We think more decisions will fall in favor of going sell-through rather than rental.

Would you say you have a hands-on attitude toward the market?
We're not in a corporate tower. Our job is to be out in the stores supporting our retail team. That's our mission. From day one, it has been the combined effort of the stores, corporate staff, the studios and our distributors.

MAP READING
Continued from page 75
necessary for nonblockbuster titles.
Apple says West Coast Video is not as fixated on price as are the mass merchants. "Price is not as important to us," he says. "We pride ourselves on our service and the breadth of our product lines. We have a lot more to offer than price."
Unlike many of his specialty-retailer brethren, Suncoast's Ross supports an across-the-board MAP. "The question is: why shouldn't there be a MAP on repriced titles?" he asks. "Take a

Congratulations Joe Pegano
for being named
Video Person of the Year!

BEST FILM & VIDEO CORP.
A leading international producer and distributor of quality, name brand, special interest & children's video cassettes.
Movies • Sellthrough • Animation
VISIT US AT BOOTH #2117

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...NOT JUST PAR FOR THE COURSE!!

From your friends at

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HOME VIDEO
Visit us at booth #1800 VSDA!
http://www.nas.com/brentwood
(818) 879-9090

Way to go Joe!!

To the

BEST GUY

at

BEST BUY

JOE PAGANO
A Mover, A Shaker, A History Maker!

Congratulations!
title that was $19.99 and now has been repriced to $9.99. What's to stop a doorbuster retailer from giving it away? We still need that security."

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THE COMBO CONUNDRUM

200,000-square-foot space, Incredible Universe stores in Potomac Mills, Va. and Charlotte, N.C. will close this year, Tandy has announced. The 18-store chain will reduce its total number of stores to 16 by year's end.
Trans World will continue to operate music and video departments in 10 locations. In addition, Tandy has scaled back plans to open 10 new stores this year. Only two new Incredible Universe stores will open this year, one in Atlanta and the other in Elizabeth, N.J.

Other troubles continue to plague the megastore format. Musicland's Media Play concept has run into numerous management problems after expanding to 89 locations in three years. The store carries music, video, books and computer software, but does not stock hardware products. The chain recently announced it will shutter seven stores in the Houston area; more closings are expected at some of its Midwest locations.

Although the hardware/software combination has proven successful on a small scale, few are ready to predict that it will be the next trend in retailing.

"It's natural for customers to look for more," says Strawberries' Grasso. "If you can pull in an additional concept, it could be a new twist on the megastore."

Tower's Solomon agrees. "The relationship between hardware and software is a natural, and it's a workable situation," he says. "But there's a question whether it's a trend. It has to be practicable from a physical and financial standpoint."

Grasso warns that small margins make it difficult to maintain and operate large hardware and software combination stores. The key is to find a partner who's an expert in their field. "We don't try to be an expert in electronics," he explains, "and they [megastores] don't try to be an expert in music and video."
**The DJ Spins Stations Of Multiple Formats**

**BY BRETT ATWOOD**

LOS ANGELES—Terraface Data Systems has debuted more than 35 full-time Internet music stations on its new World Wide Web site, known as “Terraface Stations.” The company is redefining commercial-free mainstream formats, such as country, modern rock, and classical, as well as more narrowly focused music formats that are not likely to appear on conventional radio, such as industrial, reggae, disco, trance, female vocals, and punk rock.

All of these music stations can be found at TheDJ's World Wide Web site (http://www.terraface.com).

“The Internet offers music lovers what radio does not: very specific music programming that caters to any listener’s taste. To whatever type of music they want, whenever they want,” says Terraface president David Muel, who plans to add more music formats to the Web site in the near future. “It’s more than just a different way to listen to music—it allows record companies a new avenue to distribute their music, beyond radio and MTV.”

TheDJ software contains a different onscreen icon for each available netcast format. As a song plays on the site, the title, album, and name of the artist are displayed on the screen. A “Buy That CD!” button links the site to online retailer CDNow and can be clicked to purchase the full album on demand.

TheDJ uses Progressive Networks’ RealAudio technology and Terraface’s TheDJ player software, which operates on any computer with an Internet connection.

While there are several radio stations that simulcast their signals on the Internet and a few continuous listeners to tune in to whatever type of music they want, whenever they want,” says Terraface president David Muel, who plans to add more music formats to the Web site in the near future. “It’s more than just a different way to listen to music—it allows record companies a new avenue to distribute their music, beyond radio and MTV.”

**Internet Access Service Debuts In Japan In '97**

**SATELLITE-DELIVERED MSN? Microsoft and Nintendo will launch a satellite-based Internet access service in Japan in mid-1997. The high-bandwidth, sub-2-megabit-per-second link will allow users to access a variety of Internet services, as well as browse the World Wide Web, check e-mail, and download files.**

**BITS NBYTES: GT Interactive has acquired software publisher the Wizardry Group, maker of several add-on adventures to the hit game Ultima Online. GT Interactive also plans to launch a free satellite-delivered "P*Zone" and "WIZone." Modern rock act Soundgarden has filed a grievance against the Internet music service MSN? because it offers the group's new CD-ROM.</b>
Home Video MERCHANTS & MARKETING

Vids Get Jump-Start On Olympics

By Eileen FitzPatrick

Los Angeles—The 100th anniversary of the Olympic Games will catapult the world for three weeks this summer, and video retailers are banking on the marketing opportunities well before the flame is lit in Atlanta July 19.

Instead of focusing on the competition, which will be broadcast on NBC-TV, most vendors are taking a look back at past games to capitalize on the centennial celebration.

To date, only CBS/Fox Video is looking ahead. That vendor will be releasing an Olympic-related tape after the games tentatively titled “Dream Team: Olympic Gold,” a highlight tape of the U.S. men’s basketball team tournament action. Players are from the NBA, which distributes exclusively through CBS/Fox.

Marketing VP Peter French says the video, which will include women’s highlights, is scheduled for delivery Sept. 3, priced at $14.98. The video’s title may change if the men’s team doesn’t finish first.

Leading up to the games, CBS/Fox shipped “Dream Team ‘96 Goes For The Gold” June 4. Also priced at $14.98, it features interviews with team members Scottie Pippen, Shaquille O’Neal, Charles Barkley, Hakeem Olajuwon, David Robinson, and other NBA stars.

“Basketball is a worldwide phenomenon,” says French. “And even though the Olympic basketball games will be televised, we have the luxury of utilizing footage that’s only available to us. We can get into the huddles and places the broadcast is not going to go to.”

In May, Atlanta-based Turner Home Entertainment released two Olympic video tapes, “100 Years Of Olympic Glory” and “America’s Greatest Olympians.”

Priced at $29.98, “100 Years Of Olympic Glory” is a two-tape set that includes an on-pack commemorative pin. “America’s Greatest Olympians” is priced at $19.98. Both titles were cross-promoted with a rebate from Hanes.

“Even though the two-tape set is higher priced, we’re seeing sales at a one-to-one ratio with the single tape title,” says Craig Van Gorp, VP of sales for Turner. Van Gorp adds that mass merchants have ordered a 10% increase in the Hanes items with the tapes. “There are a lot of endcaps with both, and we expect to see an upswing in sales as we get closer to the games.”

According to distribution sources, the Turner tapes have sold approximately 50,000 units each.

PolyGram Video has three $13.95 Olympic tapes covering the history of the games, the preparations in Atlanta, and athletes’ fitness routines. Thanks to PolyGram’s association with official Olympic sponsor Reebok, “Winning Body Workout: Prepare To Win” showed the drills of track hopefuls Sheila Hudson and Suzy Hamilton. The title was issued May 7.

“This the first real fitness tape to tie into the games,” says PolyGram VP of marketing Sal Scarmaci. “With a high-lights tape, when the event is over you’re onto the next thing. Fitness is practical and has a longer shelf life.” PolyGram’s recently released “Inside The Olympic Games” ($14.95) and “Golden Moments In U.S. Olympic History” ($12.95) are both official licensed products of the Atlanta games.

ABC Video released with Holiday Inn (Continued on page 83)
Warner Brings Back Classics; Columbia TriStar ‘Pub’ Opens

A DULT BRANDING: Now that major suppliers have established family stabilization deals, the current wave of branding appears to be classic movies that appeal to adult buyers. Although individual features have been available for years and are the bread and butter of many retailers, multiltile lines under a common banner or brand are new and gaining momentum. MGM/UA Home Entertainment and Disney have been in the business for years, but that’s especially true when a package containing one or two gems was picked up by an independent that has since been swallowed up by a major. The layers of ownership may make it likely that some copyright renewals have flown through the cracks, putting a title into public domain.

WEB CASTING: A Columbia TriStar Home Video section has been added to Sony Pictures Entertainment’s World Wide Web site on the Internet. Accessed through http://www.sony.com, the Web site visitors click on the icon for “The Maiden And The Mare Pub” to enter the video area. (The maiden and mare refer to the Columbia torch-bearing lady and the TriStar horse, which are featured on the logos of the sister companies.) “Pub” highlights include a “Chuckboard Special,” which gives viewers a look at movie milestones, from the first use of sound to breakthrough special effects. “The Celars” runs through Columbia’s library and enlists “Aunt Panny’s Astro-Video Forecast” to help site visitors select a perfect Columbia movie to watch, according to their astrological sign. “The Writer’s Corner” encourages E-mail.

Columbia is promoting its entire catalog on its site. Republic Entertainment, meanwhile, has a site specifically for its “Highlander” series. Developed in conjunction with Spelling Entertainment Group, “Highlander” will promote the upcoming fourth release of a director’s-cut video.

To stir up excitement, Republic will entice visitors with a preview of exclusive behind-the-scenes clips, star interviews, and contests and games to play online. Billed as the “official ‘Highlander’ Web site,” it can be accessed through http://www.highlander-official.com.

C O NGRAT S: For the third year in a row, Fox Home Entertainment has been awarded Target’s Vendor Award of Excellence. Based in Minneapolis, Target operates 888 stores in 34 states and is a division of Dayton Hudson.

Underlying rights to a story that served as the basis for a movie, such as “Four Window,” can prompt lawsuits. Republic Pictures was able to clear the market of rival copies of “It’s A Wonderful Life” by pursuing its ownership of the story and soundtrack.

For example, Columbia Pictures couldn’t readily clear the music for its 1971 movie “The Last Picture Show,” delaying its video release until 1992, when it appeared in conjunction with the sequel “Texasville,” from the now-defunct Nelson Entertainment. Studio sources indicate that other titles have similar problems. Another wrinkle is that some catalogs have had numerous owners over the years. That’s especially true when a package containing one or two gems was picked up by an independent that has since been swallowed up by a major. The layers of ownership may make it likely that some copyright renewals have flown through the cracks, putting a title into public domain.

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VIDS GET JUMP-START ON OLYMPICS
(Continued from page 81)

Val Hart's Atlanta, Georgia, Olympic Games. The area's three-volume "Olympic Games," which is expected to sell out in a matter of days, has already sold over 100,000 copies. In addition, Hart's Atlanta, Georgia, Olympic Games, which is expected to sell out in a matter of days, has already sold over 100,000 copies.

Alas, it appears that the Atlanta Games are not without their problems. The Atlanta Olympics have been plagued by a number of issues, including a lack of commercial support, a lack of media coverage, and a lack of public interest. In addition, the Atlanta Games have been criticized for their lack of planning and organization.

The Atlanta Games have also been hit by a series of local controversies. In 1995, the Atlanta Games were criticized for their treatment of athletes of color. In 1996, the Atlanta Games were criticized for their lack of diversity in terms of gender and sexual orientation.

Despite these challenges, the Atlanta Games have been a success. The Atlanta Games were one of the most popular events in history, with over 30 million people tuning in to watch the games on television.

Travel Video Expert IVN Communications Embarks On New Journey Of Natural World

By EILEEN FITZPATRICK

LOS ANGELES—After establishing itself as the trade's top supplier of travel videos, IVN Communications in San Ramon, Calif., is embarking on a new journey. The company's latest venture is the "Travel Video Experience," a series of educational videos that will be distributed through a network of educational institutions, museums, zoos, national parks, libraries, and bookstores.

The company has created a biannual newsletter, "The Library Video Review," to update educational buyers about new releases. A first mailing of the newsletter went out in May to more than 7,000 schools and libraries.

Included among IVN's non-travel releases are Great Splendor, a three-circle series that will arrive in stores in October priced at $59.95. Volume I, "Splendor Of Nature," delves into seasonal changes, including the one night in spring when coral spawn on Australia's Great Barrier Reef, the summer migration of Alaskan's caviar, Indian tigers on the prowl in the fall, and the trek of Japan's snow monkeys to their hot springs retreat.

"Ancient Splendor" examines four of man's greatest architectural achievements, including the ruins of the Acropolis. Guatemalan's temple pyramids at Tikal, and Cambodia's Angkor Wat. "Imperial Splendor" takes a look at China's Forbidden City and Neuschwanstein, the Bavarian extravaganza built by King Ludwig II. Each program has aired on the Disney Channel, and each recently won the Cine Golden Eagle Award.

Also in October, IVN will release the two-part set "The Spirit Within." Pricing has yet to be determined. The programs acquired from the Discovery Channel, take a look at the link between man and nature, exploring the myths and legends about animals and natural phenomena. "Spirits of The Wild" focuses on the mythology of whales, "Spirits of The Blue" examines the mysteries of the sky, water, and ice.

With Discover magazine, IVN moves to the laboratory. The joint project, called Great Minds of Science, is a six-tape series featuring interviews with a half-dozen scientists, including Robert Gallo, who discovered the HIV virus, and paleontologist Bob Bakker, who has been unearthing dinosaur bones since 1968. Available now, the tapes are $19.95 each and $79.95 for the set.

IVN is trying to mix travel and a wider range of interests in the 18-tape collection "Lonely Planet." Based on a book of the same name by Tony and Maureen Wheeler, the couple started from London with 27 cents and a video camera and journeyed across Asia to Australia. Lonely Planet shows how they managed to keep roofs over their heads, often with the help of people they met along the way. "It's an uninsulated travel video," says Leeland. "It's about interacting with people." Each tape sells for $19.95. The series is not available as a set.

No monkeying around: IVN expands coverage to include nature.
### Top Special Interest Video Sales

**FOR WEEK ENDING JULY 6, 1996**

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SPOTLIGHT

FRED HAMMOND & RADICALS FOR CHRIST
The Spirit Of David
Disques
RCACG/RCAS 94168
Fred Hammond and his youthful choir return in full force with a concept piece produced and co-written by Hammond. Each selection is taken from a significant episode in the life of Old Testament patriarch King David, but that's the only thing old about the record, as Hammond continues to prove himself master of urban contemporary gospel that is mightily accessible even as it stretches every corner of the envelope. A bass player original, Hammond enables sure the bottom end is always punchy and readily danceable, while overlaying melodically inventiv and catchy solo and choir vocals on both kithers and lush ballads. Imbued with the wisdom of age and overflowing with the exuberance of youth, this is powerful stuff.

ZOE HAMMER
Young
RCAS 68626
U.K. singer/songwriter who enjoyed a diamond pop hit in 1991 with "Together, Under The Moon." On A Rainy Day," a conceptual master on the scale of Alcatraz Morrisette's and unites an outstanding record that straddles a wide artistic ter from the vengeful title track to the Celtic "I Once Loved A Lad" (featuring ulinean pipe master Davey Spillane) to the gorgeous ballad "Virgin Songs." Beyond its impressive artistic scope, album shines for Zoe's inspired songwriting and passionate performances. Radio outlets, including commercial alternative, triple-A, mainstream rock, and pop, will want to sample the above cuts, as well as "Sign Your Name," "Don The Mountain," and "I Will Find Love," and the hypnotic "Early In The Morning." An outstanding debut.

ME'SHELL NDEGEGEOLO
Pezz Beyond Passion
Pezz
RCAS 46033

JAZZ

GEOGE COLLIGAN
Goes
Disques
RCAS 31382
Steelmacher signed the amazing Colligan for his own debut date after hearing him sub in the studio for a missing pianist. This tenor saxophonist and composer was born in 1972, but Brandt injects it with some strong bogo.

VITAL REISSUES

HERBIE HANCOCK
Take It Off
Resig USER: Michael Giacchino
Hux
RCAR 37643
This 1962 quintet session was Herbie Hancock's first as a leader and it distinguished the 22-year-old pianist/composer as a thoughtful, innovative new talent. Featurg fellow youngblood Freddie Hubbard and contemporary veterans Dexter Gordon, the album leaves off with the '60s funk-jazz classics "Watermelon Man," whichMongo Santamaria turns into a top 10 pop hit the following year. Aside from other groove-intensive cuts, such as the amusingly bluey "Driftee," this set features the progressive Hancock with the billing, chro

LILY WEE
The Hottest Nightband
Disques
RCAS 1708
She was a wonderful singer, Lee Wiley, somewhat in the Mildred Bailey tradition, but with a lovely voice that strick listeners as classy and sexy. Although Wiley is all but unknown to young audience, many jazz lovers from the late '30s to the '60s held her in high esteem. In 1972, producer George Wein convinced her to come out of retirement to record something on their NewportJazz Festival and front a dream band—Buddy Hackett, oracle; Teddy Wilson, pian, Benny Pesceug, guitar; George Davieid, bass and Dan Donum, drums. Wiley woven her silk way through 11 tunes, including "Manhattan," "Now's The Time," and "Come, Virginia." As you'll hear from this concert recording, she brought the house down. Also included is an even rarer Wiley performance from Boston's School of the Arts that 10 George, Berlin, and Victor Young tunes the glowing Wiley treatment.

LATIN

VICENTE FERNANDEZ
The Ultimate Collection
Disques
RCAS 31381
This is a strong collection, the artistes organizes a feature that is a well-crafted lyric and vocal performance. "Don't Give Up" boasts an uplifting lyric and enthusiastic performance.

NEW AGE

ANGELS OF VENICE
Awake Inside A Dream
Disques
RCAS 1319
The Angels Of Venice explore mediu music and global sounds with a modern chamber music sensibility. On their second album, they've expanded on their signature set of sounds, choosing to focus on Eastern Eastern percussive, bouzouki, and voice. In addition to recreating medieval songs, such as "Scarborough Fair," founding member Catula Seths her original melodies in arrangements enhanced with an enchanting sense of drama and atmosphere. It's a sound that looks toward Dead Can Dance as much as Manuel Del Falso and is evocative and sensual. Contact: 818-843-4984.

CLASSICAL

HERBERT HENCK: ALEXANDER MOUSLOV
Disques
RCAS 1696
Finnish Herbert Heinck debuted on ECM last year with his gorgeously sculpted take on Federico Mompou's impressionist "Minstrels," one of the all-time best piano discs of '95. In terms of musical content, the Mospn is poles apart from Morton, but Henck's renditions are dark, industrial-strength pieces with the same sure touch and absolute masculinity.
COUNTRY

**TRISHA YEARWOOD** Believe Me Baby (I Lied) (3:42) PRODUCERS: Garth Fundis WRITERS: K. Richy, Angela, L. Guitte PUBLISHERS: Mighty Motown/No One/Worldwize, BMGWRW
SAC Preface 7211 (10-inch single)

Highly videogame novenhar seductive passengers.

This track is a long-ball grove. Her performance is enhanced by encasing strings and delicate acoustic strumming that gives the track a quixotic psychedelick vibe. BET is already airing the drip supporting this single, thanks to the notable performance of artist/director Blair Underwood. Be sure to investigate both the song and video.

**DANCE**


Mesina burst upon the scene with her debut hit "Heads Carolina, Tails California," and this great follow-up single should continue the momentum her career is enjoying. Byron Gailmane and Tim McGraw's production is right on the mark, providing a strong framework for Mesina's personal style of vocals. The song boasts one of the most clever hooks to come out of Nashville in recent years, and Mesina delivers a great performance. Put another notch in the belt of the industry's exciting new female artists as she continues to cement her relationship with country radio-producers.

**KURT AND TAYLOR** This Is What Might Mean (4:13) PRODUCERS: Kurt Buechler, C. Taylor PUBLISHERS: N/A

On this first single from the album "Half And Half," budding tandem Chris Taylor and "Kurt Taylor" show that they are a formidable bid for entry into the tight and competitive ranks of country radio. This charming acoustic love song will warm the hearts of country listeners as it drops a deep-see-day grove and heartfelt harmonies. Slight this gem of a single between Diamond Rio and and Sawyer Brown and watch their phones ring off the hook. Contact: 212-544-2390.

**CHARLIE MAJOR (I Do It For The Money) (3:29) PRODUCERS: C. Major PUBLISHERS: Elvis Guitte, BMI

Highly awarded in his Canadian homeland, Major makes a bid for U.S. acceptance with his forthcoming Himperial album. This debut single is an upbeat romp with an infectious sing-along chorus and Bable blue-robe
cy lar that could find a home on country radio. (Also, check out the video. Major spoils everyone with Robert Palmer to Garth Brooks, and it's a hook.)

**R & B**

goldman PWA/TMP BM
AAT 8206 (Evelyn cassette single)

T&M preview their new album, "Suga," with aoko tempo, jeep mover that is not only a nice touch but also an example of what many musicians have known for decades. Mechanical intervention takes limit varied voices and enhances them significantly. It is another way to make so many people that it may play so well live, it's the salvation for many tunes.


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**MAN ENOUGH TO BE A WOMAN**

**JAYNE COUNTY**

Every teenager is torn between being exactly like every other teenager his or her age and being a unique individual. Jayne County is a Tomorrow Show Sweepstakes finalist who was also torn by this dilemma. But her love of performing and her desire to be a star ultimately led her to follow her heart and pursue her dream of being a successful actor.

The show follows Jayne as she navigates the ups and downs of her life, from dealing with bullies at school to facing the challenges of being a single mother. Despite the obstacles, Jayne stays strong and determined, and her perseverance pays off in the end.

While the show may be centered around the young star, it also explores important issues such as peer pressure, family dynamics, and the pressures of the entertainment industry. Through Jayne's journey, viewers are encouraged to follow their dreams and never let anyone hold them back.

**THE FAITHFUL GARDENER**

By Clarissa Pinkola Estes, Ph.D.

Read by Edward Asner

Random House Audio

3 hours (abridged), $18

Sales of this audio will be matched on the bestselling audiobook version (and, indeed, the audio cover features a stunning cover of star Demi Moore in the movie). But in this case, the focus is on stripers and politicians, not glamorous women. Erin, a police officer, is investigating a series of murders involving victims who are all strippers. She is determined to solve the case, but the investigation becomes more complex when she discovers that one of the victims was her sister. Erin becomes obsessed with finding the truth and protecting her family.

As she delves deeper into the case, Erin is drawn into a world of corruption and danger. She must navigate the tricky relationships between the police and the strippers, and face her own inner demons as she tries to find the killer. But with determination and courage, Erin is able to solve the case and bring justice to those who were wronged.

**STRIPTEASE**

By Carl Hiaasen

Read by Edward Asner

Random House Audio

3 hours (abridged), $18

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MTV ASIA ACTS SEEK GLOBAL AUDIENCE

(Continued from page 5A)

Despite the high profile of the MTV series, the acts are not exactly household names in the U.K., and the audiences for the show tapings will be made up of friends, students, and Asians brought in for their performances.

"Finding a crowd of people in London who are interested in seeing what the Colonial Officers have to offer is not diffic-

ult," says Jamieson. "Easy enough is finding Chage & Askia or Harlem Yu fans at the moment—but that will change."

"In Asia, the making of a hit is necessarily suited to a stripped-down, 'Unplugged,' forum. Chage & Askia, for instance, incorporate film, video, elaborate lighting, pyrotechnics, and more to turn their live shows into multimedia extravaganzas."

For Colonial Cousins, whose fluid arrangements run the gamut from guitarists, piano, and bass to tables, surangi, and tabla, the challenge is dramatic. However, Yu is used to piling on what it takes to stage performance and eager to rise to the "Unplugged" challenge.

"My concert is usually a power show: lighting, electric instruments possibilities," says Jamieson. "But with 'Unplugged,' I realized the power show is not the only thing that can satisfy me as a performer. You have to expose your energy on the performance running around. Acoustic, you can use that energy to sing. The simplest things are often the most emotional."

"Harlem is perfect for this, because he is one of the few Asian artists whose live performance is one of his strong points," says Allison. "He is the first Chinese artist to do one, and we feel it will further support his fan base in China. Simond, in particular, is very well known there, and elsewhere around the region. We're very encouraged that MTV is supporting Asian involvement in the program."

For all the no-frills intentions of an "Unplugged" show, the costs involved are not insignificant. Representing on MTV Asia's part, since the show has not yet established a track record with Asian acts, Jamieson decided to commit to the actual sums involved, saying only that producing the series represents a "substantial" investment on MTV Asia's part. Residuals from sales of video and audio recordings "may go a small way in helping us recoup costs," says Jamieson. "But that's not the point. This is a big occasion for these artists."

GEMINA INCAME UP '95

(Continued from page 5A)

lag behind technological progress. GEMAs campaigns on this issue are appearing to bear fruit, he says, both nationally and internationally. As the German government and the European Union's civil service—the European Commission—acknowledging the need for suitable protection frameworks. How-

ever, Kreile emphasizes the need for con-

 tinued campaigning.

At the end of 1995, a dispute began between GEMA and EMI Music Publishing over the publisher's diquest at how GEMA and other societies in Europe were handling the company's copyrights via central European licensing deals. Kreile says of central licensing, "No copyright holder will be forced to join such a system. The purpose and necessity of such new structures must prove themselves in practice. Once they do, Copyright holders who are currently hesi-

itating will also want to join (them)." However, Kreile adds that it is time for the collection societies to agree on uniform European-wide licensing structures and remuneration systems.

Despite the GEMA's good results prove that it is working well and efficiently in handling publishers' material via pan-European collection societies.

In regards to multimedia, Kreile argues that the new technologies do not make the collection societies superfluous. On the contrary, the societies' history in the area of music has shown that their role is to assist wherever it is not possible or practicable for individual copyright holders to license their rights.

With the onset of multimedia and the associated licensing difficulties, Kreile believes that even those societies that currently only administer so-called secondary exploitation rights will gain areas of responsibility. The present division of labor between the various collection societies in each area as music, literature, photography, and film, will obviate the need for large centralized societies managing all types of works. Rather, he maintains, it makes more sense for all exist-

ing societies to cooperate on a national, European, and international level.

This can be the long-term goal for all collection societies in such a way that multi-

media users are able to acquire the rights they need quickly, reliably, efficiently, and at reasonable expense. "If there were no such things as collection societies, now would be the time to invent them," says Kreile.

The meeting of GEMA members is due to take place July 8 in Berlin.

The exchange rate used in this story is 8.5 German marks to the dollar.

**A weekly listing of trade shows, con-

ventions, award shows, seminars, and other events. Send information to Cal-

endary, Billboard, 1515 Broadway, New York, N.Y. 10036.**

**JUNE**


**JULY**


July 13, Women in Music Business Ass'n. Lun-

cheon and Seminar, Loews Hotel, Santa Moni-

cal, Calif. 415-416-0935.

July 11-13, NARAS VocalTech Seminar, Fort Mason Conference Center, San Francisco. 415-749-0770.

July 13-17, N&B Executive Management Development Seminar for Radio Broadcasters, University of Notre Dame, Notre Dame, Ind. 202-

775-3510.

July 15, The Song: From Demo to Production, presented by the Los Angeles chapter of NARAS, AD Soundstage, Hollywood, Calif. 310-392-3777.


July 17-19, Billboard's Third Annual Dance Music Summit, Chicago Marriott Downtown, Chicago, 212-536-5002.


July 21-27, Berklee in L.A., presented by Berklee College of Music, Claremont McKenna Col-

lege, 213-204-6230.

**LIFELINES**

Boy, Maximilian Philip, to Fred and Donna Munros, May 7 in Wyckoff, N.J. Father is president of Select Records. Mother is a former production coordin-

ator at Warner Bros. Publications.

Twins, Claire Margaret and Connor Joseph, to Michael and Nancy Karaf-

fa, May 28 in Los Angeles. Father is executive VP of New Line Home Video.

Girl, Raven Paige, to Joe and Lisa Hecht, June 6 in New York. Father is VP of promotion at Relativity Records.

Boy, Tanner John, to John and Aimee Oates, June 10 in Aspen, Colo. Father is co-founder of Arista Records' group Hall & Oates.

Girl, Pauline Grace, to Wynonna Judd and Arch H. Kelly 11, June 21 in Nashville. Mother is a CMA/MB recording artist.

Girl, Imogen Violet Teyairl-Vlautin, to John Vlautin and Lisa Teasely, June 22 in New York. Father is VP of media relations at Island Records.

Jacky Lacey, 70, following a lengthy illness June 9 in San Sebastian, Spain. He was a radio personality on WINS New York from the late 40s to 1990. Lacey also worked for stations in Los Angeles and Baltimore. He is survived by a daughter, Maree-Lacey Lee de Echiveste, and two grandchildren.

Wendy Bagwell, 71, of a ruptured brain aneurysm June 13 following surgery at Emory University in Atlanta. A Broadway figure in Southern gospel music, Bagwell performed as part of Wendy Bagwell and the Sunlighters with Jerry Mor-

rison and Jan Buckner for 35 years. The group recorded for Cousan Records since the early 70s. Known for his comedic talents, Bagwell's group is credited with being the first act in Southern gospel to receive a gold record, which is titled for "Here Come the Rattlesnakes." Over the years, the group garnered numerous accolades, including the Southern Gospel Music Assn.'s Pioneer Award and the Gospel Music Assn.'s comedian of the year award. Bagwell was inducted into the Southern Gospel Music Guild's Hall of Fame and the Georgia Music Hall of Fame. Bagwell is survived by his wife, Melba, sister Mareel, and two doughters, Rita and Winifred.

**FOR THE RECORD**

A story in the June 8 issue on Brunswick Records should have noted that "Pre-History—The Lost Steeplechase Recordings," a record-

ing of Jackson 5 sessions made in 1967, is being distributed by Brunswick Records, while rights to the master are owned by New York-based Inverted Records. Inverted says it acquired the rights from Steeplechase Records for a peri-

od that ends in 2014.
INFINITY DEAL RAISES ISSUES OF CASH, OPTION PROGRAMS

(Continued from page 1)

ity shareholders will receive 1.71 shares of Westinghouse stock for each Infinity share.

But first, there are loose ends to new up. On June 24, Infinity stockholders filed three lawsuits in Delaware to block the deal. They argue that the board of directors "bowed faciliary duty" by not securing a higher per-

share price. At press time, the compa-

nies had responded to the lawsuit, and Infinity executives were unavailable for comment. Their intention is to close the deal by year's end.

The transaction must also get a nod from the FCC, which will require West-

inghouse/CBS to unload stations in Chicago and Dallas, where the company will now hold 10 and 11 stations, respec-


tively. New ownership limits under the Telecommunications Act, which was signed in February (Billboard, Feb. 17), allow eight stations in a market, with a maximum of five FM or five AM.

The right deal for Infinity's right part-

ner, in the right industry," says Michael Jordan, chairman/CEO of West-

inghouse/CBS. "We believe this approach combines two blue-chip franchises.

Infinity CEO Mel Karmazin will main-

tain his role as one of radio's surviv-

alists, according to his former com-


can/CEO of the Westinghouse/CBS Radio Group. With other principal share-


eers, the company's 51% of Inf-


finity's voting stock, which will be 


exchanged for 28% of Westinghouse, 


val-


ued by The Wall Street Journal at 8200 million. "It feels to me that Karm-


azin also named to Westinghouse's 


board of directors. Karmazin will 


continue to serve as CEO of Westwood 


One and Shartow Broadcast Services.

CAUGHT OFF GUARD

Despite the spate of station sales and major-market swaps that have made this a 


desirable and high-profile year for radio, 


the deal stunned the industry. "It's all about clout, cash, and bargaining power," says one industry source. "The only failed 


against rumors of a Westinghouse/CBS merger with Evergreen Media, which 


was the No. 3 radio revenue champ behind Westing 


market, and Infinity until 


Clear Channel's purchase of Hef-


Cross Country Radio and other 


executives have voiced the view that 


mergers of this size bare evidence of 


anti-trust.

In fact, Westinghouse/CBS and 


Infinity stations will command 8% of total radio revenues and 30% of the 


venues in markets they serve.

In Philadelphia, Dallas, and Boston, 


the group will slice out a staggering 40% of the 


price rise.

Jordan and Karmazin, addressing the 


issue at a June 20 news conference, 


unified radio advertising accounts for 


only 7% of the $16 billion spent nation-


a different number for the station's 


in the best view within the scope of 


all the companies operating.

But


those remaining, they can say, 'Don't buy TV.' 


From a sales side, this will be good for


everyone.

One thing is clear from any vantage point: Today's cost-ant-tie radio envi-


ronment is a far cry from the days when the medium was as calculated as


"When I got into radio in 1971, it was


kind of a fraternizer," says Hill. "Now it's business. We just have to keep enter-


tainment and art alive."
NOW that Garbage is all over the radio and selling out venues in Europe and America, front woman Shirley Manson has come to be a rockin’ role model. "It’s easy for me to meet the girls who come to our shows," she says, "because I can remember being like them when I was their age, identifying with my ‘women in rock’.”

About as self-assured as she comes, Manson has no qualms about offering advice to those less fortunate. "Stupid Girl," the fourth Modern Rock Tracks hit from her band’s self-titled Geffen debut album, in No. 9 on the chart this week, and it doubles as admonishment and encouragement. "Stupid Girl" is a song of rebellion to a friend who was awandering her abilities and acting like a complete fool," Manson explains. "I guess it’s our different set of problems from men.

The Scottish-born singer has no problem finding her voice in Garbage, even though her Midwestern bandmates have such monikers as Duke and Butch. "I’ve worked in bands with men before and been deliberately excluded because of male insecurity and greed," she says. "Now I’m lucky. The guys in Garbage are open to my ideas, and they’re mature, very mature. It’s never really been like the ‘old girl’.

Accustomed to sisters in turmoil over “idiotic men,” Manson subscribes wholeheartedly to the adage “a good man is hard to find.” She says, "So many of my girlfriends didn’t learn from their mistakes. If you’re always with the wrong man, you won’t be able to find the right creative outlet, to fulfill yourself. But I have a wonderful father; so I have some high standards. You can’t settle for second best. You have to search hard, girl."
Summer-Reading Short List; Mars FM Is Back In Orbit As Groove Radio 103

Z100 Reels Its Modern Rock Mix in Fringe

LIKE MANY TOP 40 stations that have moved toward modern rock in the past five years, Z100 (100.3) New York has had to grapple with how far modern rock should lean and which non-modern product its audience will accept.

About nine months ago, Z100 eliminated most of the non-modern product on its playlist, which included a decision to defend the modern franchise against then modern WNEW-FM and subsequently new modern convert WXRX. Even then, there were occasional existing songs, such as TLC's "Waterfalls" and Mariah Carey's "One Sweet Day," songs of which particularly stood as the available modern product became increasingly hard.

When VP of programming Steve Klein took his intention to join WXRX, most of the non-modern product on Z100 disappeared. Now that former KBB Newcomer TD Tom Poleman is in place, he believes it will be harder to introduce another evolution taking place. The harder edges of the format are coming off, and "we're early 90s gold tail is taken to another" to get to a more prominent place in the mix. There are new titles, ranging from Torn Petty's "Free Fallin'" to the Fugees' "Killing Me Softly," and there is one that may not have been heard on the station several months ago. But Z100 is not, at this point, a full-fledged mainstream top 40 outlet that has seen or may have expected, given its competitive situation with WXRX on one side and top 40 competitor WKTU, to be more present in the other.

In an article in The New York Daily News, Z100 GM Jeff Deinzer says that the station "may have overreacted." WXRX flipped to modern and WKTI hit the air. "Mainly, we were confusing people," Deinzer says. "We were calling ourselves alternative, but we'd play [artists that did not fit that image]. So we're now doing, in a sense, is apologizing to our listeners for doing us wrong and saying we've found it again."

Poleman's first priority was to yank the station back from the jaded edge to aligning his希望maintaining a format as a guide, focus Z100 on a hit-based alternative course, utilizing the best aspects of mainstream and modern rock.

"In effect, we have now become our own special format for our own particular situation. The common denominator is that the songs still have some music as defined by our typical listener. By that definition, it's possible to hear "Fugees and Oasis on the same station," the song is played on Z100 as a blend of modern rock, the modern AC sound of KYMS (95.7). Los Angeles and top-40 radio is an air presentation is also more upbeat and aggressive, unlike your standard-issue modern rock station.

Why alternative and not a return to the mainstream heritage position? "The audience has been there, there's a love of music of late, so it makes sense for us to maintain that focus," Poleman says. Yet, he adds, "this station has an edge, it makes sense for us to focus on New York, and we're not about to give that away."

The core artists for Z100, Poleman says, are Alanna Maroisette, Pearl Jam, Natalie Merchant, R.E.M., U2, the Dave Matthews Band, Oasis, and other current pop/ rock culture hits acts with an established sales base. Having built a relationship between his audience and these acts, Poleman says Z100 will be early on any new release from those artists. But, he adds, "Z100 is not at broad-based top 40. Don't look for us to break current single Celine Dion; it's simply not our sound. Hit stations can still do that. Our niche is that we play hit music for New Yorkers 20 to 30 years old."

Here's a 3 p.m. hour on Z100: Nixons, "Sister;" U2, "Sunday Bloody Sunday;" Pearl Jam, "Daughter;" Tracy Bonham, "Mother Mother;" Police, "Message In A Bottle;" Smashing Pumpkins, "Tonight; Tonight;" Alanis Morissette, "You Learn;" Live, "Lightning Crable;" Cranberries, "Zombie;" Oasis, "Don't Look Back In Anger;" Natalie Merchant, "Wonder;" Soft Cell, "Tainted Love/Where Do I Go Gone;" and Badfinger, "Paper." Poleman is making his adjustments when each of the media spotlight is focused on WXRX, which we see from nowhere to no. 1 in four months, not just because of dance parties, but more than likely, because some rival for top 40 fans found the old Z100 too edgy to use as a top 40 station.

"WKTI is a phenomenon station, brilliantly programmed and marketed," says Poleman, noting that Z100 and WKTI share a lot of listeners. But, he adds, "we share more in listenerhip than on to a true string song-by-string basis. Both are pop-culture stations but with distinct music focuses. I see no reason why both can't successfully co-exist."

Poleman says that, until recently of Z100's biggest competitors has been itself. "It's been our best product," he says. The fact that this station had been so much on the edge, so polarized, that we had been inviting people to experiment with us. And then, once we've done that, it's become more mass appeal without losing the uniqueness Z100 built in the past three years. And through the changes, one thing that may be an asset that since the station began to experiment with modern crossings. In an industry that looks for conventions, Z100 is Poleman notes, "an attitude rather than a traditional format."

KEVIN CARTER
LOUISIANA—Columbia Records is gaining video exposure for its artists with a regional music video program in the Minneapolis area. The ‘Dave’s Super Tasty Video Show,’ hosted by local Columbia promotions manager Dave Ross, could be the first of several regional programs sponsored by the label.

The program, which airs on the Minneapolis’ leased-access Channel 6 at 10:30 p.m. Saturdays and repeats at 2:30 a.m. Sundays, frequently contains guest appearances by Columbia artists. Among those that have appeared on the program are Mike Watt, the President of The United States Of America, and dog’s eye view.

“Dave’s Super Tasty Video Show” consists only of clips from the label’s acts, which are mostly modern rock and mainstream rock. However, Ross does air occasional videos by such artists as R&B vocalist Maxwell and crooner Tony Bennett, as well as catalog items by the likes of Jimmy Voight, Midnight Oil, and Aerosmith.

“The primary focus is to get our artists exposed and play their videos,” says Ross. “But if I can make the show interesting while promoting an act, I’ll do it. It’s not an infomercial.”

In fact, Ross has had such good response from viewers that other regional promoters may begin airing similar shows, according to Columbia head of video promotion Gary Fisher.

Fisher says that Dave does within the body of his job and the unique perspective that he offers to viewers is the kind of thing that very few people have the chance to witness,” Fisher says. “It’s really letting them in on a little of what’s going on in their marketplace.”

According to Ross, the year-old program expands on the concept of Columbia’s promotional reel, Columbia Video Programming, which airs in the label’s New York headquarters and is serviced to retail outlets.

As a means of getting retailers to feature the show more prominently in their stores, Columbia enhanced its programming with an animated-character host.

“We created more programming to give retailers a reason to want to turn the volume up,” says Fisher, “but Dave took the idea 10 steps further.”

Unlike such video shows as Polygram Distribution Group’s PGD TV, which airs on cable-access channels free of charge (Billboard, June 8), Columbia leases time from channel 6, which gives the label access to its production facilities and equipment.

Under the lease, the show selects its own time slot and has free reign over its content, whereas public-access programming is more restrictive.

PRODUCTION NOTES

LOS ANGELES

Lionel Richie’s "Ordinary Girl" was directed by Andy Morahan for Propaganda Films.

Antoine Fuqua is the eye behind All-4-One’s video “Saturday,” which is from the soundtrack to Disney’s “The Hunchback Of Notre Dame.” The Roots’ "Clones" was directed by Paul Boyd for Propaganda.

Mark Kohr directed Everclear’s "You Make Me Feel Like A Whore" for Satellite Films. Liz Gaziano produced, while Angel Decca directed photography.

Slyyer’s "I Hate You" was directed by Josh Taft. Dawn Rose produced for Satellite Films.

The Moog Cookbook’s "Bangin’" was directed by Rubin Whitmire. Tracy Robinson produced.

2Pac is the eye behind his clip "2Pac - American Gun," which is submitted regional shows.

Def Jam’s "All About You," was directed by Marlene Rhein.

NEW YORK

Smoothe Da Hustler’s "My Brother, My Ace" was directed by Dave Daniels; Roger Wong produced.

OTHER CITIES

Brett Vapnek directed Spoon’s “Not Turning Off” for X-Ray Productions. Dennis Davidson produced the Austin, Texas, shoot.

"Are We In Trouble Now" was directed by Jim Shea; Mark Kelberfeld produced. The Saugus, Calif., shoot was a Plug & Play production. Shea is also the eye behind Mia Mason’s "That’s Enough Of That" clip which was shot in Hidden Valley, Calif.

Nine’s video "Lynin’ King" was shot in San Francisco by director Michael Lucero. Hley Moffett produced, while Anghel Decca directed photography.

Los Angeles—Columbia Records has initiated a co-op marketing display with local four-store chain Down in the Valley. At the beginning and end of his show, he invites viewers to the retailer, which has printed a title display that features sale-priced albums by acts featured on the show.

Chris Wester, audio buyer/GM at Down in the Valley, credits the program with boosting sales of Columbia albums.

Wester was especially impressed with the show’s impact on the sales of albums by Maxwell, who became an unlikely success story among the store’s mainly hard rock, catalo-goriented customer base.

“I was very skeptical at first, but the show has helped us sell records. My better judgment told me this was a waste of time, but the bottom line is that this little thing has helped me sell a lot of CDs and even some tix, like Maxwell’s, that I thought I would never move.”

“Either that, or TV in this area is so bad that they don’t have anywhere else to go.”

Ross has also begun giving away tickets to local club First Avenue, where he places signs promoting his show.

ADDITIONAL INFORMATION

AWARDS UPDATE: Regional music video programmers who wish to be eligible for the 18th annual Billboard Music Video Awards, to be held Nov. 9 at the Grove Plaza Pare Fifty Five Hotel in San Francisco, need to submit their shows for contest highlights by Aug. 8. Bill- board will be mailing out submission forms shortly, but programmers may contact Maureen Ryan at 312-586-5002 to receive a form.

This year, Billboard is honoring programmers in nine genres: pop/rock, hard rock/ metal, alternative rock, rap, country, dance, R&B/urban, rap, and contemporary Christian. Programmers submitting their work must have both respect- rably on the air and need to supply a 30-second air check of their programming to Billboard. The air checks will be used to compile a reel that contains each station’s best music video highlights. The reel will be shown at the Billboard Music Video Conference, please note that, as with last year’s event, the final judging will take place at the conference.

OUTTA SPACE: Some strange videos have been known to find their way into the offices of Billboard, but the past few weeks have brought some really "out there" clips.

The Moog Cookbook’s new video, “Black Hole Sun,” pays homage to those cheesy early ’80s videos of the music industry, as well as to Robert Moog, father of the synthesizer.

The video, which was directed by Jason Phillips for Fallout Films, accompanies a snazzy over-synthesi-sized version of the Soundgarden hit. The clip opens with two space-suit-clad souls proudly showing off their Moog Liberation synthesizers and other hi-tech (or is it now lo-tech?) gear. Do these guys have no shame? After all, hasn’t most of the music community evolved beyond these primitive instruments and the happy-go-lucky sounds that emanate from them? Isn’t modern rock and angst-filled attitude the name of the game now? Hmm...

Several bright lights and a few unimpressive visual effects later, the two drop the spacesuits and, don white laboratory coats. The terrible twosome poke around a lab filled with room-size computer monitors. The display monitor, it seems, is needed to make such snazzy cutting-edge sounds. The visuals fall somewhere between the Buggles’ “Video Killed The Radio Star” and Disney’s classic Kurt Russell teen flick “The Computer Wore Tennis Shoes.” Depending on your world view, this is either retro heaven or hell.

Another kooky clip that is making the rounds is DJ Polo Featuring Ron Jeremey’s “Freaky Friday The Weekend.” Some readers may be wonder- ing if this could possibly be the Ron Jeremy, the porn star. Well, er... it’s the infamous rapper. The infamous rapper actually raps on this raunchy clip, which is directed by Bob Gal- lagher.

What is even weirder is that this low-budget music video, which is filled with topless women cavorting around in a swimming suit, contains cameos by an assortment of Hollywood celebrities—some of whom appear to be coerced by the cameraman into lip-syncing the chart to the song. Among those who appear in the clip are Carey Feldman, Sally Kirkland, Ray “Boom Boom” Manzini, the Who’s John Entwistle, AL (Grandpa Munster) Lewis, Heidi Fleiss, and Lynn Redgrave.

While the presence of people like Feldman and Fleiss may not be surprising, the eye was particularly baffled by the inclusion of award-winning actress Redgrave in the clip. Scandalous!

C O O L I S ’ C L I P: Rapper Coolio has branched out into di- recting as the eye behind the music video “Aw, Here It Goes,” which is a theme song to Nickelodeon’s forthcoming series “Kenan And Kel.”

The clip, which is the first music video produced specifically for the children’s cable channel, will air on the network’s new time block and area.

The rapper wrote the song for the new comedy, which is a spinoff of another Nickelodeon program, “All That.”

BLOW UP OPENS: New York-based production post, City Films has formed Blow Up Pictures, a music video and commercial division that is overseen by Jenona Mattingly. At launch, Blow Up’s directors roster includes Lance Acord, Jen Cohen, Katherine Dieckmann, Todd Haynes, James Herbert, Barbara Kruger, Euzhan Paley, and Bruce Weber.

Mattingly says that the director roster is filled with artists who have an “alternative vision” to bring to music videos. “They all come from very different backgrounds but are really involved in pop, hip-hop music that is not like any other film and video.”

The Eye is open on the Internet. Please note the new E-mail address at Bktwood@billboard.com.
Aimee Mann, whose DGC/Geffen album debuted at No. 20 on Billboard’s chart (Jan. 30, Billboard, Jan. 6), has been hitting the hustings, reintroducing herself to concert audiences via heavy touring, and fielding requests to consider more regular recording/release cycle.

So or everyone hopes.

I think it’s safe to say this record sort of sat on the shelf awhile before it was released, she’s got enough material for a new one too long before, says Bob Beck, president and CEO of DGC/The Orchard, Terracota, Calif.-based Wherehouse chain. “From seeing her live, I’ve heard about three new songs that I hope to see a release of this album before too long.”

Oedipus, VFF/P at Mann’s hometown Boston modern rock station WBCN—which Mann says she really likes, wisely says unless Geffen pursues another single from “I’m With Stupid,” “I’d like to see another album as soon as possible. I love her music.”

Like Bell, Oedipus is, of course, acknowledging the long, unintended gap between the album and its premiere— What’s a Day Like a Year,” released by Imago in 1995 as her first solo album following her output with Epic recording as part of DGC’s lineup. Geffen has since released “Whatever.”

“Now it’s time to instantly follow up with new music.” Oedipus continues. “It can’t be too long and I don’t know, now that we know she has the songs.”

Indeed, the three-year-break between albums, which was mostly the result of the legal recording limbo Mann found herself in prior to Geffen buying her contract from the then nonfunctioning Imago, may have left fans with a missed impression about Mann’s songwriting productivity, as her manager, Michael Mann says that she could easily have put out at least two additional albums in the time it has taken to release her first two albums. “I can still hear the tracks she was recording on the U.K., U.S., and Australian CD singles from her first two solo outings include a wealth of otherwise unavailable songs, as much as ‘It’s a Baby’s Day Joke.’”

And with Geffen not likely to follow up with the first single, “Choice In The Matter,” Mann is turning her attention to what comes next.

“I guess this one’s run its course, and it’s time to make another one,” she says. Noting that “I’m With Stupid” was acta-

VETERAN GERMAN SINGER MAVFAY RETURN TO ROCK ROOTS

(Continued from page 9)

The song features lyrics by rock singer Jule Neigl, a successful artist in her own right. The single peaked at No. 20, Maffay’s largest chart position in 13 years. The album’s second single, “Frei-heit, Die Ich Meine” (The Freedom I Mean), peaked at No. 75.

The second single featured solid radio airplay, despite its hard rock elements. It’s much like the band’s recent debut album, Energy, which picked up on it immediately. But the surprise was that more conservative listeners, including staid, soft rock-headed country artists, and state-owned Bavarian station BR, playlisted it from the start. Jim Sampson at BB says, “We picked it up immediately, because it was not like Maffay’s usual ballads. The production was good, and it sounded like a hit.”

Retail response was swift. Wolfgang Oechsle, managing director for purchaser and marketing at retail chain Welt Music, says, “When the single was released, we expected the best.” 

Peter Maffay’s gone rock again, and sales took it straight into the chart. That’s quite a feat in our dance-oriented charts.” Ortmaier says that Maffay’s accession to that level of sales, the band, and the audience, Browning says. “Because world music has become a big thing, a lot of companies have just been putting it out. We want to issue more of this material, with higher sound quality and the proper notes to put this a different culture into contact for people.”

“Then that may sound academic, but we strive to avoid that,” Browning adds. “We really think that the whole world and the public, and if you do things with care, it ultimately builds a bigger audience for the music.”
move the wholly owned operation from south London to Warner U.K.'s headquarters in Kensington, west London.

PWL: International was formed as a 50/50 joint venture between Warner Music International and Pete Waterman Waterland (PWL) in 1991. The PWL International joint venture took over all the recording masters of the old company, and in the U.K. and Ireland its distribution from independent Pinapple to Warner Music Distribution. Warner Music also gained international exploitation rights to the PWL catalog through the deal, although it is understood that the ownership pattern of these rights turned out to be more complex than was previously thought.

Sources at PWL say that Waterman’s company now owns a studio complex and Transfer- mation mastering studios, as well as some property interests. Compa- nies like PWL, or any or all of them, are said to be being courted by Waterman include publisher All Boys Music and Assured, which owns a chain of 100 stores in the northeast of England.

In the late 90s, the PWL label was a hot single company, with the classic Stock Aitken Waterman songwriting and production team creating such pop stars as Kylie Minogue, Jason Donovan, Tina Turner, and the latter of whom recorded on RCA U.K.). It also rode the wave of techno-pop in the early 90s by licensing 2 Unlimited early in its career, and PWL came out under the PWL Continental imprint.

In 1993, Mike Stock and Matt Aitken left the company, and Stock formed his own production company, Love This Records (see story, page 10), which in its short life has already carved out a niche in the single market. PWL's single success soon tran-
WOMEN SLOWLY PENETRATE MALE-DOMINATED REGGAE SCENE
(Continued from page 1)

scene. “Since the ’70s, I’ve seen a lot of male artists marketed, publicized, and respected,” says singer and songstress Lady Saw. “It’s like the crevice and corner. I don’t see that for the female artists; they have strength and courage but no opportunity to exercise it.”

With her solo career booming, Mowatt was featured solo on the 1996 U.K. hit “Lovers Reunion.” The song received critical acclaim, as did the rest of the album, Lady Saw. The album became the first new musical offering since 1993 from a female dancehall artist to achieve gold certification, according to women in the industry.

Lady Junie, who rocked the mic with Rap-A-Lot’s Geto Boys in 1991, is now preparing a DJ career to manage other artists and produce for her June Plum label. “If you say, ‘DJ,’ people think of male producers, they’ll produce you, and AIDS is mashing up the place, so it’s not worth it.”

Of today’s top-ranking female artists, only Patra and King speak of experiences with sexual harassment. In both cases, the incidents occurred on the outskirts of the business a long time ago when their careers were embryonic—and therefore more vulnerable.

“If you are running with this business, you have to have sex with the producer,” says Franklyn. “It’s not that. You just have to be determined and make your way.”

Franklyn is typical of today’s female reggae artist who insists that she has risen on nothing but determination from the men in the business. “I can’t say I’ve been treated badly by the men,” agrees singer Nadine Sutherland. “I’ve never been in the situation where I was raped by a DJ or anything like (Phil) Fata Burrell (of Xterminator productions), who has given me total control. Bobby Digital (Dixon), and Dean Frazer, and I feel emasculated and appreciated me and my talents.”

Often overlooked in assessing the relative lack of mainstream breakthrough among female DJs are the harsh realities of Third World economies, which prevent Jamaican female talent from having any real chance to succeed. “You might have a choice to marry and have children, and it’s a time you are suddenly ready to do anything, just to take care of that, and you lose the momentum,” says Mowatt. “That happened to me.”

Mowatt’s career never reached full potential. While she had a handful of female artists, she lacked “the network surrounding [U.S. female artists]: a manager, record company, a booking agency,” says Mowatt. “Their career is guided. As soon as you have a baby, you know what you have to do. We don’t have anyone behind our backs who will say we have a contractual obligation. We’re not selling out huge capacity venues, so we can’t afford to take the chance of hitting a bad note, going into the tour business,” she says.

Also, since the drump sets up the reference to pregnancy.

ended in the tour business, so we couldn’t afford to take the chance of hitting a bad note. We have been on the road enough and we’re addicted to our music.”

Billboard, July 6, 1996
**Hot 100 Airplay**

**For Week Ending July 6, 1996**

**Title**

1. "Butterfly" (Björk)
2. "Hey Jude" (The Beatles)
3. "Butterfly" (Björk)
4. "Butterfly" (Björk)
5. "Hey Jude" (The Beatles)
6. "Hey Jude" (The Beatles)
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9. "Hey Jude" (The Beatles)
10. "Hey Jude" (The Beatles)

**Title**

1. "Butterfly" (Björk)
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9. "Hey Jude" (The Beatles)
10. "Hey Jude" (The Beatles)

**Hot 100 Singles Sales**

**For Week Ending July 6, 1996**

**Title**

1. "Butterfly" (Björk)
2. "Butterfly" (Björk)
3. "Butterfly" (Björk)
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**Title**

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9. "Butterfly" (Björk)
10. "Butterfly" (Björk)
BUBBLING UNDER HOT 100 SINGLES (continued from page 3)

WOMEN PENETRATE REGGAE SCENE (Continued from page 101)

Bubbling Under (lists the top 25 singles under No. 100 on the chart)

Jewelpak: turn it into whatever you want

Billboard July 9, 1994
national pop star.
In the ’90s, Stock and Aitken are still producing blatantly commercial pop for their own label and for others but have adapted their strategies to today’s vastly different marketplace.

Most of the recent Love This releases bear the Stock & Aitken Production logo. While Stock owns the label and production facilities, the two share production duties. Stock records the vocals, while Aitken takes on the instrumental production around the voices. The same populist production techniques are still at play, but instead of bringing unknowns like Astley, into the limelight, Stock is increasingly working with TV stars who have a ready-made audience.

The two are working on tracks for a new album by Robson & Jerome, two men who, until their recording debut last year, were better known as the loveable rousties from the ITV network series “Soldier Solider.”

Last year, two double-A-sided singles produced by Stock and released by RCA were the first and third best-selling singles of the year. “1 Believe”/“Up On The Roof” spent four weeks at No. 1 in the U.K. in May, going platinum (400,000 units), while “Unchained Melody”/“White Cliffs Of Dover” spent seven weeks at the top and went double platinum (1.2 million units) in November. According to the British Phonographic Industry, the latter is the best-selling single of the decade so far.

John Alford, an actor from the ITV series “London’s Burning” has also been successful. His singles “Smoke Gets In Your Eyes” and “Blue Moon” both reached the top 10. Using TV stars is one of the few ways an independent label can sell pop music, says Stock. “I can make a record for the clubs, but it will never come out of the clubs. Radio playlists keep their own path, so the last mass medium to reach the pop market is television.”

According to Stock, pop has been edged out at radio, making it more difficult to appeal to teenagers. “Ten years ago, no one would have turned down Robson & Jerome,” he says. “Now there’s few who would accept it.”

Among his peers, Stock has had to endure the brickbats of those who criticize his often low-brow approach. All this is water off a duck’s back, says Stock. “Credibility is not something that bothers me. I am flying the flag for independent pop, and I don’t care what other people think.”

True to form, Stock has produced songs for the Mighty Morphin Power Rangers and is about to create a single for another major toy marketing campaign.

Another criticism leveled at Stock is that his records are unadventurous. Robson & Jerome and Alford both hit with tried-and-tested songs, and while Stock says that the combination works, he notes that there is “no easy formula. You have to work as hard on Robson & Jerome as any other artist. But people think it’s easy—just put strings here, brass there, and you’ve got it. I lost as much sleep over them as anyone else.”

Stock says he finds irony in the fact that pop has become an exception and considered unusual in Britain in the ’90s. “It’s almost easiest to be credible and esoteric,” he says. “Robson & Jerome is left field now.”

The first Love This release was Nicki French’s “Total Eclipse Of The Heart” in 1994. It hit No. 2 on the Billboard Hot 100 in 1995. Among the label’s other hits was Kym Mazelle and Jocelyn Brown’s 1994 cover of the disco classic “No More Tears (Enough Is Enough).” Recent signings Jan Monroe sings the Bacharach and David classic “Anywho Had A Heart.”

Love This’ roster also has new acts with new songs. Dance-pop outfit Deuce has a current single, “No Surrender,” and last year, the label signed Liverpool boy duo BND, purveyors of gentle guitar pop tunes. Dutch actress Tatjana has had a Euro-hit with “Santa Maria.”

While Stock enjoys working with new acts, he knows he has to make a living. “If an artist comes along with a strong image and presentation, then I will work on that, but I can’t ignore the potential of an artist who already has a following,” he says.

The safe nature of some of the hit songs being peddled stems from the way he and Aitken have to work, says Stock. “With Motown, there was a stable of stars who could change around and fit the songs to. I’ve got to work with the particular stars in the studio, so the sound and the song has to be right for them.”

Stock has a clear idea about who he is aiming his records at in the ’90s. “There’s a whole disenfranchised group of record buyers out there who will buy a song, but they won’t go near a record shop for fear of being laughed at.”

Love This encourages direct communication with the fan base through reply-paid cards in CDs and telephone information lines, and the label hopes to create more direct links with its fans.

“Record shops have become like libraries—they are repositories of knowledge,” says Stock. “I believe if a record shop looked like McDonald’s, red and yellow and fun-looking, they would sell more records.”

In a market where mainstream pop is almost totally dominated by major labels, Stock remains fiercely independent, distributing his records through Pinnacle and not joining the BPI. “Major labels give away free product, and we just can’t compete with that,” he complains. Nevertheless, despite his problems and detractors, Stock remains committed to his crusade for “uplifting pop records.” As long as the public shows its willingness to buy such records, he says, he will continue to make them.

In its first year, the company had sales of 15 million, according to Stock, who adds that second-year figures look to exceed that. With such growth, he can afford to be unrepentant about his pop crusade. “People used to go apoplectic about Stock, Aitken & Waterman, or they go mad about Robson & Jerome. I say, it’s just pop music, for god’s sake!”

MCA ENTERTAINMENT GROUP SPAWNS HIP-O

(Continued from page 10)

Resnikoff credits MCA Music Entertainment Group chairman/CEO Doug Morris with making Hip-O a reality. “We’ve been talking about doing this for some time,” he says. “With the arrival of [Morris], we’ve been given the type of support that could make this endeavor possible and create something the consumers would want.”

Executives plan to aggressively market Hip-O product with competitive pricing and positioning, distinctive packaging, and colorful advertising. “We want Hip-O product to have a distinct look and feel to attract a loyal consumer base and stimulate retailer interest,” says Resnikoff.

Hip-O will tap MCA’s catalog A&R staff and will obtain help from outside sources. In an effort to round out its product creatively, the label plans to license product from labels that are not part of the MCA Music Entertainment Group.

Resnikoff says, “Hip-O is more than about just releasing catalog product. Everything we do is going to be geared toward conveying the attitude that we’re bridging the gap between catalog and current product.”
### Top Selling Albums

**For the Week Ending July 6, 1996**

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venture, a hugely successful joint appearance at Fan Fair that may be repeated, two spin-off TV specials, and a planned radio special.

The initial CD release, “Stars & Stripes,” also includes 20th-century songs by several famous artists, and a number of the artists performing the songs. First is a James House song where the Beach Boys doing “Little Deuce Coupe” goes to country radio July 22. The group has taped House to open the show. 

The Beach Boys dates this year. A second CD, with a different roster of country artists, ships this fall from River North, which is distributed by PolyGram.

The Disney Channel will air a documentary on the making of the project Oct. 18, while CBS-TV will air a separate special Aug. 27.

Details on the radio special, which is targeted to air around the time of the album’s release, are pending.

Further adding to what is shaping up to be a Beach Boys summer is an unrelated project: Sub Pop’s release of a three-disc single called from Capitol Records’ forthcoming “Pet Sounds” boxed set (see story, page 9).

Joe Thomas, who co-produced the River North CDs along with Brian Wilson, says the project came about innocently enough. Thomas, the founder of River North Records in Chicago (the company also has the River North Nashville label), has taken a leave of absence from his post as administrative president to work on the project, which he says started about a year and a half ago. A promoter who was handling the Beach Boys dates for Hank Williams Jr. with the Beach Boys suggested that it might be a good idea for Williams to cut “Help Me, Rhonda.”

“I thought that was a nice idea,” says Thomas, “but I thought it would be a better idea to combine country stars with the Beach Boys. I got in touch with Mike Love to conceptualize this. To me, Willie Nelson would be a perfect match. Mike had the idea of Hank Jr., but when I met up with him I told him, ‘Well, if you can deliver big corporate world, as we’re known at all, for two things: one is Nirvana, and the other is singles. We did a 7-inch, and that’s about the extent of it.

In spite of the low-profile campaign, fans know that the single is out there and are snapping it up quickly.

At indie-rock-oriented No Life Records in L.A., Joe Petruelof, says his shipment of 20 Beach Boys singles lasted for two days.

That’s a fast mover,” Taylor says. “That’s a big number for a two-day sell. On the other hand, the single has been out for two years. . . . In retrospect, I probably should have ordered more when it was pitched to me. I probably should have said, ‘Yeah, I know it was going to be a hot item, but not a huge item.’

In a way, I must be glad it’s gone,” he adds. “It’s probably better to sell the three-weeks-late people.

Capitol is unlikely to reap any immediate benefits from this unique cross-promotion. The CD format of the single is limited to preface the arrival of the “Pet Sounds” box, which Capitol had targeted for a late-June release date. However, the set has been pushed back and “hasn’t been given a confirmed release date,” according to a Capitol spokeswoman.

STANDING TALL: Metallica sees a 27.1% decline from prior-week sales on The Billboard 200, but even with that 88,000-unit erosion, 219,000 units is more than enough to stay off a hard-core first-week run by Tony Braxton’s sophomore album (170,000 units). The top-dollared titles each sell more than 100,000 pieces, one more than did so the previous week.

The gap between No. 1 and the runner-up is 26%, compared to the 78% margin that Metallica held over last week’s No. 2, Puff Daddy’s, whose album got bumped to No. 3 by Braxton’s brassy debut. The Fugees see a 4% slide; they would have been displaced even if their sales had equalled last week’s. For the week, the hip-hop trio rings 162,500 copies, enough to stay ahead of No. 4 Alana and the Mortorses & Friends, whose album, as of July 20, is up 3,000 copies following several concert dates in the Los Angeles area.

The mature appeal of Braxton’s pop & R&B blend suggests that she won’t see the large second-week decline often experienced by acts that open with large numbers. It also means that she and Metallica could wage a close battle for next week’s top rung.

LAUNCH PADS: The theatrical debut of “The Cable Guy” and related specials on HBO and E! propel a 66% gain for that film’s soundtrack, good for this week’s Pacesetter Award (89-41). The album includes the Primitive Radio Gods cut, MTV Buzz Clip, which jumps 13-20 on Modern Rock Tracks. The band bypasses Heatseekers as at 18,000 units place its album at No. 60 on The Billboard 200.

Meanwhile, look for a large boost next week for Walt Disney’s “The Hunchback Of Notre Dame” soundtrack (38-28, a 40% gain), following that animated film’s bow. And, gee, has it really been a year since ESPN covered the Extreme Games? Look for the cablecast of the renamed X Games to further juice that event’s related album (70-54, a 24% gain).

HIGH ROAD: Lyle Lovett scores career-high peaks on Top Country Albums (No. 4) and The Billboard 200 (No. 24) with “The Road To Ensenada.” First-week sales of more than 43,000 pieces are 4.7% ahead of 1994’s “I Love Everybody,” which represented his previous big-chart plateaus (No. 26). His previous peak on the country chart was No. 10 scored in 1989’s “Lyle Lovett And His Large Band.”

Although “I Love Everybody” has been his most conspicuous title, it appeared on the chart for only 13 weeks. A broader fan base might create a longer chart life for this. For the time being, it’s just a nice song to take country songs to country radio (see Country Corner, page 25). The eclectic singer-songwriter has not appeared on Hot Country Singles & Tracks since ’89.

LADY BE GOOD: We learned it in spades when John Lennon and Elvis Presley died, and we had smaller refresher courses within the past year, when the drug-related death of Shannon Hoon prompted a Billboard 200 re-entry last November for Hoon’s former band, Better Than advertised in Billboard Feb. 95. But that is no longer the case. Sublime has been stylized as “The Beastie Boys of the 21st Century,” a title that is now widely accepted. The band has been with Sublime since June 1995, after a five-month absence from that chart. The album is currently at No. 17, and it is expected to chart on the Billboard 200. But Sublime’s return is not without controversy, as the band’s manager, Tim Hanley, has been arrested on drug charges.

CABLE GUY: An MTV News spotlight helps Maxwell earn a 19% gain, good for a 6-2 jump on Heatseekers and a 130-115 move on The Billboard 200. He bulleted 10-16 on Top R&B Albums . . . VH1’s run of “Abstract Love” and the album of the same name has been亲情地利用。
worlds he would love to see actualized. "Omnipop," he told me, is a model of what I would like to see take over the record business, which is odd ideas with weird musical bits."

Virgin Records' chairman, Steve Jobs, certainly isn't taken over the record business, and he has steered steadily through the years since he adopted the nickname Sam and opened his first landmark store in the garage of his parents' house in Los Altos, California. A radio, the format at which Phillips received the most support for "Virgin & Bikinis.

The label will attempt to drum up early interest in "Omnipop" by issuing a five-song sampler to the format August 6. A shorter, later compilation will work the first single, "Zero Zero Zero," to three-A and modern rock stations. Jane Fredericksen, music director at Triple-A station WIOX in New York, says the station has been playing Phillips since her secular music debut, "The Indescribable Wow," in 1988. "Virgin has a high profile and has yet to hear "Omnipop," she is looking forward to the album. "It's a very talented lady," she says. "Her live show can be quite gripping. I've always liked material, and she is a great producer."

In late August, the label hopes to take the track to top 40 and Hot AC. Virginia Phillips' VP of marketing Barbara Balan says, "Sam is a homegrown Virgin artist, and she has a significant history with us. I'm extremely pleased that she's even putting her work up. She is an artist with a beautiful sense of style—muscically and visually." Virginia is a model of the release. Bob Bell, new-release buyer for the 280-store, Torrance, Calif.-based Wherehouse Entertainment chain, says, "The firing is ideal for a new Phillips album, with the triple-A format being what it is and the success of other female triple-A artists.

"Virginia Phillips, who is booked by Monterey Peninsula Artists, doesn't have any firm tours plans at press time, she will be making an appearance at the EMI Music Distribution convention in Toronto July 25 in hopes of firing up the company. "Tell me if there's another or not the public and critics will take to "Omnipop" remains to be seen. However, Phillips quips that she is already prepared for any type of the record's subtitle, "It's Only A Flesh Wound Lambchop."

Phillips says, "That's in case the critics are too mean to me personally. Actually, it has to do with the subject matter of the record."

Phillips cites the song "Help Yourself," which contains the lyrics "I laid down my life, and you made me rich."

Phillips notes, "It sort of describes women as food. It's sort of a dime store novel. No matter what we go through romantically, it's really only a flesh wound. It's not really the end of the world or anything."

"This sort of philosophy is in marked contrast to that held by some of the younger breed of singer/songwriters. "If you get older than 22 or 23, you get a little more humble," Phillips says. "There are so many talented women and men in the music business. I'm interested to see if any of them are going to hang around for 10, 20 or 30 years, because then it will get really interesting as they work through what they have to work through and get to a different place. I hope they are still such a thing as artist development."

At Virgin, Phillips has found a label willing to commit to her artistry. She says the label's support is demonstrated by its choice of "Zero Zero Zero" as the first single. Phillips says, "It's sort of like the Tijuana Brass meets some weird dance song, and they feel that would be a good single. I agree, because it's happy and it's something very, very different. I think it's a little something different."

Although Phillips is signed to Virgin worldwide, "Omnipop" will not be released in territories outside of North America until late year or 1997, under an agreement between Virgin and Phillips' management, Direct Management's Steve Jensen and Martin Kirkop.

**CREATING 'OMNIPOP'**

Phillips began working on the album in March 1985. "I wrote it pretty quick and recorded it very quickly, in about four weeks," she says. "The mixing process, of all things, took the longest of anything. It seemed like we had to get to know the songs, since all it happened so fast. We had to figure out what was going to stay and what we were going to save for another time and other place."

The final song on "Omnipop," "Slapstick Heart," is a collaboration between Phillips—whose songs are often pubescent and Eden Bridge Music (ASCAP) and administered by Bug Music—and Don Martin.

**THE FUGEES HIT BIG IN EUROPE**

"It's just a great record," says Russel. "They've been a [Sony Music] priority from day one." He notes that the group was part of Columbia Records' Road Ahead '96 package of acts that made promotional appearances around Europe (Billboard, June 15).

The Fugees' album "The Score" is holding top 10 slots in Germany, France, the U.K., Austria, the Netherlands, Norway, Sweden, and Ireland.

According to Eilmear Flynn, product marketing manager at Sony Music in Germany, "Killing Me Softy" was released there June 14 and has since sold more than 100,000 copies, powered by extensive radio and TV exposure.

Karsten Stidt of leading music retail chain WOM in Hamburg says, "The single is selling very well not only with the young generation, but now with everyone."

Marianne Glick of Frankfurt's City Music adds, "The song is moving very well with us. We've sold out the moment. Buyers are aged 20 and up."

Tanja Streetzel, music programmer at Radio Schleswig-Holstein/Kiel, says the record is in high rotation at that outlet and attributes its popularity to a radio-friendly and the contemporary production.

Likewise, in the U.K., "Killing Me Softly" is a radio staple and one of the most national plays (1,785) in one week since the advent of electronic monitoring there.

Chart experts in Germany say the last record to debut at No. 1 was "Cheri Cheri Lady" by Modern Talking more than 10 years ago.
Elissa Tomasetti, Billboard's marketing director, is excited about the magazine's participation. "Billboard is dedicated to keeping the industry informed on new technical developments that effect the music and home entertainment landscape. Being involved with PLUGs is just another way of strengthening our commitment to the evolution of music-related industry on the internet," she says.

Keynoter Thomas Dobly, president/CEO of HeadSpace, will be joined by an outstanding roster of executives and artists from a cross-section of industries.

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- Laurie Anderson
- Ed Bennett, president/CEO, PLUGs
- Marc Geiger, VP of marketing, artist development, and new media, American Recordings; co-founder, Lollapalooza
- Jason Olmin, president, CDnow
- Matt Farler, senior VP of programming and new business, MTV Online
- Bob Gourcine Jr., editor and publisher, Spin magazine

Topics to be featured at this event include:
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- Music Being Digital...Artists Roundtable
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by Fred Bronson

"Macarena' Charting In Triplicate"

MACARENA continues to make chart history. While the Bayside Boys Mix of the Los Del Rio tune on RCA bullets 8-9 in the Hot 100 and becomes a contender for No. 1, a Spanish-language version of the song by the same artist debuts at No. 72. Released on BMG U.S. Latina, this is not the original Los Del Rio track from 1993, but three remixes that travel at different beats per minute than the Bayside Boys Mix.

It's the first time since the Righteous Brothers recorded a new version of "Unchained Melody" to compete with their original version (released because of its inclusion on the "Ghost" soundtrack) that two versions of a song by the same artist coexist on the Hot 100. The two "Unchained" melodies were on the chart in 1960.

As if that wasn't enough, "Macarena' news, there is another version of the song on the Hot 100. Los Del Mar's interpretation on Radikal/Cri-tique slips 8-6. After consulting with Bob Darke of MCI Mediabase/Premiere Radio Networks, we decided that the last time there were three versions of a song on the chart at one time was in April 1977, when Bill Conti, Maynard Ferguson, and Current were all listed with "Gonna Fly Now," the theme from the first "Rocky" film. The current version lasted only three weeks, so if Los Del Mar vanishes next week, the "Macarena" hat trick will equal the "Rocky" triple play.

At The CrossRoads: Bone Thugs-N-Harmony's "Tha Crossroads" remains at No. 1 on the Hot 100 for an eighth week, tying "Jump" by Kris Kross as the most successful rap single. Tony Braxton is still No. 2 with her two-sided hit. It's her most successful chart single to date, but you can bet she'd like to be No. 1. And 2Pac's two-sided hit, now listed with "How Do U Want It" as the A-side, bullets 4-3.

Two Two's: Michael and Evelyn Braxton's oldest daughter, Toni Michelle Braxton, is not only No. 2 on the Hot 100, she's No. 2 on The billboard 200. That's where "Secrets," her second album, debuts. Her first LaFace/Arista release debuted three years ago this month at No. 36 and reached the top 10 in its 17th week. Fourteen weeks later, it was No. 1 on Top R&B Albums, where her debut album had three consecutive weeks at No. 1, "Secrets" enters at the top.
TONI BRAXTON TAKES YOU ONE STEP HIGHER WITH HER BREATH-TAKING TRIBUTE TO LOVE \"SECRETS\"

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Neil Young with Crazy Horse

"Let us put our minds together and see what kind of world we can leave for our children."

Sitting Bull 1877

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- August 11
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