The Thorny Issues Of Int’l Royalties
R&B Acts’ Problems Just Scratch Surface

BY DOMINIC PRIDE

LONDON—When it comes to getting money from overseas record sales, popularity. These include:
• Nonexistent contracts, or those that failed to include the artists’ interests.
• Historical use of masters’ rights owners.

older R&B artists whose repertoires have weathered the test of time outside the U.S. face a difficult and daunting challenge.

Sales of reissues by early R&B, jazz, and rock artists have rocketed in the last decade, powered by the CD, which has spawned a healthy trade in collectors’ boxes and budget compilations. Yet there are several factors that can prevent older artists or their heirs from enjoying the benefits of renewed

Radio Station Cap Elimination Likely

BY BILL HOLLAND

WASHINGTON, D.C.—Radio industry officials and station owners are optimistic that the Senate this month will accept a provision in the giant telecommunications bill passed by the House Commerce Committee May 25 that eliminates radio ownership caps.

Industry officials say they expect the radio deregulation measure in H.R. 1555 to be part of the Senate’s still-pending version, S. 652.

“Yes, we do think that the radio

ILLINOIS ACTS ENHANCE THE CHICAGO SCENE
RCA Sees Star In Hum
Popes Fire Up Capitol

BY CARRIE BORZILLO
BY LARRY FLICK

ILLINOIS Governor James Thompson announced his support for the idea that the state should promote the city as a music center. RCA Records head Michael Krupski said the state’s support would be a boost for Hum, which has connections to the city.

Hum became one of the biggest club draws in its hometown of Champaign, Ill. Now, Hum is on the brink of making (Continued on page 77)

Ice’s Lion Reigns
As Calypso King

BY ISAAC FERGUSON

NEW YORK—The June 27 release of Roaring Lion’s “Vive Le King” on Ice Records marks the 88-year-old legend’s 70th year as a calypso composer and performer.

In 1934, Roaring Lion made his

(Continued on page 88)

Luaka Bop Revives Peru’s Black ‘Soul’

BY PAUL VENA

NEW YORK—Although it is often associated with Andean folklore, Peru has a thriving African-influenced musical culture that is about to receive a boost of

(Continued on page 17)

VAN MORRISON
DAYS LIKE THIS
FEATURING
DAYS LIKE THIS PERFECT FIT ANCIENT HIGHWAY

NEW ALBUM COMING JUNE 20TH

© 1995 EAGLE PRODUCTIONS LTD. MANUFACTURED AND MARKETED BY A&M RECORDS INC. ALL RIGHTS RESERVED
bob krasnow isn’t god.
but he’s a pretty impressive guy.
he’s helped shape the careers of women
like bjork and tina turner,
the pointer sisters and anita baker,
tracy chapman and natalie merchant,
chaka khan and natalie cole.

vanessa daou sings like an angel.

admittedly, a very earthy angel,
with the erotic poetry of erica jong as lyrics,
vanessa is accompanied by producer/husband peter daou
on an album paper calls “utterly sublime...
the sonic backdrop to a transcontinental cinematic drive.”

we may
which helped bob find his calling.

building an entertainment company designed for the nineties, independent but resourceful.

the first artist from krasnow entertainment is vanessa daou.

at mca, we're thankful.

for the independent spirit of bob krasnow, for our new association with krasnow entertainment, and for the vanessa daou album zipless, featuring the song and video "near the black forest."

not know much about theology, but we know who we like.

MCA

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Sons of Beaches

14 Brand New Bellamy Songs
Plus the Long-Awaited
Sequel to “Old Hippie”

The Single “Big Hair” On Your Desk Now!
The Video “Big Hair”
Now Airing on CMT & TNN

ALBUM IN STORES JUNE 27
Alliance Approaches Purchase Of INDI Deal Would Give Distributor New Indie Edge

By ED CHRISTMAN

NEW YORK—The Alliance Entertainment Corp., is on the verge of signing a letter of intent to acquire Independent National Distribution Inc., the largest independent distributor in the U.S., sources say.

Executives from both companies declined comment at press time, but it seems likely that the deal was expected to be signed by June 2 with a target of closing the acquisition by June 30, the end of the fiscal year for the Secureum, N.J.-based INDI.

The New York-based Alliance emerged as the front-runner for INDI only after negotiations with another party, John Gram, stalled in the last days of May, knowledgeable sources say.

Although it has firmly acquired INDI for more than two years, only one before—in autumn 1993—has Alliance made an offer for the company. At that time, INDI wanted $24 million, a figure that Alliance then evidently was unwilling to pay.

If the current deal is signed, sources say, INDI will have a price tag of approximately $26 million. INDI, which distributes about 400 labels, is expected to receive about $14 million in its current fiscal year.

Not including INDI, Alliance will have revenues of more than $500 million this year. Alliance was formed in 1989 by Bob Joe Bianco, Alliance chairman, put together to acquire Basecam Distributors. Since then, the company has acquired CD One Stop and Abbey Food Distributors, making it the dominant one-stop company in the nation. Alliance also acquired the INDI labels—Castle Communications, Concord Jazz, and Sound Solutions—and two Brazilian wholesalers, Brasicion and Disque Musica. Alliance has been positioning itself to become a force in independent distribution—it previously acquired Encore Distributors, now known as Passport Music Distributors, and formed ABC Music Distribution within the last 18 months.

If the acquisition of INDI is completed, “Alliance will be in the same market position that it is in independent distribution: that is, in the one-stop business,” says a source familiar with the deal.

But in order to determine how Alliance will meld INDI into its independent distribution portfolio. But a source familiar with the pending deal says, “In the immediate future, there will be a list of [Alliance] the dominant independent distribution company in America out of the building blocks provided of its three distribution companies: INDI, Passport, and AEC Music Distribution.

INDI was formed in 1990 when a group of investors, led by the Mees-Pierson (Bahasms) Ltd. merchant bank, financed the idea of forming a national independent distribution company. At the time, independent distribution was dominated by regional distribution, and the concept of national distribution was held in low esteem by most of the independent community.

In August 1996, INDI acquired Californi...
Digital Distribution Inc., owner of two California stores that sell CDs, has filed suit against 15 of the six major music companies, charging that they have fixed prices on CDs. In a suit filed May 30 in U.S. District Court for the Central District of California, Digital charges that the majors conspired to "raise, fix, and maintain at artificially high and noncompetitive levels the prices at which they sold CDs throughout the U.S."

Michael Hausfeld, attorney for Pacific Rossinthe based Digital, believes that other retailers may join the action to make it a class-action suit. The defendants are Sony Music Distribution, Cenion Distribution, UDI Distribution, WEA Corp., BMG Distribution, and PolyGram Group Distribution. Four executives of Sony, BMG, and WEA said at press time they had not seen the suit. The other companies declined comment or were unavailable for comment at press time.

Digital, which operates Compact Disc Warehouse in Pasadena and Discount CD in Arcadia, is seeking either a rollback in CD prices or an end to price increases, as well as monetary damages, according to Hausfeld. "We've had it under investigation for a year," says the attorney, a partner in Cohen, Milstein, Hausfeld & Toll in Washington, D.C. Hausfeld says he plans to seek a jury trial.

Digital Weaves Ambitious Plan For Multimedia

BY MARILYN A. GILLEN

LOS ANGELES—EMI Music is moving deeper into the multimedia realm with the guidance of a new road map unveiled by president/CEO Jim Fifield.

The near-term initiatives and longer-term global strategies outlined in the company's five-point multimedia plan include forging creative alliances with software developers to bring EMI music products to the Internet and the German-based Von Holtzbrinck Group to create and distribute media-based entertainment and reference titles; a technology venture with Apple Computer to develop a world-class multimedia studio at EMI's Abbey Road in London; release of a full slate of CD-ROMs and enhanced CDs beginning this summer; a continuing program of Video CD releases featuring EMI Music artists; and a ramping up of the roll-out of Internet sites keyed to specific artist needs.

"Combining the strengths of EMI's repertoire with the creative talents and technological capabilities of major multimedia companies is a perfect way to move forward in this exciting new arena," says Fifield. He describes the various initiatives as "the first steps toward a wide-ranging innovative music and artist-driven multimedia product to our consumers worldwide."

Joe Kiener, senior VP of multimedia and operations for EMI Records Group North America, says the moves underscore an overarching approach to multimedia. "The key focus is to open up our core business, which is music, to multimedia opportunities in a wide range of areas, from purely entertainment products to music-based reference CD."

(Continued on page 62)

Global 'Desktop B'casing' Catches On

BY BRETT ATWOOD

LOS ANGELES—Grass-roots radio stations are starting to spring up in cyberspace, following recent technological breakthroughs that allow for real-time radio-like audio transmissions on the Internet. The homegrown hi-tech movement—known as "desktop broadcasting"—is catching the ear of record labels and traditional broadcasters, who say they will use the new technology to expand their reach.

The new crop of telephone-delivered radio stations is made possible by RealAudio, a new software technology developed by Seattle-based Progressive Networks (Billboard, April 15). "We are seeing a new global media emerge from this," says Rob Glaser, the founder of Progressive Networks. He says that technology is allowing local broadcasters to expand their audience to a potential global audience through the phone lines.

Many record labels are already planning to integrate the RealAudio technology into their own World Wide Web sites, where they may offer instantaneous audio samples and interviews with their artists to Net surfers, according to Glaser. Several labels are nearing completion of preliminary tests on the service.

Geffen may soon add the technology to its site, says Jim Griffin, the label's director of technology. However, it may not be used to play music.

"RealAudio is better suited for speech than music," says Griffin, who is awaiting an appropriate application for the technology before using it. Nonetheless, he estimates many labels will employ it by the end of the summer.

The free software went online April 16, and Glaser estimates that approximately 50,000 people have signed up to download it at the Progressive Networks World Wide Web site (http://www.RealAudio.com/).

It is available in IBM-PC and Macintosh-compatible formats and requires an Internet connection, a minimum of 8 megabytes RAM, sound card, 2 megabytes free hard-drive space, and a 1.4 kilobytes, or faster, modem.

Once the RealAudio program begins, it follows the Internet surfer as he or she travels to other Web sites.

(Continued on page 85)

Chains Wary of Stickered Albums

Some Stores Ask For Standardized Ratings

BY CHRIS MORRIS and DON JEFFREY

LOS ANGELES—Even as critics of explicit song lyrics call for more specific warning labels on album releases, a Billboard survey suggests that retail chains across the country are attempting to be vigilant regarding the sale of stickered material to minors.

While some of the webs contacted say they have no firm policy regarding sales to those under 18, many major chains and smaller multiple-store operations are cautiously policing the sale of explicit rap and rock records bearing the Recording Industry Assn. of America “explicit lyrics” advisory sticker. Policies range from the carding of minors to requiring the presence of a parent in the store.

Many retailers are operating under policies that they instituted in the late 1980s, before manufacturers began using the RIAA sticker, and most have not changed their policies since.

Several retailers maintain that the only effective way to eliminate the sale of explicit material will only be resolved with the institution of a ratings system not unlike what the Motion Picture Assn. of America has for films.

Time Warner CEO/chairman Gerald Levin, whose company is at the center of the latest wave of debate about lyric content, has asked Warner Music to suit against developing guidelines for more specific warning labels (Billboard, June 3). Some retailers polled by Billboard believe that the RIAA offers sufficient warning to consumers.

Several large retail webs prohibit the sale of RIAA-stickered product to minors.

At 50-store Spe’s Music in Miami, customers must be 18 to buy stickered product or an older produce identification when asked.

Jeff Clifford, VP of marketing for Spe’s, says stickering only becomes a big issue when there is a lot of publicity about a release. “When the media gets hold of it, it gets blown up,” he says.

Harmony House, a 38-unit music chain based in Troy, Mich., has a policy that people under age 16 cannot buy product that is stickered. Store employees check proof of age.

“We enforce it the best we can,” says Roy Burkert, senior buyer for Harmony House. “But there are ways, if a kid’s creative, of getting that rap piece he wants. Sometimes parents want more than what the Motion Picture Assn. has for films.”

Burkert suggests that the record companies could adopt a rating system for music such as the one that exists for video games.

(Continued on page 65)

B biz Reacts to Dole’s ‘Rhetoric’ on Rap Lyrics

BY BILL HOLLAND

Officials at Time Warner and the Recording Industry Assn. of America reacted tamely to the most vitriolic yet against record and movie companies from Sen. Bob Dole, R-Kan., the Senate majority leader and 1996 presidential candidate.

Speaking before supporters in Los Angeles May 31, Dole blasted Time Warner for its Warner Music Group's "rap music releases, embarrassing it and other unnamed labels and movie studios for ‘putting profits above the best interests of our society’ and being ‘dangerously coarse,’ and precipitating a ‘crisis of glorified violence.’"

(Continued on page 63)

Davis’ New Deal Keeps Him At Arista Until 2000

BY MELINDA NEWMAN

NEW YORK—Clive Davis has signed a new deal with BMG Entertainment that will keep him at the helm of Arista Records, the label he founded 20 years ago, until the year 2000.

While the new contract, which was signed May 30, came as no surprise, Davis is taking the signing as an occasion to signal increased activity at the label. In addition to stepping up Arista’s rock presence, he also intends to beef up its R&B & A&R departments as well as expand upon the successful joint ventures already launched by the label.

“Along with our financing of Jim Guerinot’s joint venture, Time Bomb Records … [former Elektra records president] Seymour Stein, VP of A&R] Steve Ralbovsky has just joined us, and we have a number of other initiatives that will be announced shortly in the rock & R&B fields,” says Davis.

“So we’re looking to expand in this very vital growth area.”

Among the recent rock successes at the label are Sarah McLachlan’s “Fumbling Towards Easycast” and Anne Lemoot’s “Medina,” both of which have gone platinum with sales of 1 million copies. New releases will be forthcoming from the Grateful Dead and Pat Metheny.

(Continued on page 84)
Produced by Bjork, Neile Hooper, Graham Flawcy, Tricky and Howie Bernstein
Management: Insane Artists Management: Ko Kawashima/Saint Leonard

On Elektra compact discs and winia cassettes.
Commentary

Chinese Royalty Reform Is An Int’l Issue

BY MICHAEL PRIMONT

With the Chinese government’s attention focused on intellectual property protection, it is time to address the issue of how royalties are calculated and distributed.

Eventually, all royalty collection will have to come through the Music Copyright Society of China, a vast and primitive computer resource. The society is funded by the government and is independent of any ministry. It is solely the entity with the authority to administer music copyrights (mechanical and performance) in the People’s Republic of China. MSCS has the legal standing of trustee for its members.

MSCS claims to have 4,000 registered members, all of whom are composers. A “qualified” composer may register with MSCS for RMB 20 ($2.35). To qualify, a composer must own or own the works recorded or performed during an “official” public occasion. Only composers who may register with MSCS may collect royalties for their works.

Yet, MSCS has only one small office in Beijing, a couple of phone lines, minimal files, and an outdated computer. There is a staff of five people to administer royalty collections for composers throughout all of China. There are no satellite offices in other cities. MSCS lacks almost everything it needs in order to create—let alone maintain—a royalty collection system in this vast country.

Thus, it is in the long-term interest of the international music industries to work closely with this organization. If we can help them make their inefficient body more efficient, then they may benefit in the long run. I would like to propose some simple and obvious things that we can do.

International collection associations should set up offices in Beijing to further the process of education and awareness. Immediate assistance can be given to MSCS in the form of computers, office equipment, software, and training. Travel and accommodation expenses from international collection associations can be supported by international copyright meetings that can be sponsored by international groups.

Even a modest investment will go a long way in boosting Chinese morale. Representatives from royalty collection agencies should be present in China at official functions, seminars, banquets, distribution meetings—indeed in any meetings, whether in the domestic or international community—where music industry leaders are present.

It will take a long time for the industry here to understand and accept the implications of its presence on the international music scene. China’s copyright law conforms with international standards, but the expenses and the management system of Chinese royalties are yet to be settled. It is being perceived that there is no need for Chinese dollars, but it is our duty to create an atmosphere that will enable Chinese companies to take part in the global music industry.

In the meantime, we can help the Chinese government understand that it is a fundamental difference between legal and illegal copying that helps build the music business. The Chinese government is under siege from many outside pressures that control the market. The government officials are becoming more aware of the importance of music.

Congratulations to Will Grega for his inspiring commentary, which truly depicts the state of gay alternative music (Billboard, May 27). My heartfelt thanks to Billboard for printing it.

Being an unseen, openly gay singer-songwriter living with AIDS, it is obviously a struggle to market my talents to an industry that may accept my music but won’t risk me as an artist because of my lifestyle. What a strange dichotomy, given how many gays and lesbians occupy prominent positions in this industry. At the same time, if you are any representative of an A&R department what they look for in new, unsigned acts, the words “different,” “unique,” and “original” are almost universally

Of course there has been no absence of positive gay role models in alternative rock circles. What is absent is education and awareness. I hope that performers in major labels in the U.S. will realize the huge and yet untapped profit potential that exists in promoting gay alternative music. Whether it is myself or another, I still believe that one day an unsigned openly gay artist will be picked up by a major label. Meanwhile it is up to all of us who are out and proud to continue hammering away at the walls until some day where the acceptance is not commonplace in our lives.

I welcome other upcoming and established gay musicians in the industry who have not yet done so to come out. Your example leads the way forward. Indeed, the issue of being gay is not just a struggle, it is an adoption. Be proud of who you are, embrace your identity, and be the best you can be.

Keith Christopher
Singer/songwriter
New York
Artists & Music

Underground Music Archive Comes Of Age

By Kristin Lieb

When the Internet Underground Music Archive began at the University of California at Santa Cruz in November 1993, few of the campus students with big dreams of giving national exposure to unsigned artists (Billboard, Feb. 20, 1994), today, IUMA's founders have shed their class notes and put their dreams into action full time.

The move appears to have paid off. IUMA now has the songs and press kits of more than 600 signed and unsigned bands online; the site is so popular it counts for five-eighths of the Internet traffic in Santa Cruz, according to Squernet, the area's primary Internet provider.

After frequent site modifications, the archive launched an improved site, dubbed IUMA 2.0, on April 16. The kinder, gentler IUMA has consistent, 30-style, easy-to-use graphic interfaces with fewer confusing links to the expansive world of the Internet.

"IUMA's actually somewhat intuitive now," co-founder Jeff Patterson says. "You can go in and find something you're interested in rather than being bombarded by a heap of unsigned, unheard-of bands."

Not that the past site was all that bad. After all, it won O'Reilly and Associates' best of the Web distinction in 1994 and was chosen from a variety of major media outlets ranging from The London Times to MTV and Rolling Stone.

Additionally, several major labels have showcased acts on IUMA. Gefen was the first major to place a sound clip on IUMA (Billboard, Aug. 13, 1994) and has since developed its own Internet site, which is linked to IUMA. IUMA also has a link to an MCA Records site, which is known as Amp Magazine. MCA plans to sell press kits online, too, according to a label representative.

Warner Bros. has an active site on IUMA and, although it is in the process of establishing its own dedicated site, the label plans to keep acts on IUMA, according to executive VP Jeff Gold. IUMA's original site had so many potential links to follow, users frequently got lost. Search mechanisms for specific information were buried so deep in the site that many users never got to them. Now users can search for a specific band, genre, or label from the introductory page of the site.

The initial IUMA site was also difficult to navigate, because its main server could not handle the volume of traffic visiting the site. When the system experienced overload, users were bounced out of the site. But such problems are a thing of the past, according to Patterson, who says the site is now able to handle 240,000-250,000 accesses daily, thanks to the implementation of a new operating system, the reconfiguration of the main server (and the addition of two others), and the addition of a "T-1 connection," which speeds the transmission of information.

Along with the upgraded services comes a new fee scale as well. (Continued on page 73)

Work Group's MN8 At 'Next Level'

U.K. Quartet Is Seeking Success In U.S.

By J.R. Reynolds

LOS ANGELES—When "The Next Level," the debut album by British act MN8, was released in the U.K. in May, the group's R&B sound was filtered through pop production to better suit the audiences there. Now, after the album has taken foreign markets by storm, the Work Group has tapped top-notch domestic R&B producers to bring the R&B edge back into the group's material.

Work Group co-president Jeff Ayeroff says the remixes, as well as enhanced videoclips and album artwork, will help MN8, whose members range in age from 17 to 21, gain notice in the U.S. when the album is released on July 18. "The marketplace may be different, but these guys can sing, [they are] good-looking and sexy," he says. "Kids in the U.K. loved them, and there tends to react the same everywhere."

"To The Next Level" is an 11-track set that offers catchy hip-hop beats, memorable R&B rhythms, and squeaky-clean quartet vocals. Ayeroff says MN8—which consists of Kyle-T, K.G., Dee Tailz, and G-Man—has a pop tinge to its sound, which helped sell the group abroad. In America, that same sound could prove to be a liability.

To hedge its bets, the label tapped mega-producer Sean "Puffy" Combs and hip-hop/R&B's O.J. Piere to remix MN8's first single, "I'm A Little Something For You." (Pierre is known for his work on Montell Jordan's No. 1 pop/R&B single "This Is How We Do It.")

Ayeroff says, "They're not trying to be hardcore [R&B]; they're just trying to be themselves. They're an R&B group coming from a U.K. perspective, and fans will appreciate them for their own distinctive style.

"I've Got A Little Something For You" has already reached the ears of some American listeners, because it was included on the "Bad Boys" soundtrack. Although the song was not a featured single, radio programmers have been considering its potential.

In June, the top-40 rhythm-crossover KQRS Denver PD Mark Feather, "There's been a little buzz about it out there."

(Continued on page 80)

Columbia's Carla Marshall Ready To Set World On Fire

By Larry LeBlanc

TORONTO—Two years ago, when she signed with Columbia Records in New York, Jamaican-born Canadian singer Carla Marshall was wisely hailed as the female counterpart to Epic's Shabba Ranks.

Completed in 1988, Marshall's debut album for Columbia, "Fire" (The Mountain," languished at the label for two years. It is now marked for worldwide release August 1.


The "wait has been pretty frustrating," says Marshall. "I came up with all these musical ideas and then came up with the idea of working with these different producers, and [Columbia executives] kept saying it was a great album, but then it took so long to put it out."

Columbia executives apparently had difficult arriving at a consensus on how to market the release, suggesting, unsure whether to push her toward becoming more roots-conscious or to exploit an R&B diva tag. Only in recent months, with changes in the reggae marketplace, did it become obvious to

(Continued on page 88)

After 10 Years, Priority Proves It's More Than Rap

By Craig Rosen

LOS ANGELES—Priority Records is celebrating its 10th anniversary with the success of the "Friday" soundtrack and a new executive team in place. While rap remains the label's core business, it is continuing to expand into other areas, including film production, alternative rock, and CD-ROM distribution.

"Friday," the soundtrack to the comedy starring and co-scripted by Priority recording artist Ice Cube, topped The Billboard 200 May 13. The soundtrack, which features Cube, Dr. Dre, Cypress Hill, and such veterans as the Isley Brothers and Boosie Collins &amp; Bernie Worrell, has sold more than 748,000 copies to date, according to SoundScan. This week "Friday" remains at No. 3 in its seventh week on The Billboard 200.

The label is also using the soundtrack as a launching pad for what it hopes will be its next breakthrough artist, Ice Cube prodigy Mack 10, whose self-titled debut album is due June 20.

Priority president/CEO Bryan Turner says "Friday" was "born out of Ice Cube and [his manager] Pat Charbonnel's frustration with major film studios." Cube had a treatment accepted by a major film studio, only to have it sit on the shelf for months. When the rap star presented the "Friday" concept, Turner, the record executive agreed to finance the film.

"We thought if we called in all of our favors, if nothing else we would get a slimmer's soundtrack," says Turner, "and we would be able to pay for the movie with the soundtrack."

"Friday" is just the latest in a long line of successes for the label, which was founded in 1985 by Turner and president of sales Mark Cerami. Prior to forming Priority, the pair worked for K-tel, where Turner, then VP of A&amp;R for the label, put together various compilations and oversaw the licensing of material; Cerami was West Coast manager of sales. "It made sense," Turner says of the pairing. "Mark could handle all the sales and distribution, and I would do all the creative stuff, marketing, and A&amp;R."

(Continued on page 18)

Mutual Admiration Society. Razor & Tie artist Dar Williams, right, socializes with legendary folk singer Joan Baez following Williams' concert at the Great American Music Hall in San Francisco. During the show, Baez came on stage for a duet of Williams' "You're Aging Well" from her debut album, "The Honesty Room." Previously, Williams had performed the song with Baez during Baez's show at New York's Bottom Line, which was taped for Baez's upcoming live album.

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PHISH
A LIVE ONE

June 27
Pink Floyd, Joel, Braxton Lead May Sales Certs

LOS ANGELES—Columbia and Arista simultaneously inked Pink Floyd, Brooks & Dunn, Toni Braxton, TLC and Billy Joel dominated May sales certifications from the Recording Industry Assn. of America.

Pink Floyd’s 1979 Columbia album “The Wall” became the British band’s first multiplatinum release for sales of more than 10 million units; its 1973 landmark “The Dark Side Of The Moon,” currently certified at 13 million, was the first. Four other acts—Garth Brooks, the Eagles, Whitney Houston, and Bruce Springsteen—have accomplished this feat.

With the double-platinum certification of Garth’s new Arista set “Whitney Houston” (Arista, 1985, 12 million) and “Mari- ah Carey” (Columbia, 1990, 8 million), TLC’s “CrazySexyCool” became the trio’s second consecutive triple-platinum album, duplicating the success of the Arista group’s 1989 set “Ooooooohhh . . . On The TLC Tip.”

Singer/songwriter Joel became the first artist with five albums certified above the septuple-platinum mark with the May certification of his Columbia album “Greatest Hits, Volume I & Volume II” for sales of 8 million. Other Joel albums topping that plateau are “The Stranger” (1977) at 9 million and “32nd Street” (1976); “Glass Houses” (1980), and “An Innocent Man” (1983) at 7 million apiece.

Among other artists, Elton John simultaneously notched his 15th platinum album and 29th gold release with May certifications for “My Collection” (PolyGram). First-time platinum album award recipients last month included Latin artists the Gipsy Kings (None- such/Elektro), pop singer Laura Branigan (Atlantic), rock unit the Dave Matthews Band (RCA), the late Latin star Selena (EMI Latin), country vocalist Martina McBride (RCA), rap group Wu-Tang Clan (RCA), bluegrass artist Alison Krauss (Rounder), and R&B singer De’Ree (Sony/550 Music).

Collecting their first gold albums were Krauss and country singers Lari White (RCA) and Shania Twain (Mercury Nashville).

Laura Branigan received her first platinum single for her 1983 Atlantic single “Gloria.” She was joined in the million-selling single category by rapper the Notorious B.I.G. (Arista) and hip-hop/R&B artist Montell Jordan (RLA/Violation).

A complete list of May RIAA certifications follows. (Continued on page 12)

### PPX Seeks Royalties From MCA For Early Hendrix Work

NEW YORK—PPX Enterprises Inc., a company operated by longtime record producer Edward Chalpin, is suing the late Jimi Hendrix’s administrators Alan Douglas and Leo Bronton over alleged nonpayment of royalties for unspecified recordings.

In an action filed May 15 in New York County Supreme Court, PPX claims that the defendants have violated an Oct. 15, 1965, agreement granting PPX exclusive rights to Hendrix’s recording services for three years.

Furthermore, PPX claims in the suit that the agreement gave the company “exclusive rights to assign for all masters produced in conjunction with Jimmy [sic] Hendrix.”

The suit claims PPX received royalties from Warner Bros. for the record- ings in question when the masters were owned by Warner Bros. However, PPX noted that the sale of the Hendrix catal- og to MCA, PPX has not received any royalties from MCA, according to the suit.

Included in MCA’s Hendrix reissue program are such titles as “Are You Experienced?”, “Axis: Bold As Love,” “Electric Ladyland” and “Chimichangas,” “Woodstock,” “The Ultimate Experience,” and “Voodoo Soup.” While the suit does not specify which of the above albums violate PPX’s copyright, PPX at- torney Brian Graifman of New York law firm Caro & Graifman says any Hendrix recording made between Oct. 15, 1965, and Oct. 15, 1968, is covered by the agreement.

Jimi Hendrix, who died in 1970, recorded his best-known material within that period, including such rock classics as “Foxy Lady,” “Are You Experi- enced?,” “The Wind Cries Mary,” “Purple Haze,” and “Hey Joe.”

Graifman says Warner Bros. and Capitol have paid PPX royalties under previous settlements between those companies and PPX.

PPX principal Chalpin’s efforts to receive compensation for the Hendrix masters date from the beginnings of the artist’s career, when Hendrix was an unknown session musician and signed his deal with Chalpin, who op- erated a studio and production compa- ny in New York. Hendrix’s session work at the time included playing gui- tar and bass for one of PPX’s signees, B.B. and the McReynolds, and Shakin’ Stevens.

(Continued on page 18)

### RECORD COMPANIES. David Weyner is promoted to senior VP/GM of Sony Classical USA in New York. He was VP of marketing and product development.

EMI Records (EMI/Chrysalis/ SBK) in New York appoints Adam Sexton VP of international, Nicholas Mansville associate director of inter- national artist development, and Petra Dorfman manager of interna- tional A&R. They were, respectively, director of international artist development for BMG International, inter- national director of A&R for Arista, and manager of A&R for EMI.

Ronnie Johnson is named VP of Island Records at Island Records in New York. He was senior national director of black music pro- motion for PLG.

Jonathan Morrish is promoted to VP of communications at Sony Music Entertainment Europe, London.

Until his successor is appointed, he will also assume responsibilities as director of corporate press and public relations.

Pam Rostock is promoted to senior director of national sales and market- ing for MCA Records/Nashville. She was Southern regional sales director.

Shilah Morrow is named senior di- rector of marketing for TAG Record- ings in New York. She was national product development coordinator for the Atlantic Group.

Leonard Johnson is appointed di- rector of A&R for Krasnow Enter- tainment in New York. He was direc- tor of A&R for Fiction Songs Ltd. in the U.K.

John Lytle is promoted to director of national promotion for Decca Records in Nashville. He was director of regional promotion in Dallas.

Keith Hagan is appointed national director of publicity for Mammoth Records in New York. He was a pub- lisher at Arista.

Jose Garcia is promoted to market- ing and sales manager, West Coast for BMG U.S. Latin in Los An- geles. He was Central U.S. promotion representative based in San Antonio, Texas.

Jeff Murphy is promoted to VP, Western division for Uni Distribution Corp. in Los Angeles. He was regional sales manager, Northern California/Northwest.

RELAT ED FIE LS. Melissa Miller is named VP of talent for MCA Con- certa nationwide. She was VP of al- ternative music bookings at Delsen- o/Slater Enterprises.

### A New Tragedy Strikes Spain’s Flores Family

MADRID—Tragedy has struck again at Spain’s leading musical dynasty, the Flores family.

Just two weeks after the death of galloping hard rockers Lola Flores brought the country to a halt (Billboard, June 3), her son, pop/rock singer Antonio Flores, 33, died May 30. The younger Flores, an ex-heroin ad- dict, is thought to have died from a drug overdose at the family home in Madrid.

Lola Flores, 22, known as Lola de España, has been described as Spain’s most significant artist this century.

She was a matriarch of a dynasty that included Antonio and his sis- ter Rosario, Spain’s top flam- enco performers. Antonio wrote most of the songs on both of Rosario’s albums, “De Ley” and “Siento,” which have made her the country’s top-selling female artist of the 90s.

RCA released Antonio’s album “Cossas Mias” in 1994 after a five- year musical silence from him, and it spent 40 weeks on the charts. He also sang on the latest album by new flamenco pioneers Ketama, “De Aki A Ketama,” which was released the week of his death.

His only live appearance since his mother’s death was May 26 in Pam- plona, where he told the audience, “I’m very tired, lack of sleep. This concert is devoted to you and Lola Flores.”

Lola’s actressdaughter Lolita told Spanish TV after her mother’s death, “My brother is very sensi- tive, and his mother was terribly special to him. He is very spiritual, very exterior.

“If he hasn’t got a very spiritual girl- friend, it’s because he’s looking for an ideal. That ideal was Lola Flo- res, and I’m afraid he won’t find her.”

### E X E C U T I V E T U R N T A B L E
Hornsby’s New RCA Set Swings
TV Integral To ‘Hot House’ Promotion

BY MELINDA NEWMAN

NEW YORK—Ask Bruce Hornsby if radio programmers understand him, and—one stops chuckling—he answers, “I doubt it. But I’m not surprised. I’ve been easily slated. I’ve never been part of a movement or part of a new trend. I like that. My whole thing is about trying to find my own voice.”

And that voice, surrounded by horns, by strings, by piano playing, resonates strongly on his new album, “Hot House.” Coming from RCA on July 18, it’s a project that his label itself has been trying to establish the artist at radio. “Bruce isn’t a gold artist who is only one more voice in a long line of similar artists,” says Hugh Surratt, RCA’s VP of artist development.

That hit could be “Walk In The Sun,” which will go to top 40 and adult contemporary outlets the week of June 19, or “Cruise Control,” which RCA will simultaneously send to triple-A stations.

“Bruce would probably be considered a top 10 core artist at most triple-A stations,” says Jason Parker, music director at Constantine Consulting, which advises nine triple-A stations.

“His early records were a little quirky, but his last two that he’ve proved he can be a monster on piano and a great songwriter,” he continues.

Despite the giant musical strides Hornsby has made, it’s those earlier “glossy” tunes that have echoed with the public. Hornsby’s 1986 triple-platinum debut, “The Way It Is,” spawned three top 20 hits. His next album, 1988’s “Seesons From The Southside,” went platinum, while his 1990’s “A Night On The Town” and 1992’s “Harbor Lights” have only surpassed the gold certification point.

The songs on “Hot House,” recorded at Hornsby’s home studio in Williamsburg, Va., strike a balance between the accessible, thoughtful pop of “The Way It Is” and the jazzy, newwave stylings of “Harbor Lights.”

Similar to “Harbor Lights,” the new album was recorded with a core group of artists, isolated by a number of guest musicians including guitarists Pat Metheny and Jerry Garcia, banjoist Béla Fleck, and vocalist Chaka Khan.

For an artist like Hornsby, whom Surratt says has a target audience of 18- to 44-year-olds, a slow build for “Hot House” is more important than an out-of-the-box blast. “We’re not looking to try to have a massive buzz-out on that. We’re looking to be more concerned with how it’s ‘SoundScanning’ three or four months into it.”

In August, RCA will concentrate on retail programs and getting the record in listening posts. RCA will also tie in with a headlining Northeast tour Hornsby has slated for that month. A bigger tour with Hornsby as an opener (Continued on page 16)

Kiss Wants To Rock And Roll All Nite; Conventions Reunite Band With Fans

KISS FOREVER: For some acts, the obligation to their fans ends with producing the best album and tour they can. Kiss is not one of those acts.

From the start of its career, Kiss and its fans have created a trusting communion. Membership was open to all, as long as they loved the music. By definition, this tended to eliminate the critics.

But what set needed critical acclaim when they had the Kiss Army—troops willing to defend the band against any invasion?

The Army has been with Kiss from the beginning—not only to love and support the band, but to let them know when an album didn’t live up to its potential, or even to tell the group’s members how to conduct their love lives. “When I first started going out with Cher, the shit hit the fan with the Kiss Army,” recalls bassist Gene Simmons, who started the band in 1953 with guitarist Paul Stanley. “I was a trader. It was like your mom and dad got divorced and your dad goes out with another woman. They want you all to themselves; they don’t want anybody to know better than they do.” And Simmons makes it clear he wouldn’t want it any other way.

“Who knew that four hours off the streets of New York would be one record behind the Beatles for the number of gold records [awarded]?” says Simmons. “These are the people we have to thank for that.”

And thanking them they are. The band members are planting a big wet one on their fans in the form of the Kiss Convention, a 12-hour extravaganza that will take place in 23 cities across North America this summer. The first convention will occur June 17 in Los Angeles; the last one will be in Pittsburgh Aug. 1.

Each festival will include an acoustic concert by the band, a question and answer segment, an autograph session, and the performance by Kiss tribute bands (Simmons swears there are more than 1,000 such groups across the world, including one in Siberia). Kiss costumes on display in Phoenix, rare band memorabilia, a drum clinic with Eric Singer, a guitar clinic with Bruce Kulick, Kiss merchandise for sale, and a trade show. In other words, it’s a “Star Trek” convention crossed with Beatlefest crossed with Kissfest.

The band introduced the convention concept in Australia earlier this year. Returning to Oz for the first time in 15 years, Kiss wanted to do something really special for its fans. According to Simmons, the Australian convention sites were that and much, much more (Billboard, March 4).

“Look at us; we’re doing it for the fans, but we were doing it for us,” he says. “We’re getting the kick from these things that we haven’t gotten since we first stepped on stage.”

The Australian conventions attracted all kinds of Kiss fans. “We met a Kiss grandmother, all 80 years of her,” says Simmons. “We met kids who were named Beth or Christine, after our songs.”

And they met fans who had stories to tell. “The Q&A sessions were often more like Baptist churches, where people would stand up and testify,” says Simmons. “There was a guy named Big Big Daddy. He was about 300 pounds; he had tattoos all over him. And I say this with great admiration. He looked like a circus freak. He lays out this story about how when he was 12, kids used to beat him up. And we’re hearing this and looking at this man mountain. He started talking about a song called ‘I from (1981’s) ‘Music From The Elder’ album. He thought this song spoke to him. And from that point on, he decided to do whatever he wanted to do. [As he was telling us this], he starts crying. I guess he was embarrassed, and he started to walk out. And I’m here telling you, that’s when you hope that in your heart, but in reality, that’s a big pill to swallow. It was shocking for us, it was a learning experience for us.”

Tickets to the conventions, which will be open to the public for the first time, are $100. The cost includes all the above activities and an autographed CD.

Lauper Rejuvenates Career With ‘Cyn’-ful Epic Anthology

BY JIM BESSMAN

NEW YORK—On paper, Cyndi Lauper’s new single and album seem a step backward for the Epic artist who roared out of nowhere in 1984 with the aptly titled quadruple platinum album “She’s So Unusual” and its monster first single “Girls Just Wanna Have Fun.”

The new record, “Twelve Deadly Cyns... And Then Some” is a 14-track career anthology that is being promoted initially by the single “Hey Now (Girls Just Wanna Have Fun).” As the title suggests, the single is a reworking of Lauper’s debut hit—but not a reversal of direction.

“IT’s a reggae-style remake with a brand new chorus which emerged naturally from some live performances that she’s been doing,” says David Massey, Epic VP of A&R and marketing.

The track borrows its new “hey now” intro from the 1974 hit “Come And Get Your Love.”

“We feel that the single is a great presentation of where she’s at now,” says Massey. “It’s not a rehash, but an entirely new version with a new flavor.”

It was also a huge hit internationally, Massey notes, selling more than three million copies worldwide. “Twelve Deadly Cyns” has also been available with two additional tracks in foreign markets since last September. Epic hopes that Lauper’s overwhelming success can repeat itself with the album’s domestic release on July 18 and rejuvenate a career that has been somewhat flattened by her fourth album, the preceding “Hat Full Of Stars” from 1983.

(Continued on next page)
Artists & Music

Bar/None’s Collins: International Favorite Arrives In U.S.

BY DAVID SPRAUGE

NEW YORK—Edwyn Collins is big in Belgium. He’s favored in France and positively adored in Australia. And while the Scottish singer/songwriter has yet to advance beyond cult status in the United States, Bar/None Records is hoping to increase his audience with the July 18 release of “Gorgeous George.”

“I’ve been a fan of Edwyn’s over the years, and when we were offered the opportunity to work with him, I jumped at it,” says Tom Prendergast, president of Bar/None. “It puts us in an enviable position, since we have the opportunity to work with a record that’s already a proven hit.”

“Gorgeous George,” Collins’ third solo album, has hit the top five in several European territories, selling more than 150,000 copies in France alone, according to his British label, Setanta. Prendergast says that Bar/None’s efforts to duplicate those results will include the use of independent radio promotion for the first single, “A Girl Like You.” A promotional single will be worked to commercial alternative as well as college outlets.

After garnering airplay across Europe, “A Girl Like You” is charting in the U.K., where it is receiving play on BBC’s Radio One, among other stations.

“That helps us, as does the fact that we have a wonderful video for the song, which we’re pushing strongly for MTV airplay. That’s something we don’t always feel we have the best chance with,” says Prendergast. The clip will also be served to a number of local outlets.

Prendergast notes that Bar/None hopes to reach “Edwyn’s hardcore fans as well as the great number of Anglophiles out there.” Collins’ releases have previously been available here only on import.

Bar/None will be flying Collins to the U.S. in August for a promotional tour of radio stations in selected markets, with his first full American trek (he did dates in New York and Los Angeles in March) to follow in the fall.

As leader of Orange Juice, a Glasgow-bred band that played a proudly national brand of new-pop, Collins served inspiration for the latter-day, star-studded young talents, such as Teenage Fanclub and Euphemia.

Orange Juice stayed together for slightly more than five years, debuting with a series of highly-collectible singles on the seminal Postcard label before branched the charts as a funky, funk-tinged pop sound.

“We were always quite playful, but at the core, we had a sense of social mischief, mostly as regards [American] management at the time,” says Collins with a wry laugh. “We thought we could destroy the infrastructure of the music business, but we ended up shaking hands with the beast.”

The “beast” is a recurring theme on “Gorgeous George.” Amidst Collins’ Lambert-like [and others]), credits those re-copy those records as being more quirky than the originals, will, meanwhile, be accompanied by a simultaneously released companion home video anthology. The videos, along with interview footage shot at Coney Island, will be cut into an electronic press kit and in-store play reel.

Lauper, who usually beholds her own videos, has directed a TV spot for the album, which Epic product manager Heidi Brown Lewis says utilizes the artist’s striking album head shot. Lauper’s yellow hair, dramatically made-up eyes, and bright red background, all make for an immediately memorable image, which will be further featured in advance point-of-purchase and major market ninping.

A Letterman appearance is confirmed for July 17, adds Lewis, and other TV appearances are being coordinated.

To help Lauper reconnect with her domestic fan base, Epic has begun a highly-accessible ad campaign, designed to make it easier for fans to access information about the album and Lauper’s upcoming concerts.

A “Laupermania” tour will hit the road this fall, with Lauper appearing in intimate club settings, showcasing hits from the new album and her greatest hits, as well as unreleased songs.

The tour will include stops in major cities, including New York, Los Angeles, San Francisco, and Chicago, with additional dates to be announced.

“Laupermania” is set to begin on October 20 in New York City, with subsequent dates in Los Angeles, San Francisco, and Chicago. Additional dates will be announced in the coming weeks.

The tour will feature an intimate and dynamic performance by Lauper, with a setlist that will include hits from her entire career, as well as new material from the upcoming album. The tour will also feature special guest appearances by some of Lauper’s closest friends and collaborators.

In addition to the shows, Lauper will also be releasing a new single, “I’m Gonna Be Strong,” which features a duet with her long-time friend and collaborator, Pitney. The single will be accompanied by a music video, directed by Lauper herself.

Lauper is looking forward to the tour, saying, “I’m excited to get back on the road and perform for my fans. I’ve missed being out there on the road.”

Lauper is also planning to release a new album in the coming months, which will feature a mix of new material and classic hits.

In addition to the tour, Lauper is also set to release a new children’s book, which will be released in the fall. The book will feature original songs by Lauper, as well as illustrations by some of her closest friends.

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Warner Music International
Proudly congratulates WEA LATINA
AND THIS YEAR'S WINNERS OF
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BRUCE HORNSBY’S NEW RCA SET ‘HOT HOUSE’ SWINGS

Music: The new RCA set is a deep dive into the folk/jazz/rock world of Bruce Hornsby, who is known for his unique blend of genres.

Artists: Bruce Hornsby

The set opens with "Spindrift," a song that featuresultrasonic frequencies and is a great example of Hornsby’s ability to incorporate different styles.

In addition, there are several special guests on the album, including...
exposure thanks to the May 30 release of the Luaka Bop compilation “The Soul Of Black Peru.”

The album’s accessible sound may make it one of Luaka Bop’s more popular releases, although marketing the project poses some unique challenges for the label.

Conceived by Luaka Bop founder David Byrne, “The Soul Of Black Peru” showcases 25 years of Afro-Peruvian sounds, starting with the song that inspired Byrne to create the compilation: “Maria Lando” by Susana Baca.

“For me, it’s a great joy that David Byrne likes our music and has decided to do a compilation of it,” says Baca. “David has a sensitivity to world events that I find meaningful.”

Having received a tape of Baca’s performance labeled simply “Peru Negro” (Black Peru), Byrne spent months trying to locate the artist, only to find she was impossible to reach because she had never released an album on a major label. However, Byrne eventually met Baca through a common acquaintance and persuaded her to participate in the project. Byrne recorded his own Spanish-language rendition of “Maria Lando,” which is also included on the compilation.

The other artists appearing on the 15-track compendium are one-time popular singer Manuel Donayre, who disappeared from the spotlight after his heyday in the mid-80s; Cecilia Barraza, a white pop singer who includes Afro-Peruvian tunes in her repertoire; Lucía Campos, a natchu singer whose picture graces the cover of “Black Peru”; and her former bandleader and artistic consulate Manuel Vásquez, who is known for his fiery grooves.

David Byrne

Baca has won a fervent following among Peruvians from the Andes to the coast. Her music, she says, is an “expression of resistance.”

“People have more information and a greater consciousness about their history,” Baca says. “It’s part of a whole current of going back to our roots.”

Nevertheless, the majority of black Peruvians are estranged from their African heritage, according to Baca. Consequently, she and her husband, Ricardo Pereira, have formed a cultural center whose mission is to raise awareness of black arts in Peru.

“I would like to gather young people together and show them what we have been able to compile in our lifetime, and let them take what they will from that knowledge to continue making Peruvian music,” says Baca. “Many young artists have not managed to hear much of our music. They lack a connection between the old and the new.”

Pereira explains blacks in Peru never had the strong links to Africa that some of their South American brethren had because the slave trade in Peru differed from that of neighboring countries.

“The blacks who were brought to the coasts of the Pacific had to be intelligent, Spanish-speaking, and cultured,” he says. “The conquistadors did not bring entire tribes here for fear that they would rebel against the establishment.” As a result, he says, the slaves who were taken were separated from their native populations.

Because of the extent to which African culture in Peru was diluted by the Spanish, according to Baca. Indeed, many of the songs on the collection make subtle references to oppression. For instance, a track called “Toro Mata” (Bull Killa) performed by Campos likens a black subject to a bullfighter whose color makes him the target of violence. The bull serves as a metaphor for the white oppressor culture.

Despite the heavy lyrical content of many of the selections on “Black Peru,” the music is remarkably light and upbeat, facilitating the album’s marketing.

“This record has more of a chance than some of the other Luaka Bop compilations, because the music is a lot more sophisticated,” says Evelev. “People probably aren’t going to be put off by it like they might by an Asian record.”

Nevertheless, marketing “The Soul Of Black Peru” presents a battery of challenges for Luaka Bop. For one, several of the artists on it are either deceased or no longer in contact with the music community. Also, some of the ensembles, like Peru Negro, are so large that taking them on tour would be prohibitively expensive.

Evelev says he is negotiating with the Peruvian government to create a tour package with Baca and Campos. “They’re very different, but they complement each other,” he says of the two singers.

In the meantime, the label’s approach to “get as much National Public Radio exposure as we can,” says Evelev. “We are also mailing the album to bookstores and coffeehouses and trying to get press in alternative magazines like Utne Reader and Mother Jones.”

Evelev says he plans to use a low-budget video of “Maria Lando” that Baca made years ago and some documentary footage in an interactive press kit to promote “The Soul Of Black Peru.”

The album—which features English and Spanish liner notes—will be heavily distributed and promoted throughout South America, according to Evelev.

Established in 1990 as Byrne’s world music imprint, Warner Bros. distributed Luaka Bop launched with a collection of Brazilian music and has since released geographically oriented compilations from Cuba, India, and other territories. Luaka Bop is also the home for such contemporary artists as Zap Mama, A.R. Kane, Goggy Tah, Shoikeli Kina, and Byrne’s solo work.
Turner badgered some friends at Cema Distribution to handle the fledgling label’s product until they agreed to a handshake deal. From there, he turned to various acquaintances he knew from compiling the K-Tel albums to put together “Kings Of Rap.” Priority’s first release.

“IT sold heavily in the rocks and Kmart and Wal-Marts,” says Turner.

From there, Priority continued to mine the compilation market, releasing anthologies dedicated to gospel, country, rock, and disco.

In 1985, Turner had scored a coup by licensing the rights to the California Raisins, the Claymation characters popular in TV commercials. “That was a K-Tel-oriented marketing idea,” says Turner. While much of the material covered by the Raisins was from the Motown catalog, Turner’s novel approach involved reworking cover versions of the songs as if they were performed by the California Raisins. Turner scored a hit with rock veteran Buddy Miles, the voice on the TV commercials, to sing on the album, so Priority signed the masters, instead of licensing the recordings from another source. The concept worked, and Priority scored its first platinum album with 1987’s “The California Raisins Sing The Hit Songs.”

PAVING THE WAY

The success with the Raisins paved the way for Priority to move into sign artists. “It proved we have the infrastructure to sell millions, but we were still a small label,” Turner says.

Rap music seemed like a natural fit for the label. “It had an affinity for rap from the beginning,” he says. “It was an exciting kind of music that was definitely the rock’n’roll of its day. And the majors didn’t give a shit about it, because it didn’t sell a lot of records.”

The first act Priority signed was N.W.A. A.Turner can remember hearing “Fuck Tha Police” the first time. “The hair on my arm stood up,” he says.


Following his split with N.W.A, Ice Cube remained with Priority and also scored several platinum-plus titles, such as 1990’s “Amerikkka’s Most Wanted,” 1991’s “K-I-D” and “The Eazy-E Collection,” and the 1992 chart-topper “The Predator.”

Says Violet Brown, urban buyer for the Priority division, “We were a part of the Warehouse Entertainment chain. ‘Priority may be an indie label, but at the Warehouse it is a major.” Brown adds, “Priority was way ahead of the curve of rap music by signing N.W.A. “Over the past 10 years, [Priority] has been my No. 1 rap label,” she says.

But Priority’s sales success didn’t mean much for its distribution. “Fuck Tha Police,” the same song that made Turner take notice, raised the ire of the store managers. “They were afraid of the threat, the assistant director of public affairs for the bureau sent a letter to Priority stating that the songs encouraged acts violence against the law enforcement officers (Billboard, Oct. 21, 1989).

Ice Cube also came under fire for his controversial solo material. “Black Korea” and “No Vaseline” on “Death Certificate” prompted the Spiritual Center, a Jewish hu- man rights group, to ask retailers to pull the title off the shelves because of its alleged anti-Korean and anti-Se- mitic content. But retailers refused, but Island Records trimmed the songs from the international release (Billboard, Dec. 7, 1989). Ice Cube continued to make a name for himself, launching the label’s rap division.

Priority has a staff of 10 in its divi- sion focusing solely on alternative rap, “so we are focused on artists in that area as well,” says Turner. “We are going to sign six to eight more acts this year.”

With its joint venture with Rhythm Safari, Priority is able to work more mainstream artists, including one- time superstars Foreigner, Carole King, and Christopher Cross and world music pioneer Johnny Clegg.

STAFF CHANGES

“Over the last six months there have been a lot of changes in the staff,” Turner says. “We went through a whole year of transition.”

Although Turner chose to let some longtime employees go during the transition period, he says new moves were necessary. “We had to get rid of some people that were comfortable because we were a $30 million to $40 million company,” he says. “It’s different now, that we are an $80 million to $100 million company.”

This year now consists of a blend of “seasoned veterans who have been in- volved in large record companies and some of the young kids,” Turner says. “We have done well in promotion, and we have an increased indepen- dent promotion staff, headed by senior VP Nancy Levin, formerly of R&B, as well as regional promo- tion staffers.”

“We’re multiformatted, so they are working Foreigner and Chris- topher Cross to AC, and they are working Mack 10 and Dr. Dre,” Turner says.

Another key change is in its publicity department. Walter Dawkins, for- merly of EMI, is the new head of rap publicity and will relocate to L.A. this month.

Former Capitol and Gold Mountain executive Art Jaeger became executive VP/GM of Priority in the fall of 1984. Jaeger now handles the label’s day-to-day business.

The label has also restructured its street marketing team. “We have re- organized the street, since we have the radio thing covered,” says Turner. “What we always did was try to break records on the street. We need to have that presence out there in those little stores.”

CD-ROM AND FILM

Following the success of “Friday,” which was the first release under the Priority Films banner, Turner has plans to continue to explore the film division further. “Art Jaeger, Jorge Hinojosa, have plans to option a book for the next Priority Films project,” Turner says.

“We are going to use these film packages together and take them to distributors, and own the property itself and do a great soundtrack.”

Turner plans to act as a conduit between the film studios and the hip-hop community. “It’s just like rap—call mom-and-pop’s,” says Turner. “We just went back to the basics, since we have the radio thing covered.

In addition, Priority also plans to enter the CD-ROM distribution business with various midline titles the company plans to acquire. “We will license them and then distribute them to record shops and mass merchandisers,” Turner says. “We’re go- ing to ship them the same way we ship our CD’s. We’ll remain in the retail distribution range from educational to adult.”

In 1993, the company created its own marketing arm, Priority Records Distribution (Billboard, Nov. 20, 1993).

The company plans to begin dis- tributing the CD-ROM titles in January 1996.

LAUPER’S ‘CRYN’-FUL EPIC ANTHOLOGY

LAUPER'S 'CRYN'-FUL EPIC ANTHOLOGY

(Continued from page 14)

Lauper originally performed and re- corded with her early band Blue An- gels. “I was bitten in the antho- logy because it represents a very large part of my life, and for people who know me from before my solo career.”

The “Girls Just Want to Have Fun” remake came about when she and her band “baptized apart” the original. “We went into the Tech Arts session, known for their DJ stints on KMET San Francisco and KBFT (the Beat) Los Angeles.

Lauper decided to bring to big include Lil’ Half Dead and Cutty Ranks, whose new album is set for a fall release. Because Priority couldn’t lose in the hip-hop business, its first attempt to enter the rock market was a failure. The label has several more rock acts to release.

Priority Rocks release by a hard rock called Slammin’ Gladys (Feb. 8, 1993) and the band’s album and the division failed to take off.

Yet Priority hasn’t given up on rock. While it buried the Priority Rocks, the label has ventured into the alternative rock business with signings such as Magnanap and Sons Of Elvis. Magnanap’s “Hot” time superstans Foreigner, Carole King, and Christopher Cross and world music pioneer Johnny Clegg.

The RITE OF STRINGS

is composed of three of the world’s most virtuosic musicians - Stanley Clarke, Al Di Meola and Jean-Luc Ponty. They tour North America this summer. Released August 1st. (X2-34167)

KINDRED SPIRIT is a duo built around the vocal talents of Debbi Peterson (former Bangle) and Stephanie Nicks (former Fleetwood Mac). The first single is “Ask Me No Questions.” Released June 6th. (X2-13170)

THE LAST LIBERTINES are fronted by Simon Wilson, formerly of 29 Palms. Currently touring England as the opening act for Kirsty MacColl. Released July 5th. (X2-15223)
**REGIONAL HEATSEEKERS #1'S**

**The Heatseekers chart lists the best-selling titles by new & developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on compact discs and CD. * Asterisk indicates vinyl LP is available.**

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**THE REGIONAL ROUNDUP**

- **Mountain Heatseekers #1**
- **Middle Atlantic Heatseekers #1**
- **Paciific Heatseekers #1**

**The regional chart is updated weekly.**
Virgin’s After 7, Prodigal Babyface
Find Roots In New Set, ‘Reflections’

BY J.R. REYNOLDS

LOS ANGELES—After straying from their original creative formula on their last album, the members of Virgin’s After 7 have returned to their roots for a third set, “Reflections.” Arriving in stores July 18, “Reflections” features the creative and inspirational return of Kenny “Babyface” Edmonds, who produced tracks on After 7’s self-titled debut set. For the group, it’s a family reunion of sorts, since Babyface is brother to members Ken and Kevin Edmonds.

Rounding out After 7 is Keith Mitchell, the cousin of LaFace co-owner L.A. Reid. Says Kevin, “Kenny produced three tracks and co-produced another four. But more important, he was a real guiding light.”

Despite Babyface’s high profile, Kevin isn’t concerned that After 7 might lose its own identity due to the success of his brother’s presence. “I hardly think his participation is overshadowing,” Kevin says. “To the contrary, he helped us focus our niche. If we had a roadblock—melody-wise or production-wise—we could count on him for advice.

We can’t even sing in a lot of other styles but we’re primarily balladeers, and songs about love and relationships are our thing,” he says.

Still, Kevin admits the one thing the group didn’t want to do was cater to one specific audience, and he cites the songwriting and production contributions of Joe B. and Keith Andrews as having broadened the sound of “Reflections.”

Kevon says Babyface’s influence helped the group regain the focus it lost on its 1992 sophomore album, “Talkin’ My Time,” which sold 420,000 copies, according to SoundScan, and reached No. 8 on the Top R&B Albums chart. The highest-charting single was “Baby I’m For Real/Natural High,” which reached No. 5 on the Hot R&B Singles chart.

By contrast, the group’s 1996 self-titled debut featured the singles “Tenderly Or Nut” and “Can’t Stop,” which reached No. 1 on the Hot R&B Singles chart. “After 7” went on to sell 225,000 units and reached No. 3 on the Top R&B Albums chart.

Although sales of the second album nearly doubled those of the first, the album had over 50 songs to choose from, and once I narrowed it down, I sequenced the album in three basic parts: the first four or five songs were chosen for their commercial appeal for urban audiences, the next three or four are what I call my ‘pop suite,’ and the last few songs are the most personal, the most spiritual.

In contrast to his approach for the first album, “I Remember You” wasn’t overdone. Says Kevon, “A lot of the vocal production takes, and I didn’t try to make it ‘perfect’—the music has a looser feel to it this time.”

While Mercury had planned to choose a track from McKnight’s own set as the first single, his version of the Van Morrison classic “Crazy” (Continued on page 8).

Success Of Creative Genre-Fusing R&B Largely Depends On Radio Programmers

Evolution Revolution: We are currently experiencing one of R&B’s most creative spurts, as labels continue to add space to the black music melting pot.

The younger sounds of rap and hip-hop are increasingly fusing with the vintage styles of jazz and traditional R&B to produce dynamic duos and trios the likes of which our stagnant genre has not recently experienced.

Innovative debut acts, such as Brooklyn Funk Essentials, the Roots, Brown Fellini’s, Hamil and D’Angelo, are following in the creative wake of established artists, such as Herbie Hancock, Lenny White, Marcus Miller, Guru, and Braxton Marsalis, to stretch R&B’s creative envelope even further.

The meshing of R&B and R&B—by such artists as Diana King and Rajane—is further demonstration of growing listener acceptance of nontraditional black music.

Olive-skinned and R&B vocal styles are being challenged; artists such as Des’ree, Dionne Farris, and Shara Nelson are beginning to find R&B listener niches that extend beyond the black alternative music realm.

My optimism regarding genre fusing is not an endorsement of the complete dilution of purer music forms as the best way to further R&B’s creative expression. To the contrary, with hip-hop’s developing love affair with jazz, reggae, and straight-ahead R&B, it is hoped that fans will gain more interest in various other music genres to the point that they will explore them at retail sometime in the future.

However, whether this music revolution continues depends on a large degree on the willingness of R&B radio programmers to expose the music to listeners.

Historically, as the prime music messenger to the community, black radio has been a gatekeeper of sorts, helping to define the black community’s tastes.

That role has diminished somewhat following radio’s move away from personality radio along with its reluctance to come to the table when rap first broke onto the music landscape. Still, opportunities remain for radio to lead the way—but it will take forward thinking and long-term investment.

It will be interesting to see if this current creative spurt will become a boon for R&B listeners or another hit.

Hail To The Chief: Kevin Evans has taken the center seat as senior VP of RCA’s black music division. Evans formerly headed up the black music department at Scotti Bros. and earned satisfactory marks with such artists as Sweet Sable, Gerald Alston, and Freddie Jackson. Ironically, coming down the pike for Scotti Bros. is its talented new vocalist Tina Moore, whose current single is titled “Never Gonna Let You Go.” Moore is a quality vocalist, and her self-titled album is a winner. Let’s hope she doesn’t get lost during the label’s transition period.

Info You Need To Know: The lineup for the Newport Rhythm & Blues Festival has been announced. Scheduled to perform at the July 29 event at Fort Adams State Park in Newport, R.I., are Charles Brown, Ruth Brown, Bonnie Raitt, Steve Cropper, Solomon Burke, Sam Moore, Clarence Carter, Allen Toussaint & His Orchestra, Irma Thomas, Narada Michael Walden, and Clarence Fountain & The Blind Boys Of Alabama. Lightyear Entertainment will release the WEA-distributed soundtrack “People,” a 10-track compilation, in conjunction with the animated film’s release in September. Artists featured on the set include Peabo Bryson, Heavy D, Al Jarreau, Chaka Khan, Leotis M., Brenda Russell, and Vanessa Williams. “People” was inspired by the picture book by authors/illustrators Peter Spier. . . Inner City Broadcasting CEO Perry Sutton will deliver the keynote address at the second annual National Club Owners, Promoters, and Entertainment Conference June 12-14 at the Atlanta Airport Hilton. The conference provides industry information and business opportunities to attending delegates, in addition to entertainment by such artists as Denise LaSalle, Roy Ayers, U-Roy, Al Hudson, and Lo-Key.

Whattha Tale. MCA black music division senior VP David Harleston and MCA Records soundtracks senior VP/GM Kathy Nelson join “Tales From The Hood” cast members and rapper Domino during the film’s recent Hollywood premiere at the Galaxy Theater. Pictured, from left, are Harleston, actor Joe Torey, Nelson, actor Clarence Williams III, and Domino, who performed on the soundtrack.

Mercury Revs Up For McKnight
2nd Set On Heels Of ‘Jason’s Lyric’ Hit

BY DAVID NATHAN

LOS ANGELES—Singer-songwriter and producer Brian McKnight is the first to admit that his self-titled 1992 debut took time to take hold with consumers. The reaction to his second album, “I Remember You,” should be different. Due for release Aug. 8, the 16-track album is getting a heavy promotion and marketing push from his label, Mercury Records.

McKnight’s initial outing received critical reviews, limited radio airplay, and a tepid promotion of that album’s first single, “The Way Love Goes,” helped propel the album to sales of 600,000, according to SoundScan.

However, it was McKnight’s pairing with labelmate Vanessa Williams in 1993 on the duet “Love Is”—from Giant’s “Beverly Hills 90210” soundtrack—that brought him mainstream attention, reaching No. 3 on the Hot 100.

“One Last Cry,” the follow-up single taken from McKnight’s self-titled debut, gave him additional pop/R&B viability, peaking at No. 8 on the Hot R&B Singles chart and No. 13 on the Hot 100.

A series of other career moves has primed the industry for McKnight’s Mushroom, including co-production credit on Black Men United’s “U Will Know” from the “Jason’s Lyric” soundtrack.

The genial McKnight says, “I probably had enough material for a new album by January ‘94, and I originally expected to finish recording by June for a release last August, but other events happened that delayed me.”

Those events included a guest spot on rap duo Ill Skratch’s Mercury hit “I’ll Take Her” last summer, as well as writing, producing, and performing “Every Beat Of My Heart”—the Emmy-nominated title theme for TV soap opera “As The World Turns.”

McKnight says, “The last three years have been very busy, and when it came time to record a new album, there was enormous pressure … that I put on myself. I felt the first record stretched musically and lyrically and showed my versatility. When I was preparing this one, I listened to what people liked on the first album. I had over 50 songs to choose from, and once I narrowed it down, I sequenced the album in three basic parts: the first four or five songs were chosen for their commercial appeal for urban audiences, the next three or four are what I call my ‘pop suite,’ and the last few songs are the most personal, the most spiritual.

In contrast to his approach for the first album, “I Remember You” wasn’t overdone. Says McKnight, “A lot of the vocal production takes, and I didn’t try to make it ‘perfect’—the music has a looser feel to it this time.”

While Mercury had planned to choose a track from McKnight’s own set as the first single, his version of the Van Morrison classic “Crazy” (Continued on page 8).
### Billboard Hot R&B Airplay

**FOR WEEK ENDING JUNE 10, 1995**

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**R&B SINGLES A-Z**

**FOR WEEK ENDING JUNE 10, 1995**

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**Hot R&B Airplay**

- **Title**: *You Bring Me Joy*
- **Artist**: Miki *Blue (UPROMOVEL)*
- **Label**: *UPROMOVEL*

**R&B Singles A-Z**

- **Title**: *I'm Goin' Down*
- **Artist**: Rolf & Dawn
- **Label**: *UPROMOVEL*

**Hot R&B Airplay**

- **Title**: *Brotherhood*
- **Artist**: Najee
- **Label**: *COLUMBIA*

**R&B Singles A-Z**

- **Title**: *You Can't See Me (I'm Around)*
- **Artist**: Double Vision*
- **Label**: *HABITUAL (U.S.)*

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**Hot R&B Airplay**

- **Title**: *Soul Survivor*
- **Artist**: Montel Williams
- **Label**: *ULTRA ONE (U.S.)*

**R&B Singles A-Z**

- **Title**: *What's The Matter With Me (If I Have A Tree)*
- **Artist**: BeBe & CeCe
- **Label**: *POLYGRAM (U.S.)*

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**Hot R&B Airplay**

- **Title**: *I'll Be There (You're All I Need)*
- **Artist**: Verdine White
- **Label**: *COLUMBIA (U.S.)*

**R&B Singles A-Z**

- **Title**: *Uptown (Whatever You Say)*
- **Artist**: Santana
- **Label**: *CHICAGO*
Top R&B Albums

1. "No. 1***

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2. "The Notorious B.I.G. & Mase"  
| "Ready to Die" |

3. "Boyz II Men"  
| "Midnight 23/10/95" |

4. "Kurtis Blow"  
| "Soul Food" |

5. "Aaliyah"  
| "One in a Million" |

6. "LL Cool J"  
| "Mama Said Knock You Out" |

7. "Kirk Franklin & The Family"  
| "Gospel Central" |

8. "TLC"  
| "Dr. Funk" |

9. "Redd"  
| ".views & debates" |

10. "Tich"  
| "I Love You" |

Additional notes:

- "I like all kinds of music, and I think it helps a producer to be flexible," he says. "But I stay true to myself and will always try to make the beats (or records) as hard artists will let me." When working with acts in the studio, Hall is less interested in per- formance than emotion and tries to give vocalists the creative latitude they need to express themselves. While his approach may not yield unqualified success, Hall says the end justifies the means. "I like to keep things natural and record two or three passes—that's it," he says. "The feel of the song is more important than the perfect pitch of every note." Regarding his career, Hall is de- liberate and steady, and he places himself in terms of Jobs. Says Hall, "I believe in longevity, so I look and choose my projects to suit sati- sfying my sound with people. To me, it's better to sell 1 million albums over 10 projects than sell 5 million on one album, then fall off the next to 1 million, then 500,000 on the third, and so on."
LOUISE BAILEY has a notably mature and even-tempered attitude about the fact that most folks still view her as a “rent-a-diva” voice hired for a vaudeville act on her current international No. 1 club hit, “Keep Love Together”—particularly since she has been part of the music scene here for quite some time even since its inception six years ago. “Truthfully, it’s irrelevant to me,” she says with a smile and a shrug. “At the end of the day, I care far more about how people react to our songs. People will learn the more important stuff eventually. There are plenty of things that people don’t know about Love To Infinity at this point.”

One of those tidbits of information includes a never-released album that the Manchester, England-based trio recorded in 1991 with producer Bruce Forest. The set was completed just as the act’s then label, Japan’s NTV Records, permanently folded.

As the trio looks toward cutting its first album for the U.K.-based Mushroom Records, which is promised for release later this year, it plans to tour Japan—two of the tracks from that album. Among them is “Nirvana,” a song co-written by Boy George that is engaging a downtempo groove and a moody Middle Eastern atmosphere. “We’ve actually already got too many songs written for this,” Peter Lee says. “As a group member Andy Lee says. “But we really love the feel of that particular song. It will be one of the tracks on the album that shows that there is a wide range to the music that we write.”

Still then, punters continue to blissfully twirl to LTJ’s signature sound of dramatic disco strings, energetic percussion and soulful refrains. It is a charming musical blend that has fast elevated Andy Lee and his partner/sibling, Peter Lee to the top shelf of dance music producers and remixers. In the past year, the two have contributed to the worldwide success of singles by Melanie Williams, Kim Sims, and Rozalla. It was their sterling interpretation of Gloria Gaynor’s chest-beating “I Will Survive” that captured “Love” that pushed the lady into mainstream consciousness in the States. “There is no denying that we are known for getting people dancing,” Peter Lee says. “It was developed naturally, and it still feels fresh to us. But we have been blessed with producing tracks with different ideas in some of our remixes over the past few months.”

In the meantime, Bailey has been hard at work fulfilling various production duties to the Lee brothers’ original music in preparation for LTJ’s transition back into the performing circuit. She first connected with them by answering a classified advertisement. “They were looking for a male singer,” she says with a chuckle. “But I thought, Why not? Once they meet us, they’ll like me.”

They gave Bailey an instrumental to work on a song to, and she quickly delivered a pop ditty called “Tug Of War.” “It wasn’t bad, actually,” she says. The trio bonded, and the ball started rolling. Bailey sang the singles “Somethin’ Outta Nothin’” and “Build It Up” on Pete’s production, which grabbed solid underground play and sparked LTJ’s sprees of remixing.

As “Keep Love Together” continues to fill dancefloors around the world, the trio is hitting various points in England, Scotland, and Wales as part of the high-profile Ministry of Sound tour of DJs and acts. The act’s set includes the forthcoming single “Somebody,” which will soon be mixed by pal/producer C.J. Macintosh.

Amid all of this deservedly positive activity, the bad news is that the trio has not secured a label deal. We are confident that the offers will begin to pour in once major A&R minds process. As Bailey heads Love To Infinity is a proper group, rather than a production team with a revolving door of singers.

“We’d be lying by saying that having success in the U.S. is not a high priority,” Andy Lee says. “Our dream is to be heard all over the world and also in Asia. Obviously, we have a world tour to climb. We want to reach the top of that one.”

Singles goin’ steady:

**Talking of Love To Infinity,** the trio also co-wrote and produced “As Long As You’re Good To Me,” the latest golden drops added to Judy Cheeks’ ever-deepening well of re-freshing disco-house anthems on EMI Records. As on her most recent No. 1 smash, “Respect,” Cheeks scores with a performance that has already prompted the label to stall out to stand tall against a busy arrangement of slithering synth bass lines, and sizzling beats. LTJ’s production is enhanced in remixes that mine miles of multiformat ground. Up-and-comers Pete Arden and Vinny Vero phatten the baseline for underground consumption, while Dancing Divas drenched the track with straight Ministry of Sound rhythms.

Look for “As Long As You’re Good For Me” on Cheeks’ long-awaited release on Posi-tiva/EMI abroad and on the sixth “Brilliant!” compilation in the States. The bad news is that chances that this single will see release in the U.S. are slim to none. What a bummer. There is crossover success on the horizon that had was need of a little patience and elbow grease.

With his shimmering, imaginative mix of cutting-edge Detroit/Miami new single “Power To Move You,” Chicago’s Eric “E-Smooth” Miller steps forward with one of his best studio constructions in a while. He does a fine job of capturing the positive flow of the original track, while

not only triggers fond memories but also conjures up a new one or two. Applause to Philadelphia producer/DJ Don Vega and singer Douglas Johnson for accomplishing exactly that with their interpretation of “Smiling Faces,” a ’80s-era hit by the Unchained. As available on New Jersey’s Sound of Music Records, the single kicks a thick and space house groove, coated with a simple organ line and a worldly lyrical reading that hangs onto the brain long beyond its moments on the dancefloor. Also making oh-so-entering right now is Baltimore’s DJ Spen, who produces the Jasper Street Company and the smirkin’ anthem “A Feelin’” on Basement Boys Records (which is distributed by the Liaison). A muscular baseline provides underlining the tune with a smooth’n’soulful house groove that has several energizing sound shifts. We keep going back to the tribal percussion and the simple piano riff in the track, which quickly builds to a church-like organ break and eventually into a quasi-hunk-tonk piano sound. Also boosted is useful mix from Super DJ Dimey of Deelite Live fame, this is an essential turntable addition from the fine folks at EastWest/Elektro Records. As weaw as we have become with clubland’s endless fascination with recycling pop oldies with dance beats, there are occasions when we are actually grateful to some acts for unearthing a forgotten gem that...
This is the follow-up hit single from the biggest surprise hit in 1994 "What's Up". It's the Donna Summer disco nugget which D.J. MIKO transforms into a Hi-NRG Euro stomper that will prove he is no one hit wonder. The full length of the songs is included here for a Euro Tour which will include Double You, Ice MC and Corona!
NASHVILLE—Although the signing of legendary songwriters Neil Diamond and Bob Dylan gave SESAC’s profile a positive boost earlier this year (Billboard, Feb. 4), recent departures by two major country songwriters, the resignation of longtime senior executive Diane Petty, and rumors that SESAC is for sale are raising questions about the performing right organization’s progress in its attempts to compete with ASCAP and BMI.

“SESAC chairman Stephen Swid denies rumors of a sale. “That’s definitely not true,” he says. “We’re doing everything we can to build up this company.” Swid purchased SESAC in October 1992 with Freddie Gershon and Ira Smith, in association with merchant bankers Allen & Co.

“We’re a company that has been managed under the radar for many years, and we don’t want to be under the radar,” says Swid. “We want to be competing in a fair equable way with ASCAP and BMI.”

That competition is still, and SESAC recently lost two of its top songwriters when Susan Longacre and Amanda Hunt-Taylor left the company. Longacre makes SCSI and ASCAP and Hunt-Taylor with BMI.

The departures of Longacre and Hunt-Taylor prompted the resignation of Petty, SESAC’s VP of creative and a 16-year SESAC veteran.

“Recommendations were made by the board of directors, the entire committee and the respondents’ replies, but it was not an easy decision,” says Petty. Petty adds, “The current sense of management is highly geared toward digital territory. I’m not as much in favor of that. On the other hand, [1] looked at it from my personal perspective and felt strongly the decision was right for the company.”

Hunt-Taylor to leave has an effect on the foundation.

Hunt-Taylor was named SESAC’s songwriter of the year last fall on the strength of the John Berry hit “Your Love Amazes Me,” which she co-wrote. She shared the songwriter honor with Karen Taylor-Good.

Longacre has penned numerous hits, among them “Collin Raye’s “That Was A River,” Steve Wariner’s “Leave Him Out Of This,” and Reba McEntire’s “Is There Life Out There?” She was SESAC’s songwriter of the year in 1991, 1992, and 1998, and was honored as SESAC’s most recorded songwriter in 1984.

Swid says SESAC made an attempt to meet Hunt-Taylor and Longacre’s demands, but could not match the offers made by the other performing right organizations. “We couldn’t reach where Diane and the two writers wanted us to go,” he says. “I think we did reach, and that’s where I disagree with Diane. We did reach, but we just couldn’t reach far enough.”

Petty was not among her plans, and her successor at SESAC has not been named. Hunt-Taylor says she appreciated Petty going to bat for her in preserving her SESAC foundation here.

Hunt-Taylor says writers at other performing right organizations earn more money because they are paid every time their song is played on the radio. She says this is particularly beneficial to writers whose songs may not reach the top of the various charts that are used by SESAC, but get a great deal of airplay and then continue to be popular radio staples.

SESAC has begun using airplay information supplied by Broadcast Data Systems, an operating unit of Billboard parent BPM Communications, to track airplay on radio stations by SESAC’s writers. The move to BDS has proven to be a major asset in SESAC’s attempts to attract Latin writers and publishers and has helped it to become dominant in that market.

SESAC would like to use BDS for the country marketplace, although it has no timetable to do so. SESAC spokesman Lloyd Trufelman says “SESAC is not in a position to do that right now.”

So, has the Dylan/Diamond coup helped SESAC at attempts to recruit other writers? Swid says other artists have been signed recently, but none with the profile of the present pair.

“Dylan and Diamond coming to SESAC is opening other doors for these artists. Please talk to Sesac in the future, that’s the message Swid says. “That has happened tremendously.”

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SESAC would like to use BDS for the country marketplace, although it has no timetable to do so. SESAC spokesman Lloyd Trufelman says “SESAC is not in a position to do that right now.”

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SHEVON LYNNE

Slow Me Down

From the Magnatone Records Album

Restless

Album Release: July 18th

CMT - Hot Shot

PRODUCED BY BRENT MAHER
MAGNATONE ARTIST MANAGEMENT
EVELYN SHRIVER PUBLIC RELATIONS
WILLIAM MORRIS AGENCY, INC.

Exclusively Distributed By NAVARRE CORPORATION
### Billboard Top Country Albums

**FOR WEEK ENDING JUNE 10, 1995**

<table>
<thead>
<tr>
<th>ARTIST</th>
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<tr>
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<td>JOHN MICHAEL MONTGOMERY</td>
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**2ND WEEK ON CHART**

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**NEW**

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<td>ALABAMA</td>
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<td><strong>#10</strong></td>
<td>JOHN MICHAEL MONTGOMERY</td>
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**1** | **THE CHARLIE DANIELS BAND** | **BIGGEST HITS** |
| **2** | **GEORGE STRAIT** | **GREATEST HITS VOL. II** |
| **3** | **CATS** | **GREATEST HITS VOL. II** |
| **4** | **KEITH WHITLEY** | **GREATEST HITS II** |
| **5** | **HANK WILLIAMS JR.** | **GREATEST HITS VOL. II** |
| **6** | **REBA MCENTIRE** | **GREAT HITS VOL. II** |
| **7** | **VARIOUS ARTISTS** | **COUNTRY MUSIC VIDS** |
| **8** | **WYNONNA** | **WYNONNA** |
| **9** | **GEORGE STRAIT** | **GREATEST HITS VOL. II** |
| **10** | **WYNONNA** | **WYNONNA** |
"Sweet" Success. While touring in Canada to promote her hit single "Mi Vida Loca," Anaïs country artist Pam Tilles receives a gold album plaque for "Sweetheart's Dance," commemorating sales of more than 50,000 units in Canada. The presentation was made at a pre-show reception in Calgary, shown from left, are Conan Daly, BMI promotions representative, Calgary branch, Tillis, and Sue Stewart, BMI sales representative, Calgary branch.

COUNTRY ARTISTS & MUSIC

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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<thead>
<tr>
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<th>Publishers/Performer Rights</th>
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<tr>
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<td>BMI/Mercury</td>
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<tr>
<td>Someone Else's Star</td>
<td>BMI/Warner Bros.</td>
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<tr>
<td>Songs for the Life</td>
<td>BMI/Warner Bros.</td>
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<td>Southern Grace</td>
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<td>Songwriter's Dream</td>
<td>BMI/Warner Bros.</td>
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FIND OUT WHAT'S EVEN KNOW YOUR NAME (WB. ASCAP) WBM

Ascap/Acuff-Rose, BMI

ASCAP)

DIDN'T I

STRENGTH

Maypop, BMI

MOM

THE ATLANTIC GROUP

PRODUCED BY BARRY BECKETT
International Management Services, Inc.
HIGHER GROUND

by Deborah Evans Price

EXPECTATIONS FULFILLED: One of Christian music's most eagerly anticipated new releases is the MYRHI/Word multi-artist recording "My Uproot. For His Highest." The project made its debut during Gospel Music Week with an all-star concert featuring the album's participants. Since then, the positive feedback on the project has continued to grow. "Reformation independent retailers and major chains has been really strong,"MYRHI's director of marketing Andrew Tempest says. "All of their bestselling artists have come together on one praise and worship album. We expect it to be a top seller." Produced by Brown Banister, the album features performances from Amy Grant, Steven Curtis Chapman, Cindy Morgan, Bryan Duncan, Travis, Paul and Point Of Grace, Sandy Patti, 4 HIM, Gary Chapman, Phillips, Craig & Dean, and Michael W. Smith (who wrote the music for five cuts). The songs are based on passages from Oswald Chambers' popular devotional book, "My Uproot. For His Highest." Most of the artists involved wrote their cuts to correspond to a favorite passage from the devotional. Accented by soaring strings recorded in London, each cut is a special treasure. "When I got the book, it occurred to me that it was a devotional; it would be great to do a praise and worship record that worked off the central themes of this," says Loren Balman, Word's senior VP of artist and songwriter relationships. Balman began talking to artists and negotiating with other record companies to secure their participation. He used the analogy of a gardener choosing the opportunity to catch something very special and grow to shape to describe how the project came together. The result is indeed a stunning collection and should be one of the strongest-selling Christian releases this summer. The fact that there is a tour in the works (probably for next year), which will be handled by Paul Emery of Chicago-based Contemporary Productions, will only enhance the project's impact and longevity in the marketplace.

SUNSHINE and SOUTHERN GOSPEL filled the air as more than 30 of the top acts in the genre performed recently at the day-long "Send A Kid To Camp" radiothon at the Church of God state campgrounds in Lexington, Ky. Just 48 hours earlier, the area had been ravaged by a rash of tornadoes, but the sun was shining on the day of the event and drew more than 10,000 people to the 5th annual event. This year's concert raised $20,000 to send underprivileged kids to church camp. WCGV Lexington broadcast the event live. Hendersonville, Tenn.-based Daywind Music Group's national director of A&I, Dave Wilcox, served as MC, and the show was filled with highlights. The Steeles performed "God Keep His Promise," the first single from their upcoming album, "Southern Steele," to enthusiastic crowd response. Allard Lambert, the New Hinsons, the Hoppers, the McFalls, Margo Smith & Holly, 70 X, and the Scourts were among the stellar lineup that turned in wonderful performances. The Mighty Gospel Enforcers closed the day with a rousing set that kept the audience on its feet and drew in more donations as the lead singer invited the crowd to come up and give in memory of a loved one.

One of the most popular attractions at the event was Daywind's music booth, where the public could go in and sing with a prerecorded track for $10, with proceeds going to "Send A Kid To Camp." "One little girl told Kenny Highlander that her father would pay 50 if he'd sing with her," says Bishop and Beau Hinson took advantage of the opportunity to raise more for the cause and joined fans in the booth to sing on their tapes. In addition to spreading the music, the booth had Daywind personnel in full force at the event. VP Ed Leonard and staffers Celeste Winstead, Wayne Hahn, Richard Harris, and Donna York were stationed in the booth. This year's event once again drew more than 10,000 people who spread $20,530 to the camp. WCGW he says. The attendance was record-breaking, and Daywind personnel were in full force at the event. The Baptist College of Health Sciences, in addition to spreading the music, was once again a major sponsor. The event was coordinated by the Daywind Music Group and the Baptist College of Health Sciences. The Steeles were one of the top acts to perform at the event, with the New Hinsons, the Hoppers, and the McFalls also on stage. The event was MC'd by the Daywind Music Group's national director of A&I, Dave Wilcox.

There's A NEW GOSPEL BUDGET LINE IN TOWN, AND IT'S FROM Air Central Gospel Classics

Distributed Exclusively By Central South Gospel Distribution for more information: CALL 1-800-757-0869

Jazz Notes

by Jim Macnie

YOUTH WANTS TO KNOW: Young musicians are urged to participate in the 10th annual Campus Harmony Jazz Search, a competition that earns its top 10 slots both loot and prestige. Grover Washington Jr., a team of judges will listen, 20-minute auditions of the talent and four semifinalists, who will perform Sept. 22 at a benefit for the Jazz Emergency Fund at New York's Bottom Line.

The grand prize is $50,000, second place earns half that, and the two runners-up take home $2,500. More than a little press should follow. Genre is unimportant. Fusion, traditional, contemporary, Dixieland, or whatever they happen to create will be announced. Tapes must be postmarked by July 15, Send them to 3800 West Olympia Blvd., Suite 200, Santa Monica, Calif. 90401.
Dear Friends of Jazz,

Concord Jazz, the Concord Pavilion, and Concord Pavilion Associates are proud to present a special tribute celebration and live recording session honoring record producer, Concord Jazz founder and jazz patron, Carl Jefferson (1919-1995). In addition to his numerous philanthropic activities, Mr. Jefferson left us with a collection of over 650 recordings, the internationally renowned annual Concord Jazz Festival, an amphitheater known as the Concord Pavilion which was originally built to house the festival, and a record label which will continue his work. We would like to invite you, the members of the jazz community, to join us in celebrating “Jeff’s” countless contributions to the art of jazz.

“Jazz Celebration - A Tribute To Carl Jefferson” will be held on Saturday, July 8, 1995 at 5pm at the Concord Pavilion in Concord, California. This event will benefit the Carl Jefferson Scholarship Fund, awarded annually to a local student showing promise in jazz performance. One hundred percent of the profits generated from the Jazz Celebration concert and live recording will be donated to the scholarship fund.

We are grateful to the over forty world-class artists who have already committed to donating their time and talents to this benefit. It promises to be an unforgettable evening of music. The program is nearly full, but we still have some openings. Artists who would like to participate in paying tribute to Carl Jefferson should immediately contact Charles Emory at the Concord Jazz office (510/682-6770).

Anyone who would like to join in the celebration is welcome to attend. For ticket donation amounts and additional information, please call 1-800-7-CONCORD. Those who are unable to attend may still contribute to the Carl Jefferson Scholarship Fund. Please send your donations to:

Carl Jefferson Scholarship Fund
C/o Concord Pavilion Associates
P.O. Box 21643
Concord, CA 94521

Anyone who wishes to place an ad with a personal message in the tribute program can contact Concord Pavilion Associates for more details at 1-800-7-CONCORD.

Friends and colleagues who are unable to attend are encouraged to share their feelings about Mr. Jefferson by submitting a 30- to 60-second VHS video message which, time permitting, will be aired as part of the tribute. Your video will be highly appreciated, and every effort will be made to include it in the program. Please send your video message to:

Tribute To Carl Jefferson
C/o Concord Jazz, Inc.
P.O. Box 845
Concord, CA 94522

Thank you for your participation. We look forward to sharing with you in this once-in-a-lifetime event in honor of our friend and mentor.

Sincerely,

Concord Jazz, Inc., the Concord Pavilion and Concord Pavilion Associates
in association with
The Family & Friends of Carl Jefferson
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<thead>
<tr>
<th>No.</th>
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**Artists & Music**

**by Lisa Collins**

**ANDRAE CROUCH ACCEPTS THE CALL:** For the moment, it appears recording artist Andrae Crouch will take a backseat to the Rev. Andrae Crouch.

"God's doing a good work in me," Andrae Crouch told a capacity crowd gathered at a recent Christian Festival. "Despite the fear and stubbornness that are at the universal Sheraton in New York City, Cal. With that came the announcement from Crouch that he was voted—and has since accepted—the pastor—of Peace. Calif.-based Christ Memorial Church of God in Christ, the church founded by his father, the late Bishop Benjamin Crouch.

With the loss of both his parents over the last two years, Crouch had become more involved in the day-today operations of the church and ministry work. He had, in his own words, becoming tired of resisting. "Today, I was running from God for a long time, knowing he has had a call on my life, that I haven't always been the perfect person, but I have been a pastor since January before I was appointed as pastor of the church, this date was booked. And way before that, I was in the plan of God," Crouch says. "God knew I would be standing here right now. I didn't. But, so the Lord tells you to do something you must do."

**GOSPEL AT ITS BEST** is the theme of the 11th annual Chicago Gospel Festival. The outdoor music festival, which billed as the world's largest, is set for June 10-11 at Grant Park. Featured performers include the Mississippi Mass Choir (with James Moore), the Tri City Singers, the Canton Spirituals, Albertina Walker & Dorothy Norwood, O'Landa Draper & the Associates, Tramaine Hawkins, the Barrett Sisters, Vickie Winans, Daryl Coley, and Yolanda Adams.

**THE CANTONS ARE BACK:** "If it's not broke, don't fix it" is the sentiment of Blackberry Records and it is set to piggyback on the phenomenal success of the Canton Spirituals' "Live in Memphis" project with their latest release, "Live in Illinois." Since the release of their first album, "Live in Illinois" has been and remains a consistent top seller. The latest installment—recorded in February—offers more new material, including a bonus track, a promotional video of "Pop" Watkins on lead vocals. Another highlight is a revamped and reinterpreted rendition of "It's Gonna Rain" featuring former Take 6 manager Watkin Winskins, with guest vocalist Melvin Williams. Also due out later this month is a new album from Hezekiah Walker & the Love Fellowship Crusade's newest release, "Live In New York: By Any Means," which is set to drop June 27. Walker, hit hard by the recent passing of choir member Ray Tayborn, is also rebounding from a tonsilllectomy.

**BRIEFLY:** The release of "I Do Me Right," first single from the Williams Brothers' first solo project recording is scheduled for September. Yolanda Adams, John P. Kee, and Andrae Crouch are set to perform special guest on the show. The Rev. F.C. Barnes & the Red Bud Holy Church Mass Choir recently recorded their latest live album at the Red Bud Church. It will feature an updated rendition of Barnes' classic "Rough Side Of The Mountain." Warner Records has inked a development pact with former Take 6 manager Gail Hamilton and her newly formed Nash-Champion Records. The deal gives Hamilton the responsibility for developing concepts for Warner/Reprise Nashville.

**VIRGIN'S AFTER 7, PRODIGAL BABYFACE FIND ROOTS IN NEW SET**

(Continued from page 20)

group's members were disappointed with the album, creatively and commercially. They point to the ambiguous sound "Takin' My Time" which, they say confused fans. Says Kevo, "'Kirkin' It' was the lead single from our second album, and it sounded different from what fans might have expected because of the band's decision to go in a faster direction with the second album."

After its delivery and presentation, more calm and genuine on "Re-Rectify," says Kevo. "We discuss more matters of the heart," he says. "We didn't have as much melody on the second album, which was a departure from the direction of the first album. When in black music promotions Pop Waymon Jones says "Reflections" will be promoted to crossover, pop, and triple-A, but will begin at mainstream and adult R&B radio. "Promotion of the first album was (directed primarily) to R&B because of the climate of the market."

**MERCURY REV UP FOR McKNIGHT**

(Continued from page 20)

Love" jumped out from the "Jason's Lyric" soundtrack, thanks to strong radio airplay in Memphis, Houston, and St. Louis. The single is currently No. 10 with a bullet on the Hot R&B singles chart.

Says Mercury president Ed Eckstein, the album's executive producer, "We thought that releasing it as a single would give us a bridge into the time of the fall-released soundtrack and Brian's new album. But at this point, we consider it the official first single from the album."

Unconfirmed at press time, the follow-up single is "On The Down Low." The bands. At 1:00, "I Remember You" is to sell 1 million copies. Eckstein says, "We really believe he's a major artist for the '90s, and while it took a little longer for him to connect with the younger demographic on the first album, we kept putting him in front of people."

"We heard from some people at black radio that they thought Brian was 'too old-sounding,' but the kind of music he does is ageless and timeless," Eckstein says. "We're hoping the artist reaches a stature that will allow us to go on with a long-lasting tour scenarios later this year."

Before tour dates are set, McKnight must wrap up album production for Robin Thicke (son of actor Alan Thicke), the first artist on his recently formed imprint, Left Coast Records. And it's a joint venture with label president Herb Travis, Left Coast is affiliated with Interscope.

McKnight is also completing production on the new album for Tip 'n T and a joint vocal project featuring James Ingram and Jeffrey Osborne. 

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tor Alan Thicke), the first artist on his recently formed imprint, Left Coast Records. And it's a joint venture with label president Herb Travis, Left Coast is affiliated with Interscope.

McKnight is also completing production on the new album for Tip 'n T and a joint vocal project featuring James Ingram and Jeffrey Osborne.
New York—Mickey Goldsen has been in the independent publishing business for more than 50 years, and now, through his company, Criterion Music, he has reached that milestone.

The company, which received two important ASCAP awards when it was founded in 1964, has a history that conjures up another era in music industry affairs and also other legendary music business execs.

Like many others who went on to fame and fortune in music publishing, Goldsen started out working for Leo Levy’s Leedso Music in New York. Goldsen says, “I was pretty friendly with Glenn Wallach, Johnny Mercer, and Rudy DeSylva, who founded Capitol Records in 1942.

“In those days, Decca was the only major label with a publishing firm of its own, and then Decca suggested that if Goldsen wanted to go solo, he should try to form a company, bring me to his home base in Los Angeles, and run the place for them.”

Goldsen was receptive to the idea of being associated with a publishing company with, as he puts it, “three millionaires and a pauper,” but he wanted equity. Wallach said he would speak to Mercer and DeSylva, and they agreed to make him a partner.

Seventy-five percent of the publishing, and $500,000.00 was paid to the Mercer DeSylva company. When Capitol formed a company, bring me to their home base in Los Angeles, and run the place for them.”

When Decca suggested that if they went solo, he should try to form a company, bring me to his home base in Los Angeles, and run the place for them.”

The move placed Criterion squarely in the country field, where it publishes songs penned by Lyle Lovett, Rosanne Cash, Rodney Crowell, and Billy Barnes, among others. Criterion’s other holdings include such classics as “Let The Good Times Roll.” “These Boots Are Made For Walkin’,” and, interestingly, 50 compositions by jazz great Charlie Parker.

As for the present, Criterion, now boasting a catalog of 5,000 songs, has been honored by ASCAP for the song “I’d Love You Like That,” which was recorded by All-4-One and was No. 1 for three weeks in April and May. Criterion is the co-publisher, with co-writer Maribeth Perry holding on the song with Steve Diamond and Jennifer Kimball. And May 15, ASCAP awarded Criterion a plaque for “Standing Outside the Fire,” recorded by Garth Brooks, as the most-performed song in 1994.

The years, of course, have wrought changes in music publishing. “There is no question that the biggest change is that you no longer own 100% of copyright rights with authors, so you need to have two or three times as many hits as you used to,” says Goldsen.

Goldsen, who operates the company with his son, VP Bob Goldsen, who joined Criterion in 1970, says even though he has golden offers to buy the company—and especially since he sent out a complete catalog of his songs—he is not likely to sell. Besides, he adds, “We’re not looking for precessors or phones, no one has offered to buy it yet, he’ll be happy to have something to fall back on.”

‘Lion,’ ‘Wild Night’ Honored; Interview Gets Off Ground

PUB GROUP SONG WINNERS: The Assoc. of Independent Music Publishers has named the writers of the song and the annual AIMP Awards have been won.

The award for best pre-existing song in a motion picture goes to “The Lion Sleeps Tonight,” the old Tukikaa. The song was recorded by Disney’s “The Lion King.” Writers are David George Weiss, Hugo Peretti, and Luigi Creatore (the latter two, as Hugo & Luigi; and Decca, were two of the two of the most-honored producers of the ‘90s & ‘80s). Publisher is Aldeane Music.

The award for best cover song goes to “Wild Night” by Van Morrison, published by Caledonia Soul/Warner Bros. Music. This song was covered by John Mellencamp with Me.Shell NdegeOcello.

Winners, selected by a vote of the association’s 500 members, are in the film and popular music field. The awards will be presented at the annual AIMP board meeting, set for June 16 in New York.

ARTISTS NOW KNOW THE SONG: Peter Bardson’s Bardson Music in Ireland represents two young notable performers-turned-composers, Ronan Hardiman and Stephen McKeon. Hardiman, a classically trained pianist and traditional instrumentalist, wrote all the music for Eric Idle’s show wins- ning TV series “Waterways,” which has been broadcast in the U.S., the U.K., Continental Europe, and Australia. In response to viewer reaction, Warners’ movie has been released by Philip King’s Hummingbird Records.

Keyboardist McKeon composed the score for the German-Irish movie “Korea,” which closed this year’s Dublin Film Festival, and music for the ESR television series “Dance Of Love,” which aired on the Lifetime cable channel in the U.S. With the support of Bardson Music, McKeon and Hardiman are finding their services as film and TV composers increasingly in demand. Says Bardson, “We’re helping to introduce some Irish artists to the world,” and Michael D. Higgins, who has brought about a climate whereby people are filming in Ireland, led to more opportunities for publishers to get work for their composers.

INTERVIEW TAKES FLIGHT: Alan Warner, creative consultant, band-catalog developer, and music producer for Warner/Chappell, has brought about music publishing first. “A special one-hour edited version of the interview sampler I did with Curly Mayfield last year is now playing as part of Delta Airlines’ audio program on all of their domestic and overseas aircraft during May/June,” he says. “As far as we know, this is the first time that a music publisher has supplied a complete audio program for any airlines.”

Warners says he arranged the arrangement was made with AE1, the company that supplies programs to various carriers. The interview distributed to Warner/ Chappell clients ran for 90 minutes, and most of the songs were in exact form. Warner says he made sure that Warner, the songs featured are full length, the way that music is presented by in-flight programmers.

WHISTLE WAIT: Words & Music was about a month premature in reporting the release date of Columbia Records’ concertized version of Stephen Sondheim’s “Anyone Can Whistle.” The recording, made at the April 8 performance at Carnegie Hall, will be on dealer shelves July 18.

SHOWCASE: The Songwriters Hall of Fame’s 17th Songwriter Showcase on Tuesday (6) at Tramps in New York, starting at 8 p.m. Admission is free.

PRINT ON PRINT: The following are best-selling albums from Music Sales:

1. Pink Floyd, “The Division Bell.”
3. The Band, “The Band.”
4. The Piano: Music From The Film.
5. The Lomondays, “The Best Of.”

Assistance in preparation of this column was provided by Ken Stewart.
U.S. Falls Under Spidercom’s Web
London Company To Open Three Offices

BY DOMINIC PRIDE

LONDON—Spidercom’s directors have helped shape the look and feel of European video culture over the last few years. Now, the London-based production company is hoping to make a similar impression on the U.S. promo clip scene.

Spidercom is opening offices in New York and Los Angeles, with VP Greg Ever Lust heading up the U.S. operations. The company plans to open facilities in New York and Los Angeles at later dates. The overseas expansion will serve as a counterpart to the chaotic, cramped home offices in London’s Soho district.

Spidercom has been responsible for some of the more vivid videos to grace the screens of MTV Europe and German music channel Viva. Last year it produced more than 70 videos, for artists as diverse as Barry Manilow and Echobelly.

At home with rock, pop, or dance, Spidercom has produced recent clips for the Marie Street Preschoers (“Faster”) and “Revo”), S.M.A.T.’s “Shame” and Shampoo (“Making”). A substantial part of the business has come from European dance artists, whose videos air regularly on MTV Europe and Viva. Among them are “Hold On” by C.J. Miles, “Old Fun” by Lisa Bumpers, and “Brilliant” and “Don’t Give Up” by the Beat Stutter.

One of the most poignant images to come from the company this year is the clip for Sleeper’s “Vegas,” which involves 30 Elvis look-alikes. The company was formed in 1991 by president Nick Burgess-Jones, who has worked on several animation projects in the past, including 10’s cult icon Max Headroom. Eight directors now work for the company full-time.

Despite having carved out a niche in Europe, Spidercom is looking for new business opportunities in the U.S. It is looking for international artists to tour to the U.S. Spidercom has recently signed on with L.A.-based Epic Records for its new band, a rock group called “The White Stripes.”

A video is part of the creative process that Spidercom uses in its work. “It helps us to identify with the artist, the look and feel of the video,” says Burgess-Jones. “The filming process itself can be a way of getting to know each other.”

The company’s presence in the U.S. will bring a new dimension to its operations. “We’ll be able to offer artists at prices that are often significantly lower than those of competitors,” says Burgess-Jones.

“Our idea has always been to keep budgets tight, and [to] concentrate on giving the maximum production value,” says Burgess-Jones.

Burgess-Jones is confident that the move to the U.S. will give Spidercom the chance to enter a different league. “A lot of American record companies have assured us they would give us some business if we moved to the U.S.”

They like what we do, but they don’t like dealing with the time difference,” says Burgess-Jones.

The move will enable the company’s directors to realize their larger ambitions. “The budgets in the dance pop field are quite limiting,” he says. “We have a lot of ideas and we want to move into more film-like videos and go into more 35 mm and Super 16. It’s a much more stylish market in the U.S.”

One way Spidercom has managed to keep costs from spiralling is to rely on new, mainly young directors rather than established names. “We’ve never pitched a big-name director,” says Burgess-Jones.

As a result of their work with Spidercom, many young directors eventually move on to commercial advertising work.

The company is aiming to take its dynamic and creative touch to the U.S. “We have a lot of ideas about how to repackage Spidercom in the domestic market,” says Burgess-Jones. “All our directors, such as Goh TV, David Stedle, and myself have come to the peak of what we can do here. The chance is for us to do something bigger and better.”

PRODUCTION NOTES

LOS ANGELES
- Director Daniel Peacock recently wrapped Trace’s “F.T. – No Less Than You” for E Squared Productions. The clip was produced by Greg Everett, while Tomy Molina directed the video.
- Director Darin Penn lensed Little Fexel’s new Zoo video “Borderline Blues,” which was executive-produced by Callie Almquist. The clip was produced by David Thorne, and Carlos Gonzalez Barreto directed photography.

NEW YORK
- Director Frank Khalil lensed Michael Squared’s “Knock On Wood” clip, which was produced by Roger Lenius.

NASHVILLE
- Picture Vision director Ken Ross recently reeled the new video for “I Live It I Live It For You” for Epic Rock artist Firehouse.

OTHER CITIES
- The A&R Group’s Michael Haussman directed Paula Abdul’s new Virgin video “My Love Is For Real.” Lizzie Ross produced the shoot, while Marco Mazza directed photography on location in Morocco.
- Automatic Production director David Klitzler shot the Hardship Post’s Sub Pop video “Watchin’ You” with D.P. Mott Hupf. Laurie Cook produced the Nova Scotia-based video.
- Shintaro Ishida shot Mad Season’s live performance video “River Of Deceit” for Columbia during a New Year’s Eve show in Seattle. The director also is the eye behind Uglad Kid Joe’s Mercury videos “Tomorrow’s World” and “Milkman’s Son.”

At The Top. Priority rappers the B.U.M. S. (Brothas Linda Madness) chill out between shots for their video debut, titled “Elevation.” Pictured, from left, at the downtown Los Angeles shoot are instant Entertainment director Francis Lawrence, band member D Wyze, producer Michael Rosen, and band member Evol.

A NEW EYE: You might have noticed a new set of eyes peering out at you from this space. I am pleased to take charge of this column, which has so far served the music video community. Naturally, I am eager to hear from all members of the community. Please feel free to contact me with news—or just to say hello! Also, I am eager to hear any ideas you might have for Billboard’s Music Video Conference (Nov. 8-10) in the planning stage. Mail can be directed to my attention at Billboard’s Los Angeles office. Also, please note the new news desk: 213-325-2374.

VH1 GOES WEST: VH1 has set up production and news operations on the West Coast. VH1 president John Sykes says, “Too much goes on every day in Los Angeles to handle it from 3,000 miles away.” Sykes says that he hopes the new office and the recent hiring of director of production Jeff Panzer will “send a message to the music community that we’re serious about our repositioning of VH as a viable source for information, research, music news.”

Look for VH1 to make another significant move—into cyberspace—in the coming months. According to Sykes, VH1 has just finalized a deal with America Online to establish a forum on the commercial online service. A World Wide Web site is also in the works, says Sykes.

To put together a tour and record release dates to be regularly posted on the VH1 site.

On the air, the music channel has made changes in its house office. VH1 snatched away two seasoned print journalists for its East Coast news desk in the new position. Store senior features editor Anthony DeCurts joins VH1 as editorial director, special projects, and will handle “day-to-day news.” According to Sykes, “Musician editor Bill Flanagan is the new editorial director and correspondent for VH1 and will work on specials, documentaries, and long-form events for the news department.” VH1 is also raiding talent from the broadcast journalism field for its revamped news department. VH1 TV Boston executive news producer Mark Angotti has been named VP of VH1 news, studios, and specials for the cable network, while KPRC-TV Houston managing editor Bill Broussard is aboard for VH1 news director duties.

SEVEN UP: Denver-based Music Link Productions is gearing up for its seventh anniversary celebration, which will be held July 21 at the Ogden Theater. The company, which produces the regional music video show “Music Link,” has already booked Interscope punksters All Star to play its forthcoming multiple-art concert bill. Additional acts are expected to be announced shortly.

Music Link’s producer-director Mike Drumm plans to tape performances of the event to air on future editions of the show.

CMHT PROMOTIONS: KHTV Houston VP/GM Paul Hosta joins CMHT for the same duties. Amelia Teng, manager of industry and trade relations at Group W Satellite Communications, has been appointed to the newly created position of director of international press.

CMHT PRODUCTIONS: KHTV Houston VP/GM Paul Hosta joins CMHT for the same duties. Amelia Teng, manager of industry and trade relations at Group W Satellite Communications, has been appointed to the newly created position of director of international press. She will be responsible for managing public relations duties for the country music channel.

REEL NEWS: Dave Insel, who directed biography on several cult bands including John Waters’ films, joins Philadelphia-based SBK Pictures for director duties. Picture, which is also based in Philadelphia, has signed gyro advertising president Stephen Greece as a director.

MUSIC ON THE MOVE: Three regional managers have been added to the Dallas-based Christian music network’s affiliate relations department. John Brewer, formerly with Prevue Networks, is the new central regional marketing manager. Ben Floor, former president of Dagegoe Minstries, joins as Northeast regional marketing manager. Sanders Communications project director Jeffrey Werner joins as West regional marketing manager.

To accommodate the expansion, Z Music is moving the affiliate relations department to a larger office. The new facility is located at 3810 Lodi Freeway, Suite 1000, Dallas, Texas 75242.

MTV SHE WROTE: MTV and Simon & Schuster’s Pocket Books division are teaming to form MTV Books. The new imprint will develop original and MTV-connected titles, according to Van Toffler, MTV senior VP of program enterprises and business development.

“This will create a home for off-center ideas and first-time writers,” says Toffler.

The first batch of MTV Books titles include “Beavis And Butt-Head: This Sucks, Change It,” “The Real Real Aeon Flux,” and “MTV Unplugged.”

QUICK CUTS: Video Jukebox Network, a new channel on the 4th, announced that its first-quarter revenues rose 23% to $4.9 million, compared to just over $4 million a year ago. More news is expected in a later issue.

Lucky 7 For ‘Music Link’

VH1 Opens L.A. Offices;
LIVE PERFORMANCES AT THE 1995 WORLD MUSIC AWARDS

MONTE-CARLO: The 1995 World Music Awards were taped at the Monte-Carlo Sporting-Club on May 3 and featured the year's chart-topping artists and hottest performers. For the first time ever, major recordingartists performed live before an enthusiastic audience of 1,000 people. 5,000 excited fans watched the show from a giant screen on Larvotto Beach just outside the Sporting Club. The show was produced by Marcor International in association with the Gary L. Pudney Company and will be seen by over 900 million viewers in 96 countries.

Legend award winner Stevie Wonder performs "Conversation Peace"

World's best-selling R & B artists Boyz II men perform "Water Runs Dry"
FAMOUS PEOPLE AT THE AFTER AWARDS PARTY

The After Awards Party provided a rare occasion for Royalty, Superstars, Supermodels and top executives to meet friends and associates. Seen here are a few of the 360 guests who attended the after awards party held at the Hotel de Paris in honour of the winners of the 1995 World Music Awards.

Paul Burger, Chairman and CEO, Sony Music Entertainment US, with Calvin Klein, Patrick Scov and Paul Russell, President, Sony Music Entertainment Europe.

Freddy Coutts of BMG, Chen Zhong of Chinese TV, Celina Dunn, David Fine, CEO of EMI, Prince Pruve, President, President of EMI and Rose Angelii.

Mike Allen, International Marketing Director of Polygram, Seantor Wout Kast, Meryl Streep and S. M. Alberti Barker.

Gary Pudney, Executive Producer for SCE, with Television Production Partner Jack Myers and H.E. Princess Stephanie of Monaco.

Mexican superstar Lila Miguez, with Warner's Ana-Maria Neat and Morgan Hackett.

H.S.H. Prince Albert, with day and David Hunter, Television Production, Partners of the World Music Awards.

Rip Collins, with Pati Green of MTV and Steve Wunder.

Helena Christensen, Michel Hugier of Sony Records, Jerry Heigreen, Anna's Gary Stüssel and U.S. Embassy.

Ringo Starr, Executive Producer, John Martinetti and Barbara Rock.

Ursula Andress, Director of Sales for Delta Air Lines, Russian superstar Dinntori and Danielle K芪ski, Director of Promotion, Europe for Delta Air Lines.

Mrs. Brenda Mathies, Sophie Garth, Director of Sales Europe, for Delta Air Lines, American supermarket Diniton and Danielle K芪ski.

Manager of Global Promotion, Europe for Delta Air Lines.

www.americanradiohistory.com
congratulations to our world music award winners
The most recent version of the digital performance bill, introduced in the U.S. House of Representatives in early May, is very close to the May 11, 1994, version, on which the music industry reached consensus. Mid-May hearings were scheduled at press time. The bill is an outgrowth of the National Information Infrastructure Advisory Council, which includes a number of music industry executives with copyright expertise. While determining there is a copyright-delivery bill, NIA is still debating whether a performance right is included.

Murphy’s concerns are shared to a large degree by Ralph Peer II, chairman of peer review, a global network of 74 wholly owned music publishers,music companies operating businesses in 23 countries, with a catalog of more than 200,000 titles. A recognized authority on international copyright matters, Peer is international VP/ director of both NMFA and APA. Putting the situation in perspective, he quotes from Nicholas Negroponte’s book “Being There” when referring to Time Warner’s signing of the digital performance bill, introduced in the U.S. House of Representatives in early May, is very close to the May 11, 1994, version, on which the music industry reached consensus. Mid-May hearings were scheduled at press time. The bill is an outgrowth of the National Information Infrastructure Advisory Council, which includes a number of music industry executives with copyright expertise. While determining there is a copyright-delivery bill, NIA is still debating whether a performance right is included.

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A Hong Kong Hit, 1st MIDEM Asia Will Break Even

BY ADAM WHITE

HONG KONG—Xavier Roy went into the first MIDEM Asia expected to lose money, but you won’t hear him complaining that he was wrong.

Roy, chief executive of the Reed MIDEM Organization, says that the May 23-25 event, held at the Hong Kong Convention and Exhibition Centre, will break even even when all the numbers are in. The company had budgeted for a loss, not wanting to take success for granted. Establishing a new trade show “is always a challenge,” Roy explains, “even when you have put together the successful ingredients.

Many of the attendees who helped to make MIDEM Asia break even came “with an extremely positive attitude,” continues Roy. “It appears that our timing was right. Maybe a year earlier would have been too early.”

Final figures published by Reed MIDEM showed that 2,129 participants from 44 countries registered for the event, and that more than 2,000 of them showed up in Hong Kong to do business. Significantly, says Roy, “we had very good first participation from Asian companies.”

One hundred and five companies from Japan were represented at MIDEM Asia, of which 20 took exhibition space; 11 firms from Taiwan made a showing, and that many companies were present from South Korea. Smaller contingents came from other countries, including Argentina, Brazil, Hong Kong, Indonesia, the Philippines, and China.

From Europe, the countries most represented by participating companies were the U.K. (61 firms), France (45), Germany (38), and Italy (30). There were 54 participating companies from the U.S.

Engaging exhibitions, Australia sent the largest number (40), followed by Hong Kong (30), France (27), Italy (U.S. 25), Japan (23), and China (20). In terms of exhibit space booked by Asia-Pacific firms, Xavier Roy says “The Hong Kong conference, Recorded Books took the largest stand.

Aside from the goals he set for MIDEM Asia as a marketplace and information exchange, Roy says the event succeeded as a showcase for live talent. “You must always mix business with pleasure,” he said, “and we were pleased to have presented more than 20 concerts with 50 artists.”

Roy also states that MIDEM (Continued on page 59)

Spains Artists Plan Live Music Blitz

BY HOWELL LLEWELLYN

MADRID—Spain’s Assn. of Artists and Performers (AIE) is mounting a campaign to boost live music in Spain, a move that could be expanded to other European countries and Latin America within a year.

Under the banner En Ruta (On Route), the project initially entails 37 concerts in eight Spanish cities (Barcelona, Madrid, Valencia, and Seville) with a second phase planned for October, when it will be decided whether to export the idea.

En Ruta is being backed by performing right society SGAE, the Spanish culture ministry, and the regional governments of Madrid, Andalucia in the south, and Galicia in the north.

“Difficult situation facing the music business, creating a profile behind this project,” says AIE president Luis Cobos, who nosed up considerable success across Europe in the late 90s with pop versions of classical masterpieces.

“We have spoken to management organizations like ourselves in many countries about the prospect of launching similar projects in their territories,” he says, “and En Ruta is a success here, we are likely to help other groups organize their own projects in places like France, Italy, Portugal, and in some Latin American countries.”

The Spanish concerts, which began in mid-May, are being held in Madrid, Barcelona, Vigo, Seville, Cordoba, Zaragoza, and Valencia. Seventeen acts covering five music categories—pop, rock, Flamenco folk, singer-songwriters, and new age—have been selected by a panel of music critics. Cobos says jazz and classical were excluded, because they have their own established circuits. Cobos says, “The general idea is to market the U.S. or Northern European model of small campus tours, and try to break this before any record success.”

“A long-term plan is to encourage private initiative. In other words, we do not have a paternalistic approach toward the project. We are participating and cooperating with representatives and management of companies, groups, managers, and record companies.”

AIE board member Paco Herrera. This is also a way to get new groups in Spain into the region. T

Hands and agents of reasons is that this project makes sense from the artists themselves.

Colombia, says, “En Ruta pursues another goal—to boost new talent by forming new groups and distributing bands to national and international labels move no more and for commercial reasons it is important that this is from the artists themselves.”

HMV Stores Show Profitability Rise Of 130%

International Growth, Marketing Keys To Success

BY JEFF CLARK-READS

LONDON—A partial of impressively financial statistics from Thorn EMI last week (worldwide, Jean-claude) one figure stood out: the HMV Group’s 130% improvement in profitability.

Admittedly, operating profit of $22 million on sales of $755 million still means margins of less than 3%, but group chairman and chief executive Stuart McAllister says the enormous percentage rise is another indication of the chain’s global robustness and ambition.

As to underscore the point, parent company Thorn EMI points out that the relatively low profit margins are due mainly to HMV’s continuing extensive investments in new premises, stock, and business equipment.

During the year covered by the figures, HMV has entered the Hong Kong market, where, says McAllister, “We’ve been very well received and are doing even better than anticipated.”

According to McAllister, like-for-like sales growth across the chain was 9%, which, he says, is the result of two factors: healthy markets and creative marketing.

McAllister states that HMV is increasing its share from the music market in which it has established presence. Asked how it will continue this trend, he says, “Not with anything new, but by doing more of what we have done.”

What has HMV done, he says, is to adhere closely to its strategic focus and fully exploit “the most advanced information technology sector in the world.”

Part of the strategic focus is to be people-focused, he states. “The people who work for us understand our strategic and marketing techniques, and once we have them we try to keep them.”

While HMV is keen to expand into new territories, McAllister emphasizes his belief that there is large potential for growth in the countries where the chain already operates. At present, HMV has 98 stores in the U.K. and Ireland, 58 in North America, and 25 in Asia Pacific.

McAllister points out the changing emphasis of the group by stating that in 1991, 60% of HMV’s sales were in the U.K. and Ireland, with 19% in North America, and 23% in Asia Pacific. In the last fiscal year, the proportions were 52% in the U.K. and Ireland, 22% in North America, and 26% in Asia Pacific. He adds that between 1991 and 1993 HMV’s revenues have grown by a factor of 2.5.

The next country in which HMV is to be represented is Germany, where the chain has leased 15,000 square feet in a retail center/leisure park near the city of Oberhausen.

HMV was negotiating earlier in the year to enter the German market by buying part of the World Of Music chain of stores, but the talks fell through. McAllister says that the decision to open at Oberhausen was made before the negotiations were abandoned. He states that the Oberhausen development has a catchment area of 15 million people.

Industry observers in Germany are now expecting up to 20 HMV stores across the country.

Other territories on which HMV has an eye, says McAllister, include: France, the rest of the world’s top 10 music markets, and some outside the top 10 as well. Some of those newer markets are growing very quickly.

HMV has no current representation in the top-10 markets of Germany, France, Brazil, Mexico, and the Netherlands.

For the long term, McAllister says he wants HMV to be the world’s most “authoritative” retailer. “By ‘authoritative’ I mean that—excluding some highly-specialized indie stores—if you’re looking for a record and you can’t find it at HMV, you won’t be able to find it anywhere.”

Additional reporting was provided by correspondent Wolfgang Spahn in Hamburg.

Budapest Loses Its Luster For Touring Bands

BY PETER JON CRESSWELL

BUDAPEST—The prospect of giging in post-Communist Europe may be losing its mystique.

“The magic is over,” says Laszlo Hegedus, head of Hungary’s largest concert promoter, Multi Media, “Bands are no longer welcome with the prospect of playing the East. Hungary is just another date in Central Europe.”

However, at least one big-name act appears immune from such fatigue: The Rolling Stones have included Budapest in their summer tour of Europe.

News of the Aug. 8 show at the national soccer stadium, Nepstadion, was announced at an elaborate press conference hosted by the mayor of Budapest, Gabor Damazy. “Many thousands of Hungarians see the Stones as their Beethoven,” said the mayor, a 38-year-old former radio commentator who has vowed to travel to see the band in Zagreb, Vienna, and Prague,” said the mayor, “and the Stones have a special connection to Hungary—they are at last playing Budapest.”

The honor, though, does not come cheaply. Tickets are nearly twice the price of the previously most expensive show in local history, Luciano Pavarotti’s 1996 appearance.

Stones tickets are $32 general admission and $80 for a so-called VIP seat, which is one with a clear view of the stage. The average salery in Hungary is $250 per month, and the national currency, the forint, is constantly being devalued.

The show is being promoted by a new Austro-Hungarian company, Showtime Budapest. The company’s presenters are Marton Brady, who previously owned the company, Purple Concert, brought Iggy Pop and U2 to the biggest Hungarian concerts in both 1989 and 1990.

This summer will not be so bright. Apart from the Stones, the biggest names that have been announced are The Replacements on June 19, Laurie Anderson on June 27, and Earth 17 on July 29.

Along with the weak fortin and (Continued on page 14)
Guerra Revitalizes Spain’s Singer/Songwriter Tradition

BY HOWELL LLEWELLYN

MADRID—Even before Pedro Guerra released his debut album, “Golosinas” (Tasty Tidbits), in March, he was already the leader of Spain’s new wave of singer-songwriters.

The release was the most awaited record by a Spanish artist for a long time, and the fact that it was not a pop/rock album says much about Spain’s tired domestic product. So far “Golosinas” has sold 24,000 copies, according to BMG/Ariola, and Guerra is currently on a 30-date tour of Spain, performing solo sets accompanied only by himself on guitar.

Guerra, 29, has been like a breath of fresh air in the national music scene. His content and style have little to do with an older generation of Spanish singer-songwriters whose 1994 albums all reached No. 1—Joan Manuel Serrat, Joaquin Sabina, Luis Eduarte Aute, Victor Manuel, and Ana Belen. Long before Guerra produced his current album, “top names” were recording his material, notably the duo Manuel & Belen. Also, his highly personal and unassuming approach to live performance endeared him to critics and fans.

Guerra’s songs, while delicate, inceptive, and sharp, have little of the radical social comment that has marked artists like Serrat and Sabina favorites in Spain and much of Latin America since the 1960s. Guerra has played in Brazil and Cuba, and there is more of a Latin American feel to his music.

“Golosinas” is a live album that displays Guerra’s comic ease with his public, built up during nearly two years playing the Madrid club scene after arriving in the capital from his distant birthplace, the island of Tenerife in the Canary Islands off West Africa. Before his Madrid days, he wrote his first song at age 14 in Tenerife and began performing live at 16. He joined a music workshop for eight years and played alongside Sabina, Aute, and Cuba’s Silvio Rodriguez. Other influences were Brazil’s Caetano Veloso, Argentina’s Fito Paez, and the Beatles. One of the 17 songs on “Golosinas” is “Las Gafas de Lenon” (Lenon’s Glasses). “The ‘60s were a great period. [But] we’ve got the ‘90s and we’ve got to put up with it,” he says.

Another song, “Dibujos Animados” (Cartoon Film), shows Guerra gently mocking his comic, youthful appearance, “I could be Bugs Bunny with my teeth/You are something like a female Dumbo/Drawn characters brought to life by the wand of some witch.”

In fact, on stage Guerra is remarkably mature and confident, with a well-developed personal style. He is a good friend of the “older generation”—the Manuel & Belen version of his “Contaminante” (Contamate Me) was voted the year’s best song at the prestigious 1994 Premios Ondas.

(Continued on page 59)

Polydor Tries Out U.K. Fit For Sweden’s Cardigans

BY MIRANDA WATSON

LONDON—The Cardigans are already darlings of the indie press in their native Sweden, and now they hope their laid-back brand of indie-pop, with definite ’60s and jazz influences—featured on a new Polydor release—will have a similar appeal here.

The young group, signed to trend-setting Stockholm Records, enjoyed chart success in Sweden with its debut album, “Emmerdale,” which sold more than 20,000 units. The follow-up album, “Life,” peaked at No. 20 in the Swedish charts and has sold over 65,000 units, according to the label. The band also attracted a big following in Japan where “Life” sold over 17,000 units in its first week out and a total of 100,000 units so far.

The band’s single “Carnival” peaked at No. 1 in the Japanese airplay chart, and a new single, “Hey, Get Out Of My Way,” was released in mid-May. The Cardigans current tour includes stops in Sweden and Japan. The band has also been re-

THE WOMEX world music fair will be held Oct. 19-22 in the Belgian capital of Brussels. The fair, in its second year, will be held in close conjunction with the European Broadcasting Union’s World Music Workshop. The trade fair and conference will be held in the European Parliament buildings, and showcases will be held in several locations. For details from the European Federation of World Music Festivals’ network office, call 32 3 455 6944. Fax 32 3 454 1162 or E-mail pdegroot@eslinks.be.

CHINA RECORDS is releasing its first CD-ROM title from house/dub collective Zion Train. Due June 5, “Homegrown Fantasy” was created by the band itself. China is pricing the CD at $9.99 pounds (£15.98), well below the retail price of many other artists’ CD-ROM productions. China Records is also about to go live with its own Internet site, “The Dragons’ Lair.”

ELECTRONIC MUSIC in all its forms will be celebrated at SONAR, the International Festival of Advanced Music, June 15-17 in Barcelona, Spain. It is billed as the only forum devoted to dance, electro-acoustic, ambient, and experimental music, and is now in its second year. The event will feature conferences, multimedia installations, performances, DJs, specialized exhibitions, and concerts by the cream of the ambient techno scene. Some 50 companies have registered so far, and DJs confirmed include Orbital, Scream, Dread Zone, Psyckvik Warriors Ov Gaia, Kenny Larkin, David Toop, Paul Thomas, and John Aquaviva. For details, call 34 3 425 4878 or 34 3 488 0432. Fax 34 3 425 0659.

BMG Int’l Links With Saudi Co. To Form Joint Label

HONG KONG—BMG International has decided to gamble on Arab-language repertoire by creating a joint-venture record label with Saudi Information Development Industries.

The new company will have offices in Dubai (of the United Arab Emirates) and Jeddah, Saudi Arabia, and will develop and distribute local artists in Saudi Arabia, Egypt, Lebanon, Jordan, the United Arab Emirates, and other Arabic-language territories in the Middle East. No artists have been signed, although SIDI owns an extensive catalog of established artists.

The Saudi operation, under SIDI chairman Omar Khalifatli, will distribute all BMG products. It also owns a CD manufacturing plant in Jeddah.

“We believe the ongoing efforts to address copyright laws in the various countries in the region makes this a potentially important market for the [worldwide] industry,” says Michael Smelle, BMG VP and Asia-Pacific regional director in Hong Kong.

MIKE LEVIN

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The following coverage of MIDEM Asia was provided by Mike Loris, Steve McClure, and Steven Patrick.

THE HARD-TO-MISS presence of Warner Music, supported by the attendance of top executives at the company's stand, was one of the main factors behind the success of MIDEM's first Asian conference. "Sure there was a public relations aspect to it, but the real purpose behind (our attendance) was to promote our artists. Judging by the response we got, we are totally delighted," said Warner senior VP and regional director Paul Ewing.

ARTIST PROMOTION was a theme for all exhibiting companies; CD giveaways were in full flow. A rough estimate put the number at well over 10,000.

WITHOUT A PREVIOUS track record to go by, most executives were amazed at how many deals were actually signed during MIDEM Asia. They included Hong Kong's United Film and Video forming a joint venture with Asia-Pacitic Media Corp., of Virginia Beach, Va., to produce, publish, and market all aspects of Asian music; signing two Chinese artists Shown Muk, from Hong Kong, and Hu Bing, from Beijing; signing a marketing deal with Guangzhou Television to distribute the artist in China; and signing a tentative deal to distribute and market the company's karaoke products in France and South America. Australia's Five signed a joint venture with Taiwan's In-malaysia Records to produce, publish, and coordinate copyright protection for MMA's catalog in China.

Japanese-based label Aves Tras used MIDEM Asia to set up a Far East distribution network, which chairman Tom Yoda says will include 10 countries when the deal is finalized during the coming weeks.

Sweden's MNW Records Group completed a deal with China Records to release six Swedish rock albums in China; signed with Zhongli Intelligent Audio-Visual Development, of Beijing, to launch Swedish singer/songwriter Tekla and several MNW instrumental albums through the Dadi label; and formed a joint venture with Thailand's Chia Tai Ice Music Production to release MNW dance act 'Love Twice.'

PolyGram (Far East) and its Hong Kong affiliate Cinepoly signed a marketing, promotion, and distribution deal with Taiwan's Friendly Dogs. PolyGram will include Friendly Dogs artists in its formidable regional music machine.

Warner, RCA, BMG Publishing, MTV, and STAR TV all signed regional deals, but unlike the independent companies have not publicized them yet.

STUART WATSON, former senior VP of MCA Records International, made his first trip to Asia with his new venture, Southeast Enterprises, a music promotion, management, and advertising agencies. "MIDEM Asia represents an opportunity for people who necessarily represent an opportunity for them to do business. They need local people, long-term relationships," he said.

MIKE ROGERS, staff producer at Tower Japan's Orange Records label, received about 40 licensing and distribution inquiries thanks to a sign stuck to a baseball cap on his freshly shaven head. "I want to license artists—I'm serious, really?"

SALES MANAGER Lafe Dutton, Andy Lau Set To Launch MTV's "Unplugged" In Asia

HONG KONG—MTV's decision to expand its "Unplugged" series into Asia yielded a coup when Chinese pop star Andy Lau was signed for the network's first Asian show.

Bill Roisty, international president of MTV Networks, and Peter Junius, president of MTV Asia, announced during MIDEM Asia that taping would begin in June in Los Angeles with broadband throughout Asia to follow in July on MTV's English and Mandarin signals.

The plan was changed May 30 when Lau's shooting schedule for his current movie in Singapore delayed taping until the fall, with broadcast near Christmas.

"I am honored to be able to help bring Chinese music to new heights," Lau said in a taped interview from Singapore, adding that he was thrilled to join the likes of Eric Clapton, Mariah Carey, and Nirvana on the "Unplugged" stage.

Junius said he was happy to "start with the largest market in Asia."

The Lau segment comes a bit late for Warner Music, which will lose the singer to Impact Music, a local record company run by Lau's manager, Landau Lee, within the next few weeks. The inevitable album resulting from the "Unplugged" episode will be handled jointly by Impact and MTV.

"We haven't discussed a possible record yet. We will wait until the [song] product is set," says Lee. Asian singers and managers are preoccupied with artist images and will easily forget a broadcast if even one song doesn't turn out the way they want.

The choice of Lau over an artist from PolyGram—which owns a 50% stake in MTV Asia—such as Jackie Cheung, was made in March, long before the corporate partnership was signed.

BUDAPEST LOSES ITS LUSTER FOR TOURS

(Continued from page 16)

a smaller disposable income, Hegedus points to the lack of midrange venues in Budapest as the main obstacle to touring Western bands.

He says, "We need somewhere of about 4,000-8,000 capacity, and I've been telling the city council that for years. The Budapest Sports Hall holds 12,500 and the Pesti Csurorik 5,000, and there's nothing in between."

Apart from the problem of venues, ticket office are few and those that are there are inefficient. As a result, most Hungarians buy their tickets from the venue a few days before the show. As an additional barrier to sales, tickets are subject to a 12% value-added tax and a 2% culture tax.

The picture, however, is not entirely bleak. Although the big companies normally like to spend their sponsorship dollars on high culture, the National Savings Bank is one of the few furnishing directly at the youth market by arranging a 20% discount for its customers for MultiMedia's concerts.

Another positive aspect is the linking of Budapest to other venues in the regional cities such as Bratislava, Slovakia, Brno, Czech Republic, and the Polish cities of Krakow, Katowice, and Poznan. Bands such as Aerosmith and the Scorpions took the polish off this last year when they played a handful of Eastern European dates.
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S elena Quintanilla will be in the thoughts and conversations of the attendees on hand for Billboard’s Sixth Annual International Latin Music Conference, set to take place Monday through Wednesday (June 5-7) at the Hotel Intercontinental in Miami, Fla. Undoubtedly, Selena’s tragic death March 31 has left an indelible impression on both Latino and non-Latino markets that likely will be re-enhanced when EMI Latin and EMI Records release her bilingual retrospective package, “Dreaming Of You,” on July 18. Though mindful of Selena’s enduring presence in the U.S. Latin arena, conferences will be gathering once again to discuss the state of the U.S. Latino industry. Billboard is offering another strong slate of panels designed to enlighten and entertain. And there are a few new panels, such as the development of Latin rock and the increasing use of Latin sounds in movies.

One panel features a lineup of experts who will lead a general discussion about the Latin market for the benefit of those conferers interested in gaining a foothold into one of the toughest markets anywhere. Another panel boasts a group of professionals from the Spanish music industry who will talk about the commercial prospects for Latin/ American music in Europe. The latter panel is being hosted by Sociedad General de Autores de España (SGAE).

The keynote speaker for this year’s confab is noted songwriter/producer K.C. Porte, president of Insignia Music. Porte is expected to address another topic dear to many industries and recording artists: crossover.

**DAY AND NIGHT LIFE**

Daytime seminars are complemented by evening showcases spotlighting the best talent from Latin America and Spain alike. Past performers at the conference’s showcases have included Ottmar Liebert, Jon Secada, Selena and Nil Lara, who shortly after appearing last year at the conference showcase, signed a record deal with Metro Blue.

Recording artists looking to break big from their showcase performances this year are Cuban roots singer Albita; Corazón Gitano, a duo from France that meshes flamenco with a host of tropical grooves; and Kira, the charismatic Venezuelan songstress aiming to return to Billboard’s radio and retail charts. In addition, four acts from Spain will be performing at the June 6 showcase sponsored by SGAE: Los Rodriguez, Atoquía, Raimundo Amador and Saylor & Fultz.

As if that were not enough, there is yet another new feature debuting at the conference, the longest-running conclave of its kind. An exhibit area called Billboard’s Latin Music Expo will allow industry players from all walks of the Latin industry to display their wares before some of the most influential professionals in the business.

The crowning event of the conference, Billboard’s Second Annual Latin Music Awards, is scheduled to take place June 7 at 8 p.m. at the Hotel Intercontinental. Caifanes, India and Los Tigres Del Norte are expected to perform during the awards ceremony.

**CHARTING COMMITMENT**

Billboard continues to present an annual conference to underscore the Latin market’s importance to the magazine. In addition, Billboard attempts to strengthen chart information by inaugurating changes on the charts themselves.

A groundbreaking modification of the Hot Latin Tracks occurred last November 12, when the chart converted to rankings based on computer-generated information compiled from Broadcast Data Systems (BDS). A second change took place March 1, with the debut of the charting that recognizes the publishers and licensing societies of songs appearing on the Hot Latin Tracks chart. Songwriter credits also began appearing on the Hot Latin Tracks below the song title. This week’s issue of Billboard sports yet another informative addition to the Hot Latin Tracks chart — producer credits.

From a chart standpoint, there is little more that can be done by Billboard to document the activity of the U.S. Latino marketplace. The U.S. Latin marketplace is indeed becoming a greatly amplified knowledge base about the industry by providing annual and quarterly sales statistics. The lack of such information is counterproductive, particularly when a reporter from the consumer media asks about the revenue stream and unit sales in the U.S. “So just how big is this market, anyway?” is the favorite question.

Estimates based on surveys moved by distributors obscure, rather than illuminate, the actual size of the market. Executives often complain about the Latin industry’s credibility gap in the mainstream arena, and the paucity of reliable data doesn’t help their cause.

Yet for all of the shortage of sales statistics, the industry continues to grow, as evidenced by the platinum records struck by Gloria Estefan for “Mi Tierra” (Epic/Sony) and Luis Miguel for “Romance.” Moreover, Luis Miguel reached gold with “Segundo Romance.” And Selena’s “Amor Prohibido” has reached platinum status, following her death.

Several albums also entered Billboard’s Heatseeker chart, indicating that they are on route to qualify for entry into the Billboard 200.

**WHAT’S NEW?**

But gold and platinum records, as well as chart data, do not tell the whole story about the Latino market. If the U.S. Latino market could be compared to a regional market, one could say that the blue-chip artists (Luis Miguel, Selena, Maná, Bronco, Marco Antonio Solís Y Los Bukis, Gipsy Kings, Gloria Estefan) are enjoying a continued surge in prosperity, but their overall upward movement is not being followed by a broad range of artists.

While the superstars got more super, very few artists broke in the Latino market. Carlos Vives, in fact, is the only new artist to crack the Top 10 of the Billboard Latin 50, with “Clásicos De La Provincia” (PolyGram Latino). A few upstart artists, at least, such as India, Olga Tañon and the Barrio Boyzz were able to approach the upper ranks of the chart. Chato, to her “cachet cachet” credits, reached No. 21 with “Guitar Passion.” A flamenco-roosted record put out on her husband’s indie label, Universal Wave.

Domestic Latino imprints, some of whom could be accused of getting lost in conversion of catalog to CDs, are not entirely to blame for the dearth of new artists in the pipeline. The U.S. Latino market keeps Billboard as hearded competition forces many pop and tropical radio stations to blur into one another. It’s tough to break a new artist under those conditions.

Regional Mexican stations generally suffer no such fate. However, fans of regional Mexican music are excruciatingly slow to embrace an unknown act. Rather, they prefer to stay with the tried-and-true veterans able to deliver a song with a familiar grace. For example, each of the top three charting acts signed to regional Mexican label Fonovisa—Bronco, Los Tigres Del Norte and Marco Antonio Solís Y Los Bukis—have been together over 10 years. Artists based in Texas have a bit of an easier time breaking in their home markets. Still, if their sound is not palatable in California or Chicago, they are condemned to remain stars only in the Lone Star State.

The U.S. Latinos are hardly engaged in idle observation as the demographics and formats swirl wildly about them. Virtually all of the labels dedicated, or known to be dedicated, to one type of genre have been diving into other idioms in order to increase market share.

**VIRTUALLY ALL OF THE LATIN LABELS DEDICATED, OR KNOWN TO BE DEDICATED, TO ONE TYPE OF GENRE HAVE BEEN DIVING INTO OTHER IDIOMS IN ORDER TO INCREASE MARKET SHARE.**

Billboard’s Latin Music Conference Features Panels, Showcases And Expo Designed To Enlighten And Entertain

BY JOHN LANNERT

**Platinum Gloria Estefan**

**Blue-Chip Bronco**

**Top-Charting Marco Solís Y Los Bukis**

**Top Charting Marco Solís Y Los Bukis**

**Billboard’s Latin Music Conference Features Panels, Showcases And Expo Designed To Enlighten And Entertain**

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AWARD-WINNERS SHOW DIVERSITY OF LATIN MUSIC

BILLBOARD'S SECOND ANNUAL LATIN MUSIC AWARDS
AWARDS
Billboards Second Annual Latin Music Awards boast a fascinating smorgasbord of talented winners whose musical diversity prevents categorization or comparison.

Heading the list of awardees is Selena. The late Tejano-pop superstar wins in four categories: Hot Latin Tracks Artist Of The Year, Regional Mexican Album Of The Year by a female artist, Regional Mexican Song Of The Year by a female artist and Regional Mexican Video Of The Year.

Double winners Juan Luis Guerra 440 and India are the only two awardees to snare more than one trophy. India is a first-time winner. The list of other recording artists making their debuts as honorees features a surprising blend of beloved veteran acts (Charo, Cachao, Los Tigres Del Norte, Vicente Fernández and Caifanes) as well as fast-rising newcomers (Carlos Vives, La Diferencia).

Billboard's second annual Latin Music Awards is scheduled to take place at 8 p.m. on Wednesday, June 7, at the Hotel Intercontinental in Miami. Here are capsule profiles of the winners.

CACHAO
After spending most of his career in undeserved obscurity, revered Cuban bassist Israel "Cachao" Lopez has found that life begins after 70. Cachao, a band member of the legendary Buena Vista Social Club, has released a new album, "Cachao... Como Si No Haya Don." Last year, Cachao, widely hailed as the creator of mambo, became an inaugural inductee into Billboard's Latin Music Hall Of Fame, alongside Café Tacvba.

Caifanes later released "Master Sessions, Vol. 1," a beautiful package of Cuban roots music that earned him a Grammy award in March. "Master Sessions, Vol. 1" also entered the Billboard Latin 50, becoming Cachao's first album to appear on a Billboard Latin music chart. In addition, the album was the first to chart from Emilio Estefan's Crescent Moon/Epic imprint.

No release date has been firmly established for Cachao's follow-up album, "Master Sessions, Vol. 2." In the meantime, the 76-year-old performer is booked to appear June 16 at the Playboy Festival, followed by a European tour.

CACHAO
In the past five years, this charismatic and progressive trio not only has become almost synonymous with Mexican rock, it has drawn the attention of such esteemed Anglo musican/producers as Adrian Belew and Gerd Ladanyi. In 1994, Ladanyi co-produced, with Caifanes, "El Nervio Del Volcan" (RCA/BMG), which became only the second rock album to chart on the Billboard Latin 50.

To support "El Nervio," Caifanes launched a North and South American trek that featured six dates where they appeared as part of Peter Gabriel's "W O M A N" tour. In October, the group stopped in at MTV Latin's studios, where they recorded the first "MTV Unplugged" program by a Mexican band. In January, Caifanes opened tour shows for the Rolling Stones. Now in the middle of a U.S. mini-trek, the group is slated to perform at Billboard's second annual Latin Music Awards. The band then returns to Mexico to perform several concert dates and begin work on a new record.

CHANDO
In 1994, irrepressible Spanish entertainer Charo made her debut on the Latino record scene with "Guitar Passion," a fine flamenco-rooted album that spotlighted her fluid finger play. Charo once studied with guitar virtuoso Andrés Segovia. Though it received little airplay and was released on her husband's tiny Universal Wave imprint, "Guitar Passion" spent more than four months on the Billboard Latin 50, peaking at No. 21.

Perhaps best-known for her effervescent "cuchi-cuchi" impromptu, Charo is no stranger to the record industry. During the late '70s disco craze, she landed a disco hit entitled "Dance A Little Bit Closer." Charo has made numerous television appearances, while establishing a reputation as an electrifying nightclub performer.

Now in the latter stages of a three-month engagement at the Polynesian Palace in Honolulu, Charo is slated to appear July 13 to 26 at the Nugget Hotel in Reno, Nev. She is booked to play the Polynesian Palace again Oct. 3 through Dec. 31. Moreover, Charo has completed an Afro-Caribbean-flavored dance album, "Cuchi-Cuchi Fever," due out in August.

AND THE LATIN MUSIC AWARDS GO TO...

All recipients of Latin Music Awards, except the video categories, were selected based on points accumulated from Billboard's radio and retail charts from March 5, 1994, to April 1, 1995. Video awardees were chosen by a panel including executives of MTV Latino and music journalists covering the U.S. Latino music industry.

POP
Song Of The Year: "Vida," La Mafia
Album Of The Year, Male Artist: "Segundo Romance," Luis Miguel
Album Of The Year, Female Artist: "Guitar Passion," Charo
Album Of The Year, Duo Or Group: "Love And Libertè," Gipsy Kings
Album Of The Year, New Artist: "Clásicos De La Provincia," Carlos Vives
Video Of The Year: "Matador," Los Fabulosos Cadillacs

TROPICAL/SALSA
Song Of The Year: "Viviré," Juan Luis Guerra 440
Album Of The Year, Male Artist: "Cara De Niño," Jerry Rivera
Album Of The Year, Female Artist: "Dicen Que Soy," India
Album Of The Year, Duo Or Group: "Fogaratelé," Juan Luis Guerra 440
Album Of The Year, New Artist: "Master Sessions, Vol. 1," Cachao
Video Of The Year: "Dicen Que Soy," India

REGIONAL MEXICAN
Song Of The Year: "Amor Prohibido," Selena
Album Of The Year, Male Artist: "Recordando A Los Panchos," Vicente Fernández
Album Of The Year, Female Artist: "Amor Prohibido," Selena
Album Of The Year, Duo Or Group: "Los Dos Pleyes," Los Tigres Del Norte
Album Of The Year, New Artist: "La Diferencia," La Diferencia
Video Of The Year: "No Me Queda Más," Selena

HOT LATIN TRACKS
Artist Of The Year: Selena

RAP
Album Of The Year: "Es Mundial," El General

ROCK
Album Of The Year: "El Nervio Del Volcan," Caifanes

POP/ROCK
Album Of The Year: "En Vivo," Maná

LATIN JAZZ
Album Of The Year: "Danzón (Dance On)," Arturo Sandoval

Continued on page L-9
Others have done it longer but... no one is doing it better. Warner Music Latin America, born 15 years ago, is ranked #3 by MBI with a market share of 13.5%.* We applaud the artists who have brought us this far.

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EL GENERAL

Even though rap en español has been on the downside in the U.S. Latino market, albums by starkeke rhythmsman Edgardo Franco continue to chart big. Along the way, El General has gained a loyal legion of fans, including famed production team C&G Music Factory. El General’s latest album, “El Mundial” (RCA/BMG), contains a track, “Las Chicas,” which was remixed by C&G Music Factory. “Las Chicas” became a big hit in Latino dance clubs and even scored airplay on several U.S. dance radio stations. El General returned the favor to C&G by contributing picante palaver on “Robbi-Robi’s Boriqua Anthem,” a thumping tribal cut taken from C&G Music Factory’s 1993 album, “Anything Goes!”

Born in Panama, El General initially stuck it big in the Anglo market four years ago, with the assertive “Pu Tun Tun.” Over the past several years, El General has gained the greatest appreciation in Latino clubs, where he constantly performs. He now is in pre-production for his next album.

VICENTE FERNANDEZ

Longtime king of the rancheros, this Mexican vocal powerhouse earns his first Billboard Latin Music Award in the regional Mexican category with “Recordando A Los Panchos,” a warm-tribe package dedicated to Mexico’s much-acclaimed singing troupe Trio Los Panchos.

A native of Huentitlan del Alba in the state of Jalisco, Fernández won a singing contest in Guadalajara as a teenager and has never looked back. Throughout his career, Fernández has used elegantly simple música ranchera as a base to record with a broad array of top-shelf composers from Latin America and Spain.

As has happened with nearly all Fernández albums, “Recordando A Los Panchos” reached the Top 10 of the Billboard Latin 50, yielding a pair of Top 10 singles: “Misera” and “No, No, Y No.” Fernández is expected to release a new album in late May.

GIPSY KINGS

Since they first blasted onto the international music scene seven years ago with their global smash “Bambolé on,” this “band of gypsies” from the south of France has enjoyed great chart prosperity on the Billboard Latin 50, as well as on Billboard’s World Music chart and the Billboard 200.

Over the course of its career, the band’s familiar flamenco-rock groove has been copied and adopted by scores of artists. For the second consecutive year, the Gipsy Kings won the pop group category, thanks to the Top 10 smash “Love & Liberté.” In March, the band released a greatest-hits package, “The Best Of The Gipsy Kings” (Nonesuch/AG), which has remained entrenched in the Top 10 of the Billboard Latin 50 ever since.

Last month, the band completed a seven-city mini-tour of the U.S. In June, the Gipsy Kings make their initial tour to Southeast Asia, after which they will start recording a new album. Group manager Pascal Limbert says the forthcoming record will go back to the band’s artistic and cultural roots.

JUAN LUIS GUERRA 440

On Guerra’s latest album, “Fogaraté!” (Harten), the Dominican Republic’s ever-innovative, merengue superstar expertly blends West African soulful lines with merengue grooves and the more traditional, rapid-fire “perico ríop” cadences. A gorgeous English-language love ballad was added for good measure. “Fogaraté!” underscores Guerra’s passionate desire to expand his musical boundaries by enlarging the envelope of the music he created. He and his fellow Dominicans—merengue. At the end of the year, Fernández has won three kudos at Billboard’s Latin Music Awards.

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Latin Highs and Lows

Label Execs Agree
Business Is Good,
Differ On Areas For Improvement

BY JOHN LANNERT

When asked about the condition of the U.S. Latino market, nearly every record label executive cheerfully reports that the industry is in a state of “growth”—growth in sales, growth in expenditure. Why, one label chief suggested that, in dollar terms, the U.S. Latino industry eventually will become the largest Spanish-language music market in Latin America. These executives estimate that the dollar value of the U.S. Latino market is between $200 million and $250 million at the wholesale level. This revenue range represents a nearly three-fold increase above industry estimates five years ago.

Accordingly, these label brass are queried about possible industry pitfalls, a variety of concerns are raised, ranging from the Mexican peso’s fragility to fragile leadership within the higher ranks of the Latino record company.

Accompanying each executive’s commentary is a profile of the record company, along with a list of its current significant acts. These artists were selected based on chart appearances made on either the Hot Latin Tracks or the Billboard Latin 50 from January to May of this year. The term “full-service” is used strictly in a musical sense to describe companies whose rosters contain artists from the Latino market’s three main categories: pop, tropical/salsa and regional Mexican.

JOSE BEHR STS

Label Profile: The No. 1 regional Mexican label last year, this full-service label has scored hits in all musical classifications, yet it is widely perceived in the industry as a Tejano record company. Current Significant Acts: Selena, Graciela Beltran, Barrio Boyzz, Alvaro Torres, Eduin Nazario, Gary Hobbs, Emilio, Stephanie Lynn & High Energy, Placido Domingo, Jon Secada, Maxx, L. Fierro, Dave Lee Garza.

Upside: “We feel the U.S. Latin market has been growing 15% annually in the past five years, and will continue to grow in the next year by at least 15%. Remember, five years ago, records in the Latin market were not marketed to the extent that they are today. Nowadays, there are well-conceived marketing plans for albums releases, involving all aspects of the business—retail, the media and distributors—that were not employed before. In short, our business today is very similar to the Anglo business, but on a smaller scale. And with the Hispanic population expected to continue to grow, the market will expand even further.

“T think the biggest problem we have in the Latin record business, unfortunately, is a lack of good upper-level management at important labels.”

EFREN BESANILLA

Label Profile: This catalog-intensive label from Los Angeles distributes mostly regional Mexican product from Musart, a venerable indie company based in Mexico City. Current Significant Acts: Jorge Luis Cabrera.

Upside: “Though the weakness of the Mexican peso has made business more difficult than ever, it has not adversely affected our catalog, which with the label’s wholesale at $2.40 or $3, is being sold in Mexico for $1. We dropped prices here a little bit, while the Mexican company has raised prices, but not too much.”

“With what we’re going to do to combat the devaluation is to try to release product in the U.S. before it is released in Mexico. Ideally, we would like to put out an album here two weeks before Musart releases it in Mexico. We’re also releasing catalog material that will not be available

Continued on page L-18
BELOVED SELENA ENTERS THE LATIN MUSIC HALL OF FAME

Award-Winners

Continued from page L-9

Guerra recently recorded “Senorita,” a song for the soundtrack of “My Family.” He currently is overseeing two album productions by his 940 backing singers. One is a solo pop-meets-guitar effort by Audgisa Pantaleon, and the other is a single-issued reggae album by Roger Zayas and Marco Hernandez.

INDIA

As she swaggers across the stage wearing a sexy pants and pulling on a thick choker, this Nuyorican bolderly embodies a future salsa queen. But make no mistake: India wears in line to hold the torch now being carried so gracefully by Celia Cruz. India’s latest album, “Dios Que Soy” (Sello Latino/Sony), is a fire-and-brimstone testimonial decreeing that urban Latinos conduct their lives on their own terms.

The former LindaCaballeo developed her musical personality in the late 80s as a backing singer for dance act TKA. She later stepped out on her own in the dance-oriented genre while exploring her Afro-Caribbean musical roots. After recording her first salsa album with Eddie Palmieri, “Llego 1 a India Via Eddie Palmiers,” India began to pursue the dance and Latino markets simultaneously. Last year, she hit the Top 10 of both the Hot Latin Tracks and Billboard’s Club Play charts.

Now on tour of Puerto Rico, Columbia and the U.S., India is scheduled to co-headline a July 1 performance at the IVC Jazz Festival with Cruz, Oscar d’Leon and Arturo Sandoval. In addition, India is slated to cut a rock mix for a soon-to-be released album of Beatles classics set to salsa.

LA DIFERENZA

With its eponymous debut for Arista-Texas remaining entrenched in the upper reaches of the Billboard Latin 50, this San Antonio octet has emerged as one of the hardest Tejano acts around.

Originally founded by Ricardo and Ramiro Castillon, the band went dormant several years ago when Ramiro died in an auto accident. Later, Ricardo decided to head back to his hometown of La Puero, Texas, where he linked up with songwriter Miguel Spinola and re-tooled the band as an octet specializing in catchy cumbias, polkas and ballads.

“La Diferen” has yielded two Top 20 singles: “Si La Quedes” and “Linda Chaparrita.” The band is set to record a follow-up album in September or October. In addition, the group is expected to tour the U.S. and Mexico, where “La Diferencia” has become a priority project for BMG Arista Mexico.

LA MAFIA

No other Latino group from Texas has been able to explore so many musical genres while simultaneously enjoying one hit album after another. The group’s latest effort, a live record entitled “Exeis En Vivo,” has signaled that La Mafia has come full circle as the Houston sensibilities seen in its notion origins.

The recording was not only better with no sonic sounds on the rapid rebound. Indeed, the “Exeis” leadoff single, “Toma Mi Amor,” was the first number one to top Billboard’s Hot Latin Tracks since the chart was re-ranked in 1988. By contrast, La Mafia’s 1993 chart-topping single, “Vida,” is this year’s Song Of the Year in the pop category. While Armando Lichtenberger, the band’s producer-arranger-keyboardist, is not sure what musical direction the next album will take, he notes the group will soon find out, when they commence sessions in June. La Mafia will hit the road this summer in Texas, California and Las Vegas, where they are set to perform at the Hard Rock Hotel and Casino.

LOS FABULOSOS CADILLACS

Given up for dead two years ago, Argentina’s Los Fabulosos Cadillacs released a guitar-hits compilation, “Yanes Y Vaces,” which restarted the band’s career with the brand new Latin American anthem, whose smart video earns the band Its first Latin Music Award.

Though the Cadillacs’ 10-year career has been a hit of a roller-coaster ride in terms of commercial success, “Maftor” seems to have launched a new beginning for a band that clearly loves to investigate a wide range of genres, covering rock, top, rap, samba and reggae. “Maftor,” in fact, is a samba-reggae rhythm borrowed from the

From left: La Diferenzia, La Mafia, Los Fabulosos Cadillacs

The induction into a commemorative entity such as a Hall of Fame is usually a joyful affair whereby the inductee is honored for accomplishments well done. Often the inductee recounts memorable moments and incidents that took place over several decades.

Sadly, this year’s induction presentation of Selena Quintanilla into Billboard’s Latin Music Hall Of Fame will be bittersweet. Her death on March 31, at the age of 23, 即天 a solemn atmosphere of reverence. But Selena’s passing also demands a review of her numerous achievements, many of which were attained in just the past three years. Unhappily, many more milestones will be reached because of her death. When all is said and done, however, Selena’s induction into Billboard’s Latin Music Hall Of Fame is centered as much on Selena herself as on her triumphs. Her caring, sincere personality, untainted by her celebrity, was at once surprising andbraceable. After all, superstardom is supposed to act like... well, superstars—somewhat aloof and coolly polite. By contrast, Selena was just “a girl on the block,” according to Tejano artist and friend Emil.ow, not quite. At the time of her death, Selena was the most popular female Latino artist in the U.S. She was preparing an English-language album that many expected would catapult her to stardom on a global level. Whether Selena would have made it in the Anglo market is subject to debate; but her winning personality, striking exotic looks, explosive stage show and strong work ethic gave her a better-than-ever chance of becoming an international superstar. This powerful blend of factors took root in 1980, when Selena, her sister Suzette and brother Abraham III began performing as Selena Y Los Dinos to support the Quintanilla family. They played all over South Texas, sometimes before only a handful of people. Success came slowly but surely. In 1987, Selena, then 13, won two trophies at the Tejano Music Awards for female vocalist and performer of the year. After she signed with EMI Latin (then Capitol/EMI Latin) in 1989, Selena’s career began to take off. But, it was a pop ballad that Selena recorded with labelmate Alvaro Torres entitled “Buenos Amigos” that sparked her dazzling rise to the top of the U.S. Latino market. “Buenos Amigos” hit the top of Billboard’s Hot Latin Tracks in 1992 and helped Selena gain entrance on Tejano and regional Mexican stations that previously would not play her music. From there, Selena would go on to land four more chart-toppers, including a rhythmic pop number with the Barrio Boyez entitled “Dondequiera Que Estes.” Similarly, her albums routinely hit the Top 10 of Billboard’s retail charts. Her 1994 smash, “Amor Prohíbase,” reached the top of the Billboard Latin 50. Her 1993 album, “Live!” climbed into the Top 10 of the Billboard Latin 50 and earned Selena a Grammy award. Despite Selena’s runaway success as a recording artist and concert attraction, few could have known how truly big she had become until her shocking shooting death at the hands of a former employee. Since March 31, Selena has charted five albums on the Billboard 200, a chart feat not believed to have ever been achieved by a Latino artist. Her latest single, “Fotos Y Recuerdos,” became her sixth chart-topping single in April.

Selena’s high-flying career mattered little to the 30,000 mourners who came to pay last respects at her funeral in April. Sure, Selena had hit the jackpot, but as Emilio noted, she was still “a girl on the block.” EMI Latin and EMI Records are scheduled to release a bilingual retrospective package on July 18 entitled “Dreaming Of You.” Many of her fans are likely to be thinking celestial when they buy this album—and wondering what might have been. —JL
Congratulations
BEST ALBUM OF THE YEAR, NEW ARTIST

CARLOS VIVES
CLASICOS
DE LA PROVINCIA

Upcoming release - AUGUST, 1995 "LA TIERRA DEL OLVIDO"

PolyGram
Elvis Presley may be known as "The King" in the Anglo music world, but "El Rey" in many Latin circles is Tito Puente—master timbalero, master of mambo, master showman and the recipient of the 1995 "El Premio Billboard" award. Created two years ago by Billboard to honor those individuals who have made invaluable contributions to the Latino music industry, "El Premio Billboard" this year fetes an artist and performer who has brought Afro-Caribbean rhythms and Latin jazz to millions around the globe.

Puente has recorded more than 100 albums, with his latest, "Tito's Idea," released last month on TropiJazz/Sony. His compositions have been recorded by other artists, such as Carlos Santana, whose rendition of the Puente classic "Oye Como Va" was a Top 10 smash in 1971. Puente has also snagged a star on the Hollywood Walk of Fame and has won four Grammys. In May, Puente even appeared on the irreverent animated TV show "The Simpsons" as the voice of a teacher.

Perhaps most important is that Puente is helping to keep Afro-Caribbean sounds alive via his Tito Puente Scholarship Fund. And though he now is slightly on the north side of 70, Puente, or "T.P.,” obviously shows no desire to hang up his art. This summer calls for his usual round of concert dates in disparate locales covering Europe, the U.S. and Singapore. Despite his enduring success, Puente has not forgotten his roots. On June 11 he will appear at the Puerto Rican Day Parade. Puente was born in New York as Ernesto Antonio Puente Jr. Though he originally wanted to be a dancer, he soon switched to music, and by the time he was 25 was heading up his own Tito Puente Orchestra. In the 1950s, Puente led one of the most popular mambo big bands, recording a hit, "Abaniquito,” which attracted a crossover audience. Over the next three decades, Puente recorded and performed with an astonishing number of diverse, highly esteemed vocalists and musicians, including Machito, Celia Cruz, Willie Bobo, Carlos "Patato" Valdez, Ray Barretto, George Shearing, Dianne Reeves, Gloria Estefan, Mongo Santamaría, alto saxophonist Paquito D'Rivera, flutist Dave Valentín, trumpeters Charlie Sepúlveda and Claudio Roditi, pianist Hilton Ruiz, conguero/chekere player Giovanni Hidalgo, drummer Ignacio Berroa and bassist Andy Gonzalez. Both albums by the Golden Latin Jazz All-Stars—"Live At The Village Gate" and "In Session"—boast tantalizing encounters of improvisational dialogue swept along by hybrid musical blends of Afro-Caribbean beats, pop and hop.


Apart from his commercial prosperity and artistic triumphs, Puente is a good-natured, down-to-earth person who clearly loves playing his music. It is for this reason that Puente has attracted so many music enthusiasts and has helped put Latino music on the international map. This year, Billboard pays homage to that achievement by awarding "T.P." the "E.P.B.—El Premio Billboard." —JL
BILLBOARD STARFILE

Selena
a heartfelt appreciation

www.americanradiohistory.com
When Selena died tragically on March 31, the Tejano/pop megastar was immediately transformed from legend in the making to legend before her time.

The material evidence unequivocally verifies her newfound status. Since Selena's untimely passing, her 1994 album "Amor Prohibido" has been certified platinum. Two other records "Live" - a 1993 release that won a Grammy last year in the Mexican-American category - and her 1992 breakthrough album "Entre A Mi Mundo" have achieved gold status.

Moreover, Selena, who signed with EMI Latin in 1989, was believed to be the first Latino recording artist to chart simultaneously five albums on the Billboard 200. In the May 6 issue of Billboard, Selena's albums owned the first five slots on the Billboard Latin 50, with "Amor Prohibido" sitting atop the chart for the fifth consecutive week. That same week, Selena's latest single "Fotos Y Recuerdos," a Spanish-language cover of the Pretenders' 1983 hit "Back on the Chain Gang," also was spending its fifth consecutive week at No. 1 on Billboard's Hot Latin Tracks chart.

Another indication that Selena was a much greater star than most could ever have imagined came via the Latino and non-Latino media, which provided extensive coverage of Selena in particular and Tejano music in general.

On the Apr. 17 split cover issue of "People" magazine, one of which featured Selena on the cover, sold nearly 450,000 copies. Two weeks later, "People" published a special issue dedicated to Selena. It sold 600,000 copies.

But lofty album sales figures and pervasive multi-media attention does not a legend make. The essence of legend is a spiritual, universal communication that evokes unabashed sentiment and knowing commemoration.

Indeed, it is generally acknowledged by fan and industry alike that Selena's loss is most acute because she possessed an inherent wholesomeness and innocence that remained untainted by celebrity and stardom. Her bright smile and personable warmth at once disarmed and charmed virtually everyone she met.

On July 18 EMI Latin/EMI Records are jointly releasing a retrospective package by Selena entitled "Dreaming of You." The album will include English-language tracks recorded by Selena, along with her Latin hits and previously unreleased Spanish-language material. One of the songs is a bi-lingual duet with David Byrne.

"Dreaming of You" is sure to be warmly received by Selena's fans, particularly in Texas where she was considered a Tejana sombrerita who made it big in the stuffy Latino music market. Sure, Selena liked putting on spirited, flashy shows, but everyone knew she essentially was quite traditional and family-oriented.

Selena also was one of the hardest-working performers in the Latin business. Her work ethic took root in the early '80s when she began performing in her hometown of Lake Jackson, Texas, a blue-collar town near Houston.

Known then as Selena Y Los Dinos (featuring Selena's sister Suzette on drums and Abraham III on bass), the group embarked on a long, slow haul toward the top of the Tejano mountain, playing weddings and bars throughout Texas.

While the budding reputation of Selena y Los Dinos allowed the group to play larger venues and cut several records for Texas-based regional indies, it was not until the band signed with EMI Latin did it realize greater success.

In 1991, Selena y Los Dinos entered the Top Ten of Billboard's regional Mexican chart with "Ven Conmigo." A year later, Selena was a solo act notching first big single hit with a pop duet ballad entitled "Buenos Amigos," recorded with labelmate Alvaro Torres. The song hit No. 1 on Billboard's Hot Latin Tracks.

Suddenly, Selena became de rigueur as her 1992 release "Entre A Mi Mundo" became a No. 1 regional Mexican album yielding the smash hit "Como La Flor." In 1993, Selena again scaled the Hot Latin Tracks with another pop duet smash, "Dondequiera Que Estes," featuring the EMI Latin/EMI Inc. star vocal group the Barrio Boyzz. That same year, Selena released "Live," yet another No. 1 regional Mexican record containing the Top-Five single "No Deves Jugar."

Selena's 1994 release "Amor Prohibido" firmly established her as the preeminent female star in the U.S. Latin market. A wide-ranging blend of disparate styles ranging from ranchera to hip-hop, "Amor Prohibido" generated four No. 1 hits, one of which "Fotos y Recuerdos" was a posthumous chartstopper.

By early this year, Selena was sitting on her third No. 1 smash from "Amor Prohibido," entitled "No Me Queda Mas." She had a huge fan club. And last year Selena founded Selena Etc. Inc., a fashion/hairstyling enterprise based in Corpus Christi, where she and her family had relocated in 1981.

One could have peered into Selena's future at that point and surmised that her decades-long career would boast numerous accolades, triumphs, and memorable moments...grist for the legend mill. It was not meant to be.

Still, in little more than two months since her death, it is plainly obvious that Selena has been immortalized by millions of her fans. Bigger than life, Selena became larger in death...and her legend was prematurely born.
*Reflections*

**Emilio** Recording artist, EMI Latin/Liberty Records
Selena was very talented and she reached a lot of people. She would talk about anything to anybody. There was none of this prima donna stuff.

**Flaco Jimenez** Recording artist, Arista-Texas
Without Selena, it’s going to hurt Tejano music because she was a great talent. It really hurts to lose a star like her.

**Keith Thomas** Producer
Beyond the fact she possessed all of the qualities that define the perfect artist, she was a good person. She had heart.

**Manolo Gonzalez** Vice President, Southwest Operation, EMI Latin
The main thing that stands out about Selena was how simple she was and how pueblo she was. Selena always had time to talk to everybody.

**K. C. Porter** President, Insignia Music Publishing Companies
As an artist, probably the most important thing I could say is that she was the most natural born singer. She was wonderful. Also, Selena was the most down-to-earth person, very genuine and humble. It’s amazing how she has touched everybody.

**Charles Koppelman** Chairman/CEO EMI Records Group North America
I obviously thought she had incredible star potential in the Anglo world, which is why I was supportive in launching her English-language career. I felt she had that special something that translates beyond having a hit record. When she walked into the room you sensed you were in the presence of someone who had many unique talents.

**Nancy Brennan** Vice President, A&R, EMI Records Group
Warmth, sincerity, charm, laughter, humor, personality, beauty, total professionalism, perseverance, humility and undeniable talent were the ingredients that set Selena far above the rest.

And at the mere age of 23, Selena already had more years of hard work and experience to her credit to begin the next phase of her career than most artists have when it ends.

**Stephen J. Finfer, Esq.** Attorney representing the estate of Selena
While she was an amazing young talent with the world ahead of her, I will remember her more for her humility, honesty, warmth, and beauty. She had a special gift of "connecting" with all those she met or performed for, and she never let celebrity form a wall between her and her fans.
When I think of Selena nowadays, what comes to mind is not her musical career, even though it was enormously successful and remains so more than two months after her death.

Rather, I think about how much I miss this special person, who was so understanding, so caring, so warm.

Recently, I sat down with Selena’s father Abraham Quintanilla to try to find out why Selena possessed this amazingly wholesome personality.

What I discovered was that it was Selena’s religious beliefs that made her the way she was. Selena felt her Creator was the only thing that mattered. Everything else was irrelevant.

Selena’s religious convictions thoroughly explain why she treated her career strictly as a business. Once she stepped off stage, Selena could go into a drug store or supermarket and just be people.

Selena was humble, genuine and fully aware that her earthly achievements were only temporary. Selena’s mission to stay on higher ground has provided inspiration for me, as well as for her family, friends and fans.

As a recording artist, Selena was that proverbial needle in the haystack who was authentically Hispanic and authentically American. Selena had a lot of r&b in her, but she also absorbed other musical influences, including her father’s Tejano roots.

Selena’s bicultural musical background will be revealed on July 18 when EMI Latin/EMI Records jointly release a bilingual retrospective “Dreaming of You.”

I am convinced if she had lived Selena would have been a major, major star in the Anglo record world.

As it turned out, Selena left us with an enduring legacy immeasurably more valuable than hit records and soldout concerts. She heightened our awareness of what really counts: Love and respect for one another.
For nearly 25 years, Los Tigres Del Norte have been the undisputed ambassadors of norteño music, a petro- polka-based style that has provided the musical anchor for the group’s incisive and often wryly humorous tales of personal betrayal, drug-related feuds and Mexican immigration.

With the 1994 album, "Los Dos Plebes," the band won its first Latin Music Award, for Album Of The Year (Group) in the regional Mexican category. A Top 10 entry, "Los Dos Plebes" is the band’s 23rd album. The quintet also has starred in 17 films.

Formed in the late ‘60s by current members Jorge, Raúl and Hernán Hernández and their cousin Oscar Lara, Los Tigres have evolved into a musical institution whose lyrics and musical characters have become part of Mexico’s cultural lexicon. In March, Los Tigres released their latest album, "El Ejemplo," which contains the Top 5 hit “La Fama De La Pareja.”

MANÁ

When the Billboard Latin 50 debuted in July 1993, there appeared on the chart “Donde Jugarán Los Niños?,” a pleasant ska/rock album by a little-known band called Maná. Nearly two years later, “Donde Jugarán Los Niños?” remains on the Billboard Latin 50 and Maná has become a household name.

The Mexican group gained a reputation outside of the Latino market as well and contributed a track to an upcoming Led Zeppelin tribute album. In addition, the band recorded a song, "Celos," which appears on the recently released soundtrack for "My Family."

Last December, Maná put out “En Vivo,” a live album that hit the Top 10 of the Billboard Latin 50. Maná’s fourth release for WEA Latina, "Cuatro Los Ángeles Lloran," was shipped on April 25 and has since become a Top 10 fixture on the Billboard Latin 50. The trio recently expanded to a quartet with the addition of guitarist Sergio Vallín. The most impressive aspect of Maná’s chart success is that it has been realized without the benefit of a hit single or extensive touring in the U.S.
Award, this time their “Segundo Romance” garners the singing two (500,000 units 1990, and the chart prosperity of

Having thoroughly conquered the Latino music world (not to mention large chunks of the non-Latino markets), Miguel would do well to take aim at a prosperous region that has taken a strong fancy to his main- male vocalist and muscular baritone—Southeast Asia. One thing is certain. If Miguel does tour South- east Asia, the area language schools will be swamped with female appli- cants seeking to learn Spanish. His next album is due this summer.

Salsa’s hottest male star for the past three years, the impossibly cute Rivera wins the top Male Artist kudos in the tropical/salsa category for his Top 10 album “Cara De Niño.”

Rivera’s previous album, “Cuenta Conmigo,” was one of the best-selling salsa albums ever, generating two smash hits (“Cuenta Conmigo” and “Casi Un Hechizo”) that became anthems for young aficionados of salsa.

Last year, Rivera released a greatest-hits package, “Lo Nuevo Y Lo Mejor,” which climbed into the Top 10 of the Billboard Latin 50. Rivera also contributed a track, “Eres Tú” to the soundtrack of the underappreciated film “I Like It Like That.” Rivera’s latest album, “Maquita,” is due June 6. Surprisingly, the video for its titular leadoff single is animated.

Since his defection from Cuba in 1990, this master trumpeter has boarded from bebop to classical to fusion with ease and spirited. In 1994, Arturo Sandoval changed musical gears yet again, to traditional Cuban grooves. His album “Danzon (Dance On)” reflects his reverence for Cuban music popular in the middle of this century. Shortly after his defection, Sandoval, a former member of the groundbreaking Afro-

Cuban jazz ensemble Irakere, rejoined the United Nations Band, led by his idol and mentor Dizzy Gillespie. Concurrently, Sandoval organized his own ensemble and taught at Florida International University in Miami.

Now Sandoval has his own ensemble, The Latin Train, and a new album, “The Latin Train,” which contains another very slab of old-line Cuban sounds. Sandoval plans to tour Europe this summer, followed by a performance later this year in Jakarta, Indonesia, where his appearance will highlight a jazz festival commemorating that country’s 50th anniversary as an independent nation.

Luis Miguel has been the No. 1 male vocalist in Latin America since 1980, and the chart prosperity of this Mexican superstar shows no sign of abating. “Segundo Romance,” Miguel’s smash 1994 sequel to his 1991 platinum album of lush pop balladry, “Romance,” logged 27 straight weeks atop the Billboard Latin 50 and was certified gold (500,000 units sold). What’s more, “Segundo Romance” has yielded two No. 1 singles, along with a Top 10 entry.

In March, “Segundo Romance” won Miguel his second consecutive Grammy and his third Grammy overall. On Wednesday, June 7, “Segundo Romance” garners the singing idol his third Latin Music Award, this time in the Album Of The Year (Male Artist) category.

Luis Miguel has already thoroughly conquered the singles, along with a Top 10 entry. “Segundo Romance” won Miguel his second consecutive

There was disturbing news from the East Coast other than害 himself of the Mexican peso [in 1986] was based on economics, this one is based on economic and political motives. The politics have left many Mexicans feeling insecure.

What’s most aggravating is that the retailers are importing product from Mexico on the cheap and then making a couple of extra dollars by keeping their prices at the same level they were before the devaluation.

MANNY GUERRA
PRESIDENT, MANNY MUSIC

Label Execs
Continued from page 7-9

in Mexico. For example, we have two albums of tropical music we’re releasing for the East Coast.”

Downside: “What is disturbing is that, while the last devaluation of the Mexican peso [in 1986] was based on economic, this one is based on economic and political motives. The politics have left many Mexicans feeling insecure.

“What’s most aggravating is that the retailers are importing product from Mexico on the cheap and then making a couple of extra dollars by keeping their prices at the same level they were before the devaluation.”

MANNY GUERRA
PRESIDENT, MANNY MUSIC

Label Profile: This Tejano indie is distributed by WEA Latina.

Current Significant Act: La Tropa F

Upside: “The Latin market is good now, and it’s going to get better because there is more exposure at radio and television.”

Downside: “It’s just a challenge to try to keep on coming up with quality songs and recordings and then making sure that the distributors get the product.”

OSCAR LLOYD
ROVEN

Label Profile: While this indie label has notched hits in nearly every genre, bigger sales still come from the tropical-hooks rooted in the late 80s, when it was known as Th-Rovend.

Current Significant Acts: Los Fugitivos, Frankie Ruiz, Claudio, Saylor & Fultz, Los Fantasmas Del Caribe, Garbaldi

Upside: “The market is expanding because of three factors: 1) the CD format is growing, the CD price is higher than cassettes—or albums—used to be, and the mix is now slanting strongly toward CD; 2) There is much more aggressive marketing consciousness today from the industry, with a lot of the companies in the marketplace coming from a multinational mentality, employing a more sophisticated approach and investing more in breaking acts; 3) I think the buying

Continued on page L-29
¡Felicitationes!

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Spokeb: K.C. PORTER (a producer, arranger and composer, K.C. Porter has produced Spanish albums for such artists as Bon Ivi, Rio 2 Men, Tony Braxton, Sting and Janet Jackson, among others.)

“LATIN ROCK”
Facilitators: Gustavo Santacate, producer/artist
Bruno Del Granado, VP of talent and music relations, MTV Latino
Jesus Lopez, VP Latin, North America, BMG International

“SPAIN, A EUROPEAN GATEWAY FOR LATIN MUSIC”
Moderator: Eduardo Bautista, executive VP, SGAE

WEDNESDAY, JUNE 7
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Jr. Ballroom & Flagler Room
11 a.m. - 12:15 p.m.
Sevilla Room

8 a.m.
Grand Ballroom

8 - 11 p.m.
Grand Ballroom

LATIN MUSIC EXPO

“LATIN MUSIC MARKET 101: EVERYTHING YOU’VE EVER WANTED TO KNOW ABOUT THE U.S. LATIN MARKET”
Moderator: John Lannert, Latin America Bureau Chief, Billboard
Panelists: Henry Cardenas, president, Cardenas, Fernandez & Asoc.
Bill Marin, president, San Marino Entertainment
Enrique Reyes, president, Reyes Records
Rigo Olariaga, sales director, PolyGram Latino
Kathy Spanberger, senior VP, peermusic

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Facilitators: Jellybean Feintiz, president, Jellybean Productions
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Jon Secada • Carlos Vives

Muchas gracias a todos.
public is younger now, and the crowd that's out there buying the bulk of the product is looking for its own side.

Downside: "Radio is segmented, and that is making it more difficult to cross-over acts. In the last year and a half, the West Coast went very heavy regional Mexican where they used to be pop/ballad. The same thing is happening on the East Coast with the resurgence of the ballad [over tropical]. In New York, there is one station, a tropical station which is doing well. But it is difficult for us to expose our pop ballad stuff there. We need more radio stations playing a variety of music."

**JESUS LOPEZ**

**VP LATIN, NORTH AMERICA, BMG INTERNATIONAL**

**Label Profile:** Though a full-service label with past success in every musical category, BMG has a reputation for being a rock-oriented company.

Current Significant Acts: Raul Di Blasio, El General, Caifanes, Juan Gabriel, Alejandro Guzmán, Wilkins, Guardabases Del Amor

Upside: "The Latin market in the U.S. is very good and growing. In four or five years, it will be the second biggest market in Latin America—in dollars—after Brazil.

"What is positive is that we are beginning to identify the Latin market through SoundScan and BDS. Although neither is perfect, both have helped the market.

"In addition, the market is growing because of increasing media awareness, which is creating more outlets for exposure. There are more video cable channels, for example."

**Ralph Mercado**

**PRESIDENT, RMM RECORDS**

Label Profile: Though RMM is a tropical, affiliated label TropiJazz boasts a solid roster of Latin jazz artists.

Current Significant Acts: India, Marc Anthony, Johnny Rivera, Tony Vega

Upside: "We probably had one of our best years in '94, and from where I sit, it looks good for '95 in the domestic market. I see places like Argentina opening up very well, and Brazil is starting to make some noise.

Downside: "We still could use more radio stations and more TV exposure for our artists. We're going to get more involved with TV specials, so hopefully we'll get more exposure that way."

**Tony Moreno**

**PRESIDENT, M.P.**

Label Profile: While primarily tropical (salsa/merengue), this indie label is looking to expand into pop and regional Mexican

Current Significant Acts: Tito Rojas, Minis Ibarrt

Upside: "The American retailers are starting to pay more attention to the small companies. The European market is starting to open up to Latin artists, especially tropical artists. We have just made licensing deals in Italy, Spain and Germany, and our artists are starting to break there.

Downside: "I know this is going to sound somewhat contradictory to my positive comment about American retailers, but the tough part of the Latin market now is that the mom-and-pop stores are beginning to disappear. This is bad for small indies, because these mom-and-pop stores used to cater to these companies. So, if a small company cannot sell to the major retailers, they're out of business."

**Salvador Perez Munoz**

**GENERAL MANAGER, POLYGRAM LATINO**

Label Profile: Formed only two years ago, this pop-oriented label is moving into pop/dance and tropical genres

Current Significant Acts: Carlos Vives, Pedro Fernandez, Pimpinela, Martha Sanchez

Upside: "For my company, the Latin market has been very good, because a company that begins at zero can only grow. What is helping the market accelerate is information that is becoming more and more

**Alfredo Picallo**

**PRESIDENT, MAX**

Label Profile: This Spanish dance indie, which has hit Billboard's Latin 50 via tropical megamix packages, opened a U.S. office last year to develop Latin dance music.

Current Significant Acts: none

Upside: "It's clear that the Latin market is growing and, at the same time, opening up to pop and dance. Though the Latin market is not prepared for straight dance, but rather pop/dance, the dance market is evolving favorably."

Downside: Compared to the Spanish market, the U.S. market has done poorly. The number of records sold in the U.S. is less than the numbers in Spain, even though there are more Latinos in the U.S. who have greater purchasing power than the Spaniards. That is because here in the U.S., the Latin music scene is concentrated toward a very high demographic—13 years and older. Those younger than 25 prefer songs in English.

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CAMERON RANDLER
VP/GM, ARISTA-Texas
Label Profile: Founded as a Tejano imprint last year, this Austin, Texas, company is trying to expand beyond its home state.
Current Significant Act: La Diferencia
Upside: "The Tejano market is growing, and we're focusing our efforts on expansion into Mexico and South America—partly of course, to make an impact on the West Coast, so we can create Caldera and the rest of the U.S. In general, there is positive growth, and there is every indication that Tejano is spreading, look at the touring market, which is expanding beyond Texas. Look at the expansion of radio stations that have converted to the Tejano format. Like country and other formats, there's a degree of uniformity to the stations, which can be good and bad. You don't want to end up homogenizing, but you do need to have some consistency to make it work. The hope is to balance the two elements to expand the music without stripping it of the creativity that gives it its unique flavor.
"We're trying to grow by elevating some standards both in production at retail and radio. And if on the one hand, we invest to try to elevate these standards, then we need to, on the other hand, work as diligently as we can to expand this market and turn more people on to Tejano, both within the Latin community and the Anglo world.)
Downside: "The challenge is that there is a lot of unchartered territory as Tejano music grows. We must dispel the perception on the part of the rest of the Latin industry that this is a secondary or blue-collar market. There is as much of a challenge taking this music to the Latin community musically as there is in taking it to the Anglo community. You have to fight for every inch of acknowledgement both from the Anglo and the rest of the Latin community."

SERGIO ROZENBLAT
VP/GM WEA Latina
Label Profile: The Latin market's top pop label in 1994, this full-service company broke into the tropical arena last year via merengue diva Olga Tañon.
Current Significant Acts: Luis Miguel, Maná, Olga Tañon, Laura Pausini, Myriam Hernández
Upside: "Last year was a wonderful year for us. I think part of the growth of the U.S. market is attributable to the increased number of Anglo retailers purchasing Latin product. The more English retailers learn about the Latin market, the more impact we'll see in the market.)
Downside: "The downside is the variability of the peso versus the dollar. The unemployment in Mexico, how much money that would be dedicated to music in the U.S. is now going to go back to poorer family members in Mexico. I don't know, but it is pretty clear we're going to see a softening of the market."

MARIO SANCHEZ
A&R Director, AFG Sigma
Label Profile: Originally a one-label label built around the superstar pop/ ballad group Los Terecancers, AFG Sigma now houses more than a dozen regional Mexican artists.
Current Significant Acts: Los Terecancers
Upside: "As long as there are immigrants, the Latin market in the U.S. will keep growing. Also, what is helping is a lot right now are the Anglo charts. Sigma artists are entering everywhere from Circuit City to Wal-Mart. Therefore, sales have gone up. In 1990, Terecancers were selling 125,000 units per record. Now they're selling a half million units. Also helping us expose our acts is (U.S. Spanish-language TV network) Telemundo.)
Another positive development is that we're selling more and more CDs which are more expensive in Mexico. Though we still sell three times as many cassettes as CDs, we're helping to reduce that ratio in the near future to 1 to 1. Also all, not so long ago we were selling six cassettes to one CD.
Downside: "The biggest problem we have is the importation of cassettes from Mexico to the U.S. If we bought a cassette of Tejermenos at wholesale here in the U.S. it would cost $4. In Mexico, it goes for $25. This peso devaluation adversely affects everything—we buy payments, salaries, personnel. We have laid off three people. Fortunately, the improving rate of exchange is helping to slow the flow of imported product.
"We are helping ourselves, as well, in this Mexican peso crisis. We are releasing product here in the U.S. before we put it out in Mexico. Also, we are putting different jackets covers on the albums released in the U.S. and in Mexico so there will be no confusion as to the album's origin."

TONY SAN MARTIN
President, Kubaney Records
Label Profile: The first label to dive into tropical megamixes, this...
CONGRATULATIONS
Juan Luis Guerra 4 40

Billboard 1995 LATIN MUSIC AWARDS

Tropical / Salsa Category

Song of the Year
"Viviré"

Album of the Year
"Fogarate"
eventually landed

KJARA

After a rather lengthy absence, this striking, big-voiced pop ballad-er has returned with a new record for Rodven entitled “Luna De Plata.” Produced by Christian de Walden, this likable rhythmic pop effort could send Kjara back into contention as one of the leading female pop artists.

A former law student and model in her native Venezuela, Kjara switched to music in 1987, cutting her first album for Rodven. She eventually landed several Top 40 hits, including “Tesoro Mio,” a Top 10 hit she recorded with Guillermo Davila. Kjara currently is doing promotional and television projects to support “Luna De Plata.”

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- **POP** Album of the Year (New Artist) - "clásicos De La Provincia" - Carlos Vives
- **CONTEMPORARY LATIN JAZZ** Album of the Year - "Danzón (Dance On)" - Arturo Sandoval
- **POP** Video of the Year - "Matador" - Los Fabulosos Cadillacs
- **POP** Album of the Year (Male) - "Segundo Romance" - Luis Miguel
- **REGIONAL MEXICAN** Album of the Year (Male) - "Recordando a los Pancho" - Vícente Fernández
- **POP** Song of the Year - "Vida" - La Mafia
- **REGIONAL MEXICAN** Album of the Year (New Artist) - "La Diferencia" - La Diferencia
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HALL OF FAME INDUCTEE
SELENA QUINTANILLA-PEREZ

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GABRIEL CANDIANI

SONG OF THE YEAR
"Bidi Bidi Bom Bom"
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Toronto Band Grew Out Of Thriving Indie Sector

BY LARRY LEBLANC

TORONTO—Allan Beardsell, singer/guitarist/songwriter for lo- cal progressive pop band Blow Seeds, is rightfully proud of the group's debut album "Bobo," released May 11 on its own Birthmark label. "Releasing this CD ourselves has been an amazing, interesting, and not at all easy experience," he says. "But we made exactly the record we wanted to.

Beardsell adds that "there are good and bad points about releasing a record yourself. We discovered it's very expensive and difficult to do so."

Along with other strong albums out recently by such acts as Hayden, Squirrel, Rebecca West, Grasshopper, the Inbreds, Pluto, and Age Of Electric, the Blow Seeds' release indicates that Canada's grass-roots independent sector is continuing to blossom arti- stically with alternative music.

Beardsell says that with an in- dependent release, "you can do pretty well on your own [finan- cially]. If you sell a thousand or five thousand copies, you're going to see a return, and you're going to pay for your record. Whereas, if you're a new band with a major [label], you spend a lot more money making the record and have a much lower percentage of return. You probably have to sell about two or three times as much as we do in order to make as much return as we do.

Downtown outlets of Sam the Record Man, HMV Canada, and Sunrise Records and Tapes, as well as specialty record shops throughout the city, now carry Blow Seeds with local independent releases. But Beardsell says the enormous number of bands now releasing product on their own is beginning to hinder those trying to make a breakthrough.

"There are hundreds of bands in the city, and the amazing thing is so many of them are deciding to do [release their own recordings] by them- selves," he says. "However, the independent thing is starting to resemble the major labels in the sense of competition."

"I can't stand [competition] because it's affecting the music. Too many people are now trying to figure out new and cleverer ways of getting their recordings on [Toronto Loose Leaf radio station] CFRX or into print media."

Beardsell notes that much of the groundwork for launching a new act is now being done for the major labels, which are charging bands how far new bands get on their own before approaching them. He admits that having the sole re- sponsibility for releasing, promot- ing, and marketing their album affected the output of songs writ- ten. "I've been busy writing, singing, guitar- and drummer Damian Seguin.

"Damian and I had a meeting last night and we were going, 'We've got to write more songs.' We haven't even thought about [songwriting] for over a month." Beardsell says. "Due to [band] membership changes and all of the work get- ting the CD together, we haven't written anything new material since the fall.

Beardsell and Seguin founded the Blow Seeds three years ago after playing with different local bands. When the two met, Seguin, originally from London, Ontario, was playing with Itsaskitsa, which had a strong cult following locally.

Beardsell, who had moved to Toronto from Vancouver a decade ago while playing with the group Cast Of Thousands, was then with the Red Collar Boys. He also had a reputation in Toronto's music scene for being a versatile musical figure, due to stints with such respected and different-styled local bands as Crash Vegas, Lost And Profound, the Diviners, Mad Love, and Lucky Grace. Today, Beardsell does extensive per- forming and session work locally, recording with Ken Har- rison and Deb Montgomery, for instance, and playing club dates with Cate Friesen.

"After the Red Collar Boys broke up, I did a lot of side-play- ing in other bands and got really heavily into acoustic music," says Beardsell. "After a few years of that, I wanted to do something which was a little more fun and something which I could do my own writing in. Damian wanted to do the same thing. We started jamming in my living room and then invited some friends over."

With bassist Suzan Marie and drummer Mark Kesper, the Blow Seeds released two independent sessions for the label "Dobroesque" (1993) and "Nine Seconds" (1994). Beardsell re- mains proud of "Nine Seconds" (six cuts are also featured on "Bobo"), but winces at the mention of the band's shaky debut. "Dobroesque" was our first [rec- OARNING ARTISTS • MANAGERS • AGENCIES • PRODUCERS • CLASS-ROOM • VENUES • DIRECTION AND SERVICES FOR TALENT ON TOUR

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austria (austrian ipa/switzerland top 30/6/95)

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poland: the blues were not born in Poland, but do live here. That's the message of "Blues Mieszka W Polsce" (Blues Nightshift) on Hammer Music. It is the group's ninth album, and all songs were written, in Polish, by its leader, Slawek Wierzański, the finest harmonica player in the country. The disc was recorded with a little help from guest musicians including Cuban drummer José Torres. Norca Zmiana Bluesa has built a formidable reputation, playing hundreds of shows all over Europe and further afield over the last 20 years in the business. As well as earning credibility thanks to rave reviews in magazines such as Southland Blues and Harmonica Newsletter, the band has jammed with B.B. King, supported the Brothers Blues Band, and recorded an album called "The Last Of The Moctinh Blues," with Louisiana Red. But while the blues are traditionally a vehicle for expressing emotions of sadness and pain, for these Polish veterans the blues are a vehicle for joy, and, as is the future. All three of the songs on "Blues Mieszka W Polsce" speak of everyday hardships, lost love, lack of money, and loneliness, they are not sad songs. Norca Zmiana Bluesa plays the blues, a form of music that has all the colors of life.

beata przepielska

russia: the legendary blues band Udachnaye PrioDETrest (Best Buy) marked its 25th anniversary with a star-studded jam at the Arbat Blues Club, a top Moscow venue. The band, led by one of the country's premier blues guitarists, Alexei "White" Belov, first captured the public's imagination by playing covers of songs by Cream, Jimi Hendrix, and Led Zeppelin at a time when rock music was banned in the former Soviet Union. Much like John Mayall's Bluesbreakers in England, Udachnaye PrioDETrest provided the launching pad for the careers of many top Russian musicians, but over the years the band has given way to younger acts, such as Time Machine and Vremena Goda, who sang rock'n'roll in Russian. Having recently re-formed, Udachnaye PrioDETrest attracted to its anniversary celebrations many of the Russian rock scene who currently enjoy star status, including Konstantin Nikolsky, Kris Kelm, and the band Voskreseniye. Also guesting were various younger blues acts, including Alexei Arutunov's Blues League and Serge Voronov's X-Round. Youngest of all was Litucem, a trio of girls just out of high school, who sang a mixture of covers and their own compositions. The girls' musical talent was ascribed, in part, to the influence of their producer and guitarist, Alexei Makarevich (father of lead singer Nastya), who used to play in Voskreseniye and Autograph.

erkin tozemohammad

uk/russia: there has been growing interest in 20th-century roots reggae in recent months. In April Island released four CDs in its native Reggae Reviviers, and on May 25 Island released three new albums, including the Bob Marley compilation "Natural Mystic." At the album's launch, a raffle to win a photograph of Marley raised $1,210 for the War Child charity organization, which plans to take a photo exhibition of Marley to war-torn Bosnia. The following day at London's Astoria, Lucky Dube, the Peter Tosh/Max Romeo-style dub interpreter, performed an impressive set. It was on Marley's influence that his new tabu album, "Trinity," Support act Danny Red, voted this year's roots and culture artist by the British Reggae Industry, sang with tremendous passion as he performed a hilarious and varied selection of songs from his album "Riddimwise." (Columbia). His closing number, "Tell Me Why," a personal social commentary with a slow, open-space arrangement, left a telling impression. Red's tour of the U.K. continues.

kwaku
Musicland Plans More Superstores
But Capital Spending Drops From '95-'96

By DON JEFFREY

NEW YORK—Musicland Stores Corp. has announced an ambitious capital expansion plan for its superstores in 1996, although total spending is estimated to be 25% below the amount for 1995.

As expected, the lion's share of the projected $75 million in capital spending next year will be for expansion of the superstore concepts Media Play and On Cue. The company declines to break out estimated spending for the superstores versus the mall chains.

Musicland expects to add 30-40 Media Plays in 1996, which would bring their total to 115-130 if the company reaches its goal of having 85-90 by the end of this year. Media Plays are 50,000-square-foot stores that stock music, video, books, games, and computer software.

Between 65 and 75 new On Cues are planned for next year, which would bring their total to 218-225. The company expects to have 150 On Cues open by the end of 1995. These are 6,000-square-foot full-media stores in small communities.

For 1995, Musicland estimates capital spending of $100 million, two-thirds of which will be for the superstores.

Commenting on the lower capital-expenditure figure for 1996, Musicland chairman Jack Engster says, "There's less capital spending but not quite as much as it seems in terms of new stores. We will do more stores for less capital. We're getting a little more construction support from our landlords in the malls. And, with the Media Plays and On Cues, if we decide to build in a building that we think has a lot of potential, the landlord is more likely to help us in the form of a lease.

He also points out that next year's spending estimate remains within the historical high range for the company. He estimates average capital spending for the past 10 years at between $30 million and $40 million.

The recently disclosed expansion plan does not include growth estimates for the mall stores. Engster says, "We weren't ready to make that announcement at this time." He explains that the plan was unveiled to securities analysts at a meeting specifically about superstores.

Engster says, "We will add a lot of new music stores, with an emphasis on closing some stores and converting them to larger combo stores." The combination units have a wider selection of music and video titles than the regular outlets. "We will continue to move forward with the combo approach," he says.

Musicland's financial figures show that the superstores are far outperforming mall concepts like Musicland and Sun Goody. (Engster indicates that the sell-through video mail chain Suncoast Motion Picture Co. is still posting double-digit same-store sales gains).

For the first fiscal quarter, which ended March 31, sales from all mall stores open at least a year rose only 0.6%, while same-store sales for the superstores climbed 26.8%. Total sales from the mall stores were $251.7 million in the first quarter, still much higher than the $91.4 million total from superstores.

But Engster says that by the end of 1996, sales from Media Play and On Cue will account for more than 40% of total revenues. Musicland's stock rose 25 cents in New York Stock Exchange trading to $10.125 a share the day after the expansion plan was announced.

Crow's Nest Sets Sights On Chicago Market

By ED HOGAN

CHICAGO—Location is a key element in successful music retail, and the Crow's Nest has a choice one. The store is situated at the corner of State and Jackson in downtown Chicago, on the first floor of the massive, new Chicago Music Mart at DePaul Center. The Crow's Nest is not only on one of the busiest corners in the city, but it has one of the largest potential customer base of music students who attend classes at DePaul University on the upper floors. The Music Mart is also home to such stores as American Music World, Baldwin Piano, and sheet music-seller Carl Fischer Music.

Owner Floyd Crow couldn't be happier. He says, "$50,000 people go by the front door every day. We've got 9,000 students in the building. The city occupies a few floors and that adds about 1,500 city workers. So we have pretty diverse clientele.

Crow started in music retail at 15, working for a chain. "I worked there three years," he says. "In 1974, when I was 26, I opened my first store; Crow's Nest Records, Tapes and Video, in the Hillcrest Shopping Center. I built it in 1975, it's about 12,000 feet. I got into the video business for a while, and then I decided to concentrate on doing music. I opened up a 7,000-square-foot full-line store in Naperville, III. We weren't trying to be the largest chain, just trying to have the strongest links. We also had a store in Aurora; it had some potential, but the location wasn't the best.

When the opportunity arose to open a store in downtown Chicago, Crow was interested. "When we run across the Music Mart at DePaul Center, we looked at the opportunity of doing something on State Street. As far as music retailing, this area has been pretty dormant for the last 15 years. We've been doing well. The south end of State Street is becoming more vibrant, with the opening of the Harold Washington Library and what DePaul University is doing here."

The store is about 10,000 square feet and carries about 50,000 or 60,000 titles. There are CDs, cassettes, laserdiscs, music-related books, music videos, CD-ROMs, and accessories. An interactive kiosk allows customers to search through databases, listen to entire albums, and obtain printouts of selections to present to clerks for purchase.

Construction began in December 1994, and the store opened March 6. It features wide aisles to accommodate two-way traffic. Two columns from the Goldblatt building were left standing for aesthetic and historical reasons. The lighting is stylish and inexpensive.

Crow's Nest has an all-inclusive selection of music genres. Crow says, "We stock the top 4000. We stock alternative also because of the huge student population. We do well with gospel. We have strong classical sales, not only because of the fine musical (Continued on page 55)
In 1967, a musical legend was created in Gary, Indiana. Under contract to Steeltown, a small local label, a group of five boys recorded a landmark album - an album that would signify the beginning of the greatest musical careers of all time. The boys were...

The Jackson Five

After the local release of only two singles that historical first album remained lost for over 25 years. Recently, these all-but-forgotten recordings were rediscovered and now the historic singles "Big Boy" and "You've Changed" will be available in a LIMITED EDITION pressing of only 250,000 numbered units.

* Received write-ups in USA TODAY - NY DAILY NEWS - VARIETY BILLBOARD - PULSE - NY NEWSDAY - BOSTON GLOBE

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Kemp Mill Music Declares Bankruptcy, Owes $8.7 Mil

ON MAY 16, Kemp Mill Music, the 25-unit, Beltsville, Md.-based chain, filed for protection under Chapter 11 of the U.S. Bankruptcy Law. According to a petition filed with the U.S. District of Maryland Bankruptcy Court, the company had assets of $8.5 million and total liabilities of $87 million.

Of its total liabilities, $1.16 million is owed to a secured creditor, presumably the chain's bank, with the remaining $75 million (approximately) spread out among about 300 unsecured creditors.

According to the court documents, the six majors are the largest unsecured creditors: WEA is owed a little over $1.38 million; G4D, about $1.2 million; Sony Music Distribution is due $1.16 million; UMG, $1.1 million; BMG Distribution, $847,400; and Cenic Distribution, about $518,000.

Other suppliers owed more than $100,000 include ASC, Group Distribution, about $116,700; REP Co., about $115,800; Great Bay, about $109,900; RED, about $102,200; and Independent National Distributors Inc., about $101,800.

In the last few months, Kemp Mill has been struggling. It recently closed seven stores, and Stan Walshe, president and founder of the chain, announced he would be leaving come July.

According to the petition, Walshe retakes 30.6% ownership of the chain, the same percentage owned each by Howard Appelbaum, executive VP of marketing, and Marc Appelbaum, executive VP of operations. The remaining 82% is owned by Joel Goldberg, a former member of the company's management team.

With the bankruptcy, Kemp Mill will be able to unload weak locations, according to Howard Appelbaum, who didn't specify how many sites are being targeted for closure.

He told The Washington Post that eventually the chain may end up with 10 to 15 stores. That article also quoted him as saying that the chain would change its product mix, adding a large selection of used CDs and possibly clothing and jewelry to appeal to young shoppers.

Kemp Mill operates in Washington, D.C., long regarded by the industry as third in competitive music market in the U.S. In addition to the strong competition from longtime market players Wax, Mix, Olson's, and Nobody Ileats The Wiz, Tower Records has doubled its retail space in that market in the last year, while another superstore, Music, HMV, opened its first store there. Also, Best Buy and Circuit City, the industry's two leading discounter, compete head-to-head there.

Retail Track has spent the last couple of weeks at home recuperating from some minor leg surgery and has missed the opportunity to report on some of the personnel changes that have gone down throughout the industry. For starters, in July, Tom White, formerly head of sales at RCA Nashville, will join RED as national accounts manager, based in Minneapolis. Also, Suzanne Rinaldo, formerly distribution marketing manager at Caroline, has joined RED in the marketing and advertising department.

Out at Terrance, Calif.-based Wherehouse Entertainment, Kathy Ford, VP and controller, has been named CFO, replacing Anne McLaughlin, who left the chain (Billboard, May 20; Eliot Cobb, assistant VP of financial reporting, has been promoted to VP and treasurer, and Yukaelsen, assistant controller, is named CFO).

Up in Albany, N.Y., at Trans World Entertainment Corp., John Sullivan, formerly VP/controller, has been named senior VP/CFO, replacing Bob Helfen, executive VP/CEO, to allow the chain to join retail chain Zany Brainy.

Meanwhile, the shakeup of middle management continues at the Music Choice group, with the departure of Craig Ward, East Coast about (818) 769-7700 regional manager for the music store mail division of the Minneapolis-based company. Ward is seeking opportunities and can be reached at (805) 769-3114.

On the label side, Eddie Gilreath, senior VP of marketing at Motown, has left the label and is seeking opportunities. He can be reached at (714) 264-1189.

AND THEN THERE WAS ONE: Way back when Alliance Entertainment Corp. was acquiring every super one-stop that moved, Retail Track was worried aloud if one company was able enough to contain the egos of Jerry Bassin of Bassin Distributors, Alan Meltzer of CD One Stop, and House & Qdlibie of Abbey Road. Meltzer was the first to bow out, and now, with the recent departure of Ogilvie, Bassin re-asserts the sole mission of the triumvirate of one-stop entrepreneurs still with Alliance.

Although he stays on as a consultant for the company, Ogilvie resigned as senior VP of operations and a member of the board of directors for Alliance. Ogilvie, who sold Abbey Road to Alliance in early 1994, sold the 1.5 million Alliance shares he held to Bain Capital, a private equity investment firm with a $500 million portfolio containing stakes in some 80 companies.

In addition to buying the Ogilvie-held shares of Alliance (at an undisclosed price), Bain paid an additional $8 million for 1.025 million shares of a newly created class of preferred stock of an Alliance subsidiary. That subsidiary, AEC Americas, owns Brassin and Disque Music, a wholesaler based in Brazil. Robert Gay, a managing director for Bain, replaced Ogilvie on the Alliance board of directors.

Ogilvie, who walks away with an estimated $8 million from his involvement with AEC, says he is seeking new opportunities, but he (jokingly) declines to provide his phone number.

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CROW’S NEST SETS ITS SIGHTS ON CHICAGO MARKET

Tourist traffic is a big plus for Crow. He says, “We’re surrounded by the main tourist attractions and major cultural sites of the city. We’re near the Cultural Center. Right across the street from us is the world’s largest public library. We have the Art Institute, a mile and a half away. There’s also Roosevelt University a block away with about 15,000 students. Columbia College is two blocks away. The Chicago Symphony Orchestra is headquartered about a block and a half away. The renovated Chicago Theater is right up the street. There is a lot of culture in this area.”

There is also the seasonal perk of being located near festival sites in Grant Park, which feature such events as Blues Fest, Taste Of Chicago, Jazz Fest, and State Street Days.

Crow says, “When I was talking to people about my idea of opening a downtown store, I got mixed reactions. Some said the record retail industry as a whole was on the downside in some ways, because of all the competitiveness within the marketplace. Some said I was crazy, everybody’s going out of business. I don’t look at things with a doom-and-gloom-type attitude. I was told that going into this could be a very expensive proposition, with the type of look I wanted to have for the store and the inventory level that we were trying to establish.”

He says he took a hard look at the blitz advertising and low-ball pricing offered by the super stores. “We’re aware of the Best Buy and the Circuit City Stores. The degradation of pricing and so forth. I’ve never been one to hide underneath a rock. So I think we can offer service and selection that you’re not going to find at the superstores. We are the collector’s choice and that’s our key slogan. All the labels have been very supportive.”

Crow also knows that it is important to foster relationships with the universities and fellow merchants in the Music Mart. “We’re developing a synergy to draw people here. There are 15 other music-related merchants in the building, carrying all sorts of musical items, in addition to having private production offices. The Protégé Symphony Orchestra practices here. When all the stores open at the end of May, it’s going to be a great mall for shopping.”

Though Crow has kept his store stocked with the most popular consumer formats of CDs and tapes, he still sees a market for vinyl. “I think vinyl has a die-hard market of collectors and purists. A lot of kids have never heard of a turntable or seen an album. We sell a lot of vinyl in all three stores. Particularly key acts... like Pearl Jam and the Beastie Boys.”

Live performances are an important part of Crow’s Nest promotional activity. An eclectic mix of acts has been presented in the court way directly in front of the store. “We’ve had David Sanborn, Brian Culbertson, Branford Marsalis, the group All, Papa Chubbey, to name a few. These free concerts stimulate sales. In addition, the night at ‘Tunes At Noon,’ has live concerts every day.”

Advertising for the store is mostly... (Continued on page 58)
MUTUAL UPDATE: Tower Records, which has long sought to centralize its independent-label purchasing, recently advised indie labels to secure a national distributor to service Tower, with the admonition that a distributor will be designated by the chain if the labels fail to name one. The West Sacramento, Calif.-based retail powerhouse has asked the labels to make their assignments by July, with an eye toward doing business on a national level by the fall.

With this situation looming, Mutual Music—the combine of independent distributors that includes City Hall Records in San Rafael, Calif.; Paulstarr Enterprises Inc. in Plymouth, Minn.; Rock Bottom Inc. in Davie, Fla.; and Twinbrook Music in New York—is moving to wrap up its paperwork and become the newest national kid on the block. “There is a contract on everyone’s desk to form a limited liability corporation in California,” says Twinbrook president Jay Baney, speaking for Mutual.

Baney anticipates that contracts will be signed by July. In the interim, Mutual’s member distributors have begun to solicit labels already doing business with them to come on board with the national entity. A letter mailed in mid-May stresses that Mutual “will operate primarily as a billing and returns service for Tower.” Mutual will in turn service Tower; Tower will pay Mutual; and Mutual will disburse payments to the labels. No centralized warehousing will be involved. Shipping will be done out of the four distributors’ existing warehouses.

Mutual will offer Tower what it has always sought—streamlined purchasing and consistent pricing on a region-to-region basis.

Within this structure, Mutual is allowing a label flexibility in how it will be served. The independent may open an account with each branch; deal exclusively with a single branch; or use two or three branches.

Some critics of nationalized distribution have maintained that the monolithic nature of the beast doesn’t allow for regional reaction. Mutual’s letter notes, “Since many acts still break regionally, Mutual provides labels the opportunity to concentrate on a single region by dealing with buyers and reps in that region.”

Baney anticipates that Mutual won’t be at any loss for business. “The caliber of the new labels coming up is much better this year. There’s more good product seeking distribution than there are distributors to handle it.”

INSTRO BLOWDOWN: Maybe it’s just because summer, and its attendant beach, barbecue time, is coming on that our listening tastes having been running toward the instrumental mode of late, and several indie labels have been feeding that craving with an avalanche of way-gone instro reissues.

The most humbling compilation on the market comes from New York’s ultra-fab Norton Records. “Mr. Guitar,” a 68-track (5, two-CD set devoted to the Swan Records recordings of fret legend Link Wray. Complete with radia liner notes by Norton’s Billy Miller, this staggering complete anthology offers an in-depth sampling of vintage ‘50s and ‘60s work by one of the most insanely gifted axemen ever to bend a string. And—bonus deluxe—it comes with a free Link Wray guitar pick.

On the surf’n’hot rod music front, One Way Records in Albany, N.Y., has issued “The Rat Fink Collection,” a two-CD/three-LP comp of wave-riding, drag-racing ‘50s noise by Mr. Gasser & the Weirdos. This anonymous, nutty unit (comprising studio pros) issued three long-ago-deleted albums in their heyday; they are recompiled here, and One Way’s package preserves the original art, which was crafted by California genius Ed “Big Daddy” Roth. Rat Fink fans will want to glom onto this one for the eyeball kicks alone.

Finally, Sundazed Music in Cos Cob, N.Y., unleashes no less than five primo surf compilations this week: volumes devoted to the Pyramids (Continued on next page)
### TOP REGGAE ALBUMS

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<td><strong>TOP REGGAE ALBUMS.</strong></td>
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<td>1</td>
<td><strong>No. 1</strong></td>
<td>NATURAL MYSTIC</td>
<td>GREGORY ISAACS</td>
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<td>REAL TING</td>
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<td>HERE COMES THE HOTSTEPPER</td>
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<td>BAD BOYS</td>
<td>BIG BEAT</td>
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<td>5</td>
<td>MURDER LOVE</td>
<td>EASTWEST</td>
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<td>PROMISES &amp; LIES</td>
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<td>SONGS OF FREEDOM</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
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<td>COOL RUNNINGS</td>
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<td>A POSTER BILLBOARD</td>
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<td>LUCKY DUBE</td>
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<td>KIDS FROM AMERICA</td>
<td>JACQUES MUNRO</td>
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<td>QUEEN OF THE PACK</td>
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<td>STRICTLY RIDDIM VOL. 2: THE SINGERS</td>
<td>VARIOUS ARTISTS</td>
<td>PROMO ONLY</td>
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<td>REGGIE DANCE</td>
<td>DAD &amp; RIDDIM</td>
<td>INNER CIRCLE</td>
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### TOP WORLD MUSIC ALBUMS

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<td><strong>No. 1</strong></td>
<td>THE LION KING: RHYTHM OF THE PRIDE LANDS</td>
<td>RCA</td>
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<td>2</td>
<td>BEST OF VAPOR CHAMBER</td>
<td>VARIOUS ARTISTS</td>
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<td>3</td>
<td>NEPTUNE</td>
<td>JAMES BROWN</td>
<td>E Terrain</td>
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<td>4</td>
<td>THE MASK AND MIRROR</td>
<td>JAY-Z</td>
<td>E Terrain</td>
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<td>5</td>
<td>EMBRACE</td>
<td>JAY-Z</td>
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<td>ALEGRIA</td>
<td>JAY-Z</td>
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<td>CLANNAD THEMES</td>
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<td>8</td>
<td>CELTIC LEGACY</td>
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<td>CELTIC HEARTBEAT COLLECTION</td>
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<td>A DIFFERENT SHOE</td>
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### TOP NEW AGE ALBUMS

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<td>LIVING AT THE APOLLOs</td>
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<td>SHEPHERD MOONS</td>
<td>ENYA</td>
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<td>IN MY TIME</td>
<td>YANNI</td>
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<td>FOREST</td>
<td>YANNI</td>
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<td>QUEST OF THE DREAM WARRIOR</td>
<td>YANNI</td>
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<td>7</td>
<td>NOUVEAU FLAMMEN</td>
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<td>8</td>
<td>HIGHER OCEAN</td>
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<td>9</td>
<td>THE THUNDER</td>
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<td>BY HEART</td>
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<td>TYRANNY OF BEAUTY</td>
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<td>12</td>
<td>EUPHORIA</td>
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<td>13</td>
<td>ACOUSTIC PLANET</td>
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<td>14</td>
<td>HOURS BETWEEN NIGHT &amp; DAY</td>
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<td>15</td>
<td>CELTIC TWILIGHT</td>
<td>YANNI</td>
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17. PRECIOUS WATERS RIVER OF LIFE VARIOUS |
18. MONTEREY NIGHTS JOHN TESH |
19. NARADA DECIDES VARIOUS |
20. FEATHER, STONE & LIGHT NARADA |
21. APPLAUSE DANIEL WRIGHT |
22. THE ART OF NATURE NARADA |
23. ACOUSTIC HIGHWAY CRISS CHIQUICK |
24. CLOSE TO THE HEART VARIOUS |
25. WINTER SONG JOHN TESH |

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Disney Hits The Promotional Warpath For ‘Pocahontas’

BY MOIRA MCCORMICK

HOCUS POCOHONTAS: Walt Disney Records unleashed a quarter of “Pocahontas” audio products May 30—in advance of the animated feature’s world premiere on Saturday (10) in New York’s Central Park—buoyed by a customarily massive marketing campaign. As with the predecessor of “Pocahontas,” “The Lion King,” Nestle and Burger King are tied in; Mattel is also involved as part of a three-tiered rebate offer.

The Elton John/Tim Rice–pen­­­­­penned soundtrack to “The Lion King” is a tough act to follow, having reigned as 1994’s top-selling album, staying at the top of The Billboard 200 for nine weeks. But Disney has rolled out its biggest artillery for the “Pocahontas” campaign, which in addition to consumer product re­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­…
**Newsmakers**

**Island Holds A ‘Family’ Gathering**

SQUAW VALLEY, CALIF. — The first-ever Island National Family Meeting was held May 8-11 at the Resort At Squaw Creek here. The conference drew 200 attendees from Island Records, London Records, RAL/Def Jam Records, Gee Street Records, Island Jamaica, Loose Cannon Records, Rockit Records, and Margaritaville Records. Island Records Group plans to make the meeting an annual event.

Johnny Barbis, congratulated following Andy Bob Mercer, president, Margaritaville; Shown enjoying the scenery Records Tracy Bennett, chairman, London Inn. dinner Island president/CEO president, Island Jamaica; Island president/CEO, chairman, London Caparro. Atlantic's MTV Tahoe's president, London; president, Island Jamaica, Jim Caparro, artist Melissa of Island records "Family' Gathering Newsmakers 1995 was held March 25 as a set-up, "so people can get used to the sound of the band," says Piercy. The single attracted the attention of BBC Radio 1 FM's Mark Radcliffe, who gave the track airplay in his show, and it also got a lot of regional airplay, says Piercy. The next single, "Carnival," is more laid-back, jazzy track, was released Monday, was accompanied by a quirky, ’80s-style video.

Hasselqvist is pleasantly surprised at the U.K.'s interest in the band. "It is usually very difficult to sell the sort of music in the U.K., as (the British) can do it better themselves. [They] tend to be very skeptical about alternative music from the Continent." Persson is also taken aback. "All the reaction we’ve had so far has been very positive," she says. "I’m a little surprised by our release in the U.K., as it’s hard for any foreign hand to make it in England."

Polyidor sees the Cardigans as a long-term project, says Piercy. "It won’t work overnight. I think it’ll take another year and another album to really establish them. They have a good image—very fresh and very young—and their album sound is a great mix of pop and jazz. The more people see them perform live or see them on video, the more popular they will become." The band is set to return to London later this month for more appearances and several gigs.

Piercy describes the band’s music as “very much classic pop with ’60s influence and jazz harmonies.” She believes it is hard to pin down individual influences but says the Cardigans are “influenced by the ’60s in general.” Most of the lyrics are written (quickly, Persson adds) by bassist Magnus, who Persson describes as "a very depressed person...[he] writes miserable lyrics which balance against our music, which is very happy and poppy.”

**SPAIN’S PEDRO GUERRA**

awards ceremony.

A long time before his debut album was released, his songs had been recorded by the Bangles, the duo Compilaces, Chiqui Perez, Paloma San Basilio, and another member of the new wave of singer-songwriters, Javier Alvarez.

Strictly speaking, “Golosinas” is not Guerra’s first album. He recorded a studio record in Brazil, produced by Manuel, which is to be released later in the year. “It’s a pretty record, with a more Brazilian tone, but afterward we thought it would be better to release a live record, because I am a singer who is very much in contact with my public,” Guerra explains.

Another song is a soft rap titled “Rap A/Duras Penas” (Rap With Great Difficulty). “I like rap for two reasons. I think that rhythmically it is very strong, and besides, as I say in my song, it is the spokesman for those on the edge.” It is music as a newspaper; it exists to say and condemn many things.

Guerra, who like the “older generation” of singer/songwriters is signed to BMG/Ariola, is destined to stay at the top for as long as singer/songwriters and strong lyrics remain important in Spain. “I like music, I like literature, and there came a time I realized that someday I could combine both things. I had lived from music since I was 18, and I know that that is what I am going to do always.”

On June 10 Guerra will embark on a promo tour of Chile and Argentina, and from July to September he will tour Spain with a band whose members are yet to be finalized.

**MIDEM ASIA**

(Continued from page 16)

Asia succeeded in excluding the presence of companies dealing in pirate merchandise. This was, he says, the result of close cooperation with IFPI/Asia-Pacific unit under J.C. Gioum. A list of exhibiting companies was submitted to IFPI ahead of the event, and participants were alerted to MIDEM’s anti-piracy stance and warned of the risk of legal proceedings if any piracy connection was evident. Says Roy, “We alerted every exhibitor about the problem of piracy and our position on it. With IFPI’s help, we were able to make sure pirates didn’t spoil the first MIDEM Asia.”
Leafing through Ornette Coleman’s audio tracklist for his “Sweetalebuc” project, one can’t help but marvel at the scope and breadth of his vision. Released in 1960, this seminal work stands as a touchstone for improvisation and collective improvisation. Its influence is evident in the works of numerous musicians across generations. The album’s innovative approach to structure and form anticipates the free jazz experimentation that would characterize the later 1960s and 1970s. It’s a testament to Coleman’s lasting impact on the language of music.
**Single Reviews**

**EDGAR MILLER**

**NEW & NOTEWORTHY**

**PURE SOUL**

- We Must Be In Love (6:34) 
- Give Me That Jazz (4:00) 
- The Real Thing (5:09) 
- Slow Down (4:32) 

**GRACIOUS Old-school R&B singer builds a soaring release at the top of a bouncy and upbeat track. The song has dynamic instrumentation, led by gospel piano lines and rich, lush harmonies. The music's sweet melodies that promise eternal love and union. Sensual, as a love song that's just the right mix of sweet and social. The song builds to a high point, then drops love effort deservedly equal play at top level.**

**Groove, making for a unique and refreshing antidote to the same old duds that crowd underground club playlists. Featured singer Groove, a beautiful soul talent, let her vocals have been fleshed out to greater effect. In the end, however, this record works quite well as it stands with three solid mixes for DJs to choose from. Enjoy. Contact: 212-673-7676.**

**VIVA LA DIVA**

- Silver Bullets (4:11) 
- Good Girl, Gave U The Ring (4:08) 
- Love Is Where It’s At (3:57) 

Atlanta-based outfit draws the ashes of the three-decker-bob, the heady rush of exposing the seasonal veteran. Top 40 and crossover programmers should go directly to the Hands Up mix, which has a harder percussion line and background chants that match Mann’s performance. Contact: 295-370-0668.**

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Video Retailers Learn From The Kids

DALLAS—Four out of four kids surveyed at the Video Software Dealers Assn. convention here May 21-24 weren’t particularly revved up about the so-called “platform wars” looming with the rollout of new video game hardware systems from Sega, Sony, and Nintendo. In fact, they weren’t even sure what those platforms were—iron-dollar-marketing battle for their hearts, minds, and allowances.

“Haven’t heard of it,” said Glenn Boyd, 14, echoing his three fellow teen panelists when asked about Sony’s PlayStation, which is due to launch Sept. 9 at $299 and has thus far been talked about mainly in enthusiastic gaming magazines and the business sections of the evening news. Sega’s Saturn, in select stores now at around $399 and already beginning its marketing campaign, fared a little better, scoring name recognition from two of the teens, though perhaps not the kind Sega is looking for. “It’s supposed to be as good as the SEGA,” offered Tim Shilling, 18, referring to Sega’s current 32-bit hit-aside from which Saturn is positioned as a step up.

Nintendo’s Ultra 64, a cartridge-based system that won’t be out in the U.S. until next April, fared best in this small focus group of Texas teens, who admit an abiding preference for Super Nintendo games over Sega CD titles (the graphics are better, they said, and response times quicker). 64 is the one system the teens actually were excited about and would be willing to wait for, “if the price is right and the games are good,” they’d also not into computer games, they said. Only one of the three teens had a computer in his home.

What are these avid gamers playing these days about, as revealed during a May 21 VSDA panel titled “Kids Look For In Video Games,” is price and selection. All the teens played current games before they buy them, but won’t necessarily do both at the same place, and not only because of the expert video game management, but also because of a mix of location, price, and game play.

“Lots of times Toys ‘R Us costs more,” said Zeb Upton, 13, who nonetheless looks to the major chain when he wants to buy. The reason? Lots of choices across all gaming categories and plenty of copies of those few games—a particular beef the boys had with their local video stores when it came to renting and buying hit product.

Boyd rented at a local music and video store, he said, but rarely buys there. “They have some of the older games for sale,” he said, “but not the newer stuff,” adding, “I usually just rent.” He prefers to keep his money in the retail shop. “I’ve never asked the local retailer to order something for him, but Shilling has. Three months later, he’s still waiting for it to come in. If a game is not in the store when they go to rent or buy, these teens will generally head empty-handed to some other store, somewhere else, they said, unless they can afford to pick up a second choice before jumping in search of their first choice.

The four teen renters average age of two to four times per month, pretty much year-round. They often buy games they have rented, at least wherever they have the money. They like action games, are swayed by certain publisher brand names (EA Sports and Acclaim scored high marks), and want to deal with staffs who know something about video games. They’d also like to be able to return games and find out what’s good and what’s not, they said. They also clip coupons offering twofer rental deals and want to be able to keep a game for an at-guage times. “Sometimes I’ve got homework to do,” Boyd noted, which can interfere with game buying.

When buying, the teens first look to purchase used games from friends or retailers, they said. “There’s a good price reason for a used copy of a fairly recent hit game at $20 bucks, tops” and $10 for an older game. Alan God, 14, chose between the price of many new games as “outrageous.”

All four teens read gaming magazines, they said, and would consider buying them in video stores if they were offered there. And despite a move to enhance soundtracks, non-rated audio as a strong selling point, noting that they like the soundtracks for a few run-throughs, but then get bored with them and start seeing the game as just another standard audio CD as they play the game instead.

“Are these your customers,” noted panel moderator Steve Apple, of West Coast Video, to the large crowd of as-EMI WEAVES INTRICATE PLAN FOR MULTIMEDIA

New Line/Havas Team Up
For New Software Firm

LOS ANGELES—A formidable group of entertainment industry names have teamed up for the launch of a new software development firm dubbed Anonymous Entertainment. The company, unveiled during the Cannes Film Festival, is being led by a previously announced joint venture of New Line Cinema and Frankel Entertainment, combined with several multimedia and game development groups, and Chris Blackwell, through his Island Trading Co. Additionally, it boasts the talents of Inter-

nated as the “Voodoo Lounge” interactive. The title, de-veloped by Second Vision New Me-dia, will be distributed to software channels by GTE Interactive. It’s due out in the fall.

EMI also will mine its muscle sources for the development of re-EMI WEAVES INTRICATE PLAN FOR MULTIMEDIA

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Celebrities Make The Scene At VSDA Convention In Dallas

PICTURE THIS

Kid Vid More Than Just Disney
Profits Seen In Nontheatrical Titles, Too

By Seth Goldstein

No-show: Was the VSDA show floor tilted? That might be the reason why all those attendees found themselves milling to the end of the exhibit hall inhabited by Turner, New Line, PolyGram, and Orion. The other end of the convention center, where most of the major set up shop, by contrast, was quiet during the show's peak hours and deserted otherwise.

But, in fact, there was nothing wrong with the floor, which was as uniformly flat as the 14th annual VSDA conference. The reason Turner, et al., drew crowds to do with the self-through goods the exhubit floor...the “hot corner” were promoting.

They took advantage of the earliest-ever VSDA, pumped up their sales staffs and publicity, and got the inside track on orders for the second half of 1995. We’re not sure to put ourselves on the back, but the best prescriptions for a successful show were outlined in detail in a story in the May 27 Billboard. It featured three of the “hot corner” occupants.

VSAs rank and file still profess indifference to sell-through. However, the retailers in Dallas did follow the action, which certainly wasn’t in the rental. Disney provided the best example during the show of what rental can’t do: generate floor interest.

Disney’s emphasis on rental coinided with its drobeball presentation in years. The faithful who journeyed to Disney’s Sunday night entertainment, always a VSDA highlight, did something unprecedented upon their return: They complained. Nowhere, they said, was the show—beset by the arrival of “Beauty And The Beast” and “Aladdin” and had retailers on their feet cheering.

So why did Disney leave its $1 billion-plus sell-through machine on the backlot? Studio sources say that Dallas wasn’t worth the effort and that they knew in advance Dallas would be the duller. Such predictions generally qualify as self-fulfilling prophecies, so you could say Disney got its wish.

Perhaps, too, vendors are feeling guilty about the forgotten rank and file who live off rental need to be brought in from the cold and again. How else to account for Ted (Continued on page 66)

BabyWatch

Making waves wherever she goes, Pamela Anderson is the world’s sexiest lifeguard, Playboy centerfold & cover girl, and all-around celebrity sensation. Shedding her signature swimsuit to star in a very special Playboy’s Best Of Pamela Anderson: Special Babewatch Celebrity Centerfold, she’s uncovered, uncensored, and positively red-hot!

(C) PLAYBOY 1986

CO., noted that while Disney product enjoyed an upturn in sales from 1993-94, “all other” children’s titles had enjoyed a 57% sales increase. “The opportunity exists to expand on that product,” Benike said. Half our [kid] videos sales are Disney, and whether that’s good or bad, it does drive traffic into our stores.”

Vivian Kaplan, president of specialty retailer Plaza Video, agreed, stressing the importance of “Disney and other traffic-building titles.” She also noted that effective merchandising helps move nontheatrical product once those customers have been enticed into the store. Kaplan said that she’s had success subdividing her children’s section with headings such as “Preschool,” “Educational,” “Dinosaurs,” “How-To,” and “Books To Video.”

Steven Aden, president of Fast Forward Marketing, which distributes nontheatrical titles, observed that the dominance of Disney and other hit releases is “a double-edged sword. It gets people in the store, but takes our buying dollars away” (Continued on next page)

Shelf Talk: Wrong Place For VSDA

Video Previews: A New ‘Goldilocks’

‘Family-Friendly’ Dove Foundation Extends Reach

By Trudi Miller Roseblum

NEW YORK—This bird flies high on wholesome wings. The nonprofit Dove Foundation, which helps parents choose “family-friendly” videos via its coveted seal of approval, is expanding into cyberspace, CD-ROMs, and audiobooks.

At the same time, the 4-year-old group is extending its reach to include nontheatrical titles. Movies have been the stars until now and received most of the attention during Dove’s first awards ceremony at the Video Software Dealers Assn. convention in Dallas, May 21-24.

Retailers appear willing to follow Dove anywhere. Customers want “something that’s for the whole family,” says Sharon Harris of American Video Store in Pendleton, Ore. “The Dove seals make it easier for them to find what they want.” On June 1, Dove launched its own (Continued on page 67)

Hot Corner, Hot Stuff: Turner Home Entertainment’s VSDA booth drew lines not the usual “in the Princess,” baseball, and Dr. Seuss throughout the May 21-24 convention in Dallas. Floor activity at the Turner end of the exhibit hall was sufficient for showgoers to dub the area the “hot corner.” Attendees as usual were ready to take point-and-shoot advantage of celebrity guests.

Illustration by Ranny Voynow
Celebs Make VSDA Scene

This year’s Video Software Dealers Assn. convention in Dallas, May 21-24, was the first outside Las Vegas since 1985. Many retailers, unhappy with the change in venue, stayed home. But the showbiz allure of home video didn’t fail to draw mice-sized crowds and big-name talent. On to Los Angeles in 1996.

Ted Turner, second from right, and lieutenants enjoy the results of their efforts. Showgoers dubbed the separate but adjacent exhibits occupied by New Line Home Video and Turner Home Entertainment the “hot corner.” Sharing the good feelings with their boss, from left, are Stuart Snyder and Phil Kent of Turner and Michael Karaffa and Kevin Kash of New Line.


Jack Valenti, the once-and-future head of the Motion Picture Assn. of America, tells retailers that MPA and VSDA are more vigilant than ever in protecting movie copyrights. Bootleggers beware: Jack’s on your case.

Actor Danny Glover, center, who won this year’s VSDA Humanitarian Award and also sells lots of cassettes, receives congratulations from Peter Balner, left, of Palmier Video, and John Maiorello of JD Store Equipment.

So, Jeff, what does it feel like? Keynoter Gen. Colin Powell, right, who may or may not have White House aspirations, buttonholes VSDA president Jeffrey Eves, center, about the responsibilities of office. Playboy Home Video executive VP Barry Lezht keeps things from getting too serious.

Who doesn’t enjoy cartoon characters? Sony’s winsome twosome from “Allegro’s Window,” left, meet retailer Paige Roper.

KID VID MORE THAN JUST DISNEY

(Continued from page 61)

from nontheatrical special interest kids’ video.” He works to build retail awareness.

“If we come across a small-producer title we believe in, we request one of our prime, specialty small retailers to bring in a few pieces and see how it sells, without any pressure,” Ades continued. “If we get indications from a few of these outlets that there is a groundswell, we will put a major force behind it to get our mass merchants and distributors to give it a shot.”

One current independent title, “You Can Learn To Ride A Horse,” spurred Fast Forward to get “one of our mass merchant accounts to micro-manage it in a given region of the country. It’s [doing] well and probably will achieve a rollout later this year. But this video probably wouldn’t have been seen the light of day if there weren’t smaller retailers that were willing to try a few pieces.”

All panelists stressed the importance of breath of titles and careful selection. Ades said, “You have a chance to make a difference in what kids rent or buy, in your own stores.” Veyno suggested forming panels of community kids to help shape video selection. “You can also tie in with schools,” he said, “and set up character visits. It’s work to do this, but it can pay off.” Kaplan recommended “merging different media in the same section, like Barney tapes, coloring books, and toys.”

Levy noted a promotional ploy utilized by an independent retailer in Ventura, Calif., who installed a section of Coalition-endorsed Kids First titles in his store. He will deduct the price of a rental if any title is subsequently purchased.

“Grass-roots campaigns can make a difference,” stressed Ades. “Where you plant a seed, [customers] will follow.”

Ted Turner, second from right, and lieutenants enjoy the results of a successful VSDA. Showgoers dubbed the separate but adjacent exhibits occupied by New Line Home Video and Turner Home Entertainment the “hot corner.” Sharing the good feelings with their boss, from left, are Stuart Snyder and Phil Kent of Turner and Michael Karaffa and Kevin Kash of New Line.
Although Anderson's new video is not officially another installment of Playboy's "Celebrity Centerfold" video series, Lesitzk says it is to come under the same umbrella as the original Porsche ads. The studio acknowledged that "Mr. Holland" needs some editing.

The WEA lunch with All-4-One was well-received, but was the only sponsored daytime event. As for VSDA's annual Homer Award Banquet, the consensus was that it went on too long. And to top off a former video store clerk turned Oscar winner, Quentin Tarantino, didn't show up to receive his special achievement award.

Eyes admits VSDA picked Dallas against its better judgment, but maybe the city isn't all to blame. The main excuse—retailers didn't come because Dallas isn't fun and May wasn't convenient—doesn't cut it. Video retailing is a business, and going to a convention, no matter what time of year, is part of doing business. Buyers from Musicland, Tower, Target, Wal-Mart, Kmart, and Blockbuster didn't skip Dallas because it didn't fit into their vacation plans.

The priorities of many VSDA members apparently lie outside of businesses considerations, and the trade group's board of directors and paid officers weren't going to argue the point. Hence the quick move back to July for the 1996 show in Los Angeles, the self-described entertainment capital of the world.

The Dallas experience says a lot more about the VSDA membership than it did about the organization's ability to run a convention. The room-and-board dealers who are the majority of VSDA members may be the backbone of the business, but it doesn't take much to break them.

PLAYBOY'S PAMELA: Outside of Heather Locklear, no woman is hotter on prime time than Playboy model turned "Baywatch" babe Pamela Anderson.

Before her fame turns cold, Playhoy Home Video will release a video compilation called "The Best Of Pamela Anderson" June 20. Priced at $19.38, the video features 20 minutes of outtakes from Anderson's centerfold shoots and homemade videos taken by ex-fiance Scott Biao.

"She's been on the cover of the magazine five times," says Playhoy Home Video senior VP/GM Barry Lesitzk, "and they've been our best-selling issues."
**CHILDREN'S**

*“Papa Beaver’s Story Time: Goldilocks And The Three Bears.” Family Home Entertainment (818-998-0303), 17 minutes, $12.98.*

The cardigan-and-spectacles-adorned Papa Beaver has been entertaining children via his daily animated Nickelodeon “Story Time” show for more than five years, and his series debut on FHE should spark plenty of excitement among devoted fans. The classic “Goldilocks” story is pumped up with new twists and turns that Papa Beaver uses to captivate his three young grandchildren, and the video also includes several other pithy-fantasy tales. Other releases in the initial “Story Time” video quartet are “The Little Red Hen,” “The Three Little Pigs,” and “The Blue Horse Who Goes To Town.”

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**DOCUMENTARY**

*“Mike Tyson: The Inside Story.” MPI Home Video (788-168-0555), 60 minutes, $19.98.*

Slick, slightly sensational program plays as much like feature film as it does documentary. Video features a seat in the ring with Tyson, friends from the old neighborhood, attorneys, trainers, and sundry other characters who have played a part in his life, as well as ample archival footage both in the ring and out. His personal story, beginning at age 11 with a visit to a detention center for armed robbery and leaving off thus far with his rape conviction, is given more attention than his professional endeavors. One can only gather, for example, that a prolonged sequence of scantily clad women is meant to show the temptation and torment that came along with his success. Likewise, Tyson’s obsession with and subsequent marriage to Robin Givens takes center stage here, as does Tyson’s relationship with his daughter, Michael. MPI should see brisk sales on the heels of Tyson’s planned fight against Peter McNeeley in August.


“Apollo 13.” PPI Home Entertainment (201-244-4214), 30 minutes, $16.95.

Don’t be fooled by the seemingly double-size box. The video inside—which puts Apollo 13’s perilous journey to the moon in April 1970 under a microscope—is only half an hour long. The box is oversized to accommodate a 250th anniversary commemorative NASA pin. Ample NASA footage and some excellent animation are used to detail the third U.S. lunar mission, which took a narrow escape from disaster and left the three astronauts facing death. The telling of their miraculous rescue rivals the plot of any special effects-laden science fiction film and will thrill those with an interest in space travel.

*Violet Sabrewing. White- tailed Emerald. Magneto- thrautomed Woodstar. No, these are not the names of newcomers to the professional wrestling circuit, but instead are some of the 15 principal players that grace this narrationless nature video. Dances With Hummingbirds” is just that: it follows a spirited parade of footage featuring numerous species of these much-loved Costa Rica, Jamaica, and various spots in the U.S. Upbeat soundtrack, which is filled with familiar instrumental numbers, is used to divide the video into various minichapters. Production quality of the video, which clearly will appeal only to a limited audience, is top-notch.*

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**INSTRUCTIONAL**

*Learn To Make Slipcovers.” Patricia Driscoll (609-822-9411), 59 minutes, $28.95.*

Another in the barrel of videos commemorating the 50th anniversary of the conclusion of World War II, “War’s End” focuses exclusively on the Nagasaki mission that saw the U.S. military drop a 10,000-pound untested plutonium bomb on the Japanese city. Gen. Charles Sweeney, who commanded this second bombing on Aug. 9, 1945, at the age of 25, for the first time on film provides his eyewitness account of the events surrounding the mission. Among his reminiscences is his first encounter with Col. Paul Tibbets, who piloted the Enola Gay in the Hiroshima bombing, the various mechanical tasks that accompanied the project, and a blow-by- blow description of the bombing. Sweeney’s narration is complemented by archival photo, television, and radio footage. An interesting piece of history, particularly in light of the Enola Gay controversy at the Smithsonian.

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**PICTURE THIS**

(Continued from page 62)

Turner’s astounding remark that “renting is part of the American way of doing things”.

What’s true for capital purchases like houses, cars, and power tools is completely off the mark for readily afforda ble consumer goods. Video rental re- wrote a page of American business history; nothing like it existed before. Hollywood tried to rewrite copyright laws to make rentals illegal.

The Dallas VSDA, in downplaying the strength of sell-through, did manage one perverse accomplishment. It minimized a vibrantly healthy industry, marching toward $7.6 billion-$8 billion in wholesale revenues this year. Far fewer than 6,000 people gathered in Dallas to grumble publicly about the venue and how the show conflicted with high school graduations. Privately, they couldn’t be happier with business.

Two weeks earlier, more than 35,000 people gathered in L.A. for the first Electronic Entertainment Expo. They were exuberant about ES, but the sales for much of the product on display will never materialize. Next year’s VSDA goes to the L.A. Convention Center with a chance to right the balance and turn every square foot into a hot corner,
site on the World Wide Web, offering a complete list of the approved titles updated daily—including some movies reviewed before they reach theaters. The site will also include reviews by film critic Holly McClure, and Dove is developing a service to provide photos, sound, and clips that can be downloaded onto users' multimedia computers for those without PCs. Dove has set up a regular telephone line that offers the list and McClure's reviews at a cost of 95 cents per minute.

Meanwhile, Dove is completing agreements with publishers of audiobooks and CD-ROMS who want to use the foundation seal on their family-friendly product. "This will allow them to isolate and target the family market," says Dove president/CEO Dick Rolfe. He claims Dove's image of a bird in flight is considered by many to be equivalent to "the Good Housekeeping seal."

Rolfe has taken Dove a long way since its beginnings in 1991. "We were a group of parents who were confused and intimidated by all the choices in the video store," the Motop Picture Assn. of America rating system is "unpredictable, and many titles are made direct for video and have no ratings at all. So we found ourselves renting fewer and fewer videos," says Rolfe. "But we decided there had to be quality, wholesome product out there, because in a while we would find a good video."

He formed a group of 200 volunteers—all parents—who set out to review as many theatrical and nontheatrical tapes as possible. In the first year, they evaluated about 12,000 titles—and boy, are my eyes tired," quips Rolfe. Of those, about 600 met the group's guidelines for wholesome entertainment. "Generally speaking, we looked for titles without extreme violence, exploitative sexual content, or profane language."

Today, the Dove-approved list numbers about 1,400 releases, and the group reviews about 40 a month. Initially, "we were just going to video stores and renting them," says Rolfe, but now studios and independent producers submit titles. Dove charges $25 per review.

The group has 650 member video stores who pay $100 for the list, sticklers to flag approved titles, signs, shelf talkers, and other point-of-purchase material. All are under the heading "Videos with this seal have been rated family-friendly by the Dove Foundation."

Stores, like all members, also get a quarterly newsletter and monthly updates. Each of the stores averages 3,000 customers, or a total of 3,000,000 people who regularly come in contact with Dove titles.

Most of the members are independents, but some video and supermarket chains have joined, including Mejier Video Centers, with 75 locations in Michigan and Ohio; N-More Video Superstores, with 40, including 16 in Texas; and Supermarkets, with 6 in New Mexico.

By using the Dove seals, "stores demonstrate to their customers that they have made a large selection of family titles," says Rolfe. "It adds a degree of confidence to parents."

Retailers concur. "We've been using it for two years now, and it's had a wonderful effect," says American Video's Harris. "A lot of people come in and that's all they want to rent: something that's good for the whole family. It's definitely easier for them to find what they want."

At Red Carpet Video in Carlsbad, Calif., "We're always getting requests from concerned parents: 'Is this good for our kid?'" says assistant manager Dan Farias. "Now, since we brought in the Dove program [in March], we can just say, 'Any title with a Dove sticker is good for kids, and they don't have to worry. It's a blessing. It's easier for families to find movies now—they just come in, browse, and pick the ones with stickers. It has had a very positive effect."

Dove has a mailing list of 8,500 people, among them the heads of pro-family organizations that pass the information to their members. And it receives considerable exposure through the media. "With all that, we estimate our exposure level is something like 90 million people," Rolfe maintains.

The foundation is 50% supported by grants and donations and 50% by its fees for reviews and video membership—at least for individuals. As a result of Doves's work, the Motion Picture Association of America decided to rate all of its movies family or not, which was made public in 1995. "It helped," says Rolfe. "We think we really work well together and complement each other."

Rolfe notes, "They're dealing with a very targeted segment—children's product—whereas we're dealing with the broad spectrum of entertainment. For example, we have found many independent distributors of wonderful product for teenagers that wouldn't necessarily fit the criteria of the Kids First! program."

Dove's supporters do not include the reviews, although that will change with the addition of McClure's reviews on the Internet site. Titles fall into one of two categories: "all ages" and "13+. Among the latter are "Journey To The Center Of The Earth," "Star Wars," "12 Angry Men," "Oliver!" "Mutiny On The Bounty," "Hello, Dolly!" and "His Girl Friday."

Rolfe sees nontheatricals as "an overlooked segment of the market. We believe this is one area that needs more promotion and more credit for the wonderful product they put out."

During VSDA, the group presented its Dove Video Home Awards, which honored qualifying titles that have achieved sales benchmarks of 50,000, 75,000, and 100,000 tapes. A Diamond Dove went to an actor or actress who has appeared in a series with aggregate sales of more than 1 million units.
Cookin' At Home With Shirley Horn
House Is Studio For Singer's New Verve Set

BY BILL HOLLAND
WASHINGTON, D.C. — What do laughter, music, a kitchen full of food, and a 32-foot mobile recording studio have in common? Why, four evenings of recording sessions at Shirley Horn's home, that's what.

Shirley Horn, America's premier jazz singers and winner of the 1982 Billboard jazz artist of the year award, convinced Verve to let her produce her upcoming album at her home in the Brookland section of northeast Washington—a quiet, tree-lined neighborhood not far from Catholic University.

The plan? Bring in a mobile truck on the evenings of May 15-19 and record in a room with her regular trio—horn, bassist Charles Ables, and drummer Steve Williams. Then ask Washington-area legends like tenor saxophonist Buck Hill and bassist Steve Novosel to join in the fun. And, just to make things even more spicy, cut some tunes with invited guests Elvin Jones and Billy Hart on drums and tenor giant Joe Henderson. And leave room on a few tunes for trumpeter star Roy Hargrove (who couldn't make the sessions) to overdub solos later.

Horn also asked veteran New York recording engineer Dave Baker to join the festivities.

“I wanted it to be like the old days,” says Horn, “when folks would get off work at two or three, drop by my place, and play till dawn. Good company, good food, good music.”

Horn even has a working title for the project, “The Main Event,” explaining that “the main event is the music.” The record is tentatively scheduled for release in January 1986.

The folks at Big Mo Studios, in the nearby suburb of Kensington, Md., were surprised when they got the call from Verve, even though their “on-wheels” studio truck is well known here.

Baker says the choice of Big Mo came from “a combination of looking up listings, getting bids, and following up.”

“We all knew Shirley lived in the area,” says engineer Greg Hartman, who, along with Wally, assisted Baker at the home-cookin’ sessions. “Naturally, we said, 'Yeah, sure!' and jumped at the chance.”

The studio truck’s two Sony APR 24 tape machines were just the ticket, since Baker decided to go analog, recording on 2-inch Ampex 456 tape at 15 inches per second with Dolby SR. The Big Mo console is a 36-channel Sony MXP-386.

Hartman and Wally strung one main thick audio cable and a video cable into the house and a power cable up to the basement power source. The big mike cable splitter box fit right under Horn’s new Steinway D 9-foot grand.

Baker, who first recorded Horn in 1989 for the “Close Enough For Love” album and has done subsequent work with her in digital and analog formats, says he chose the latter this time for ease of operation and flexibility.

Baker chuckled when asked about separation, baffling, and seepage with so much equipment and so many musicians crammed into Horn’s music room, saying that the circumstances called for “a bit here and there,” Zen approach to isolation.

Baker covered the bottom half of the grand with a quilt and put up a few wrap-high baffles near the drums, but basically went with the more open-sounding approach of recordists specializing in live jazz and classical music dates and dealing with the cacophony of musicians who set up.

Shoveling Their Way Into The Future. Los Angeles mastering facility Future Disc Systems has just begun work on a planned expansion of its Hollywood site. Engineering and the groundbreaking ceremony are partners Steve Hall, left, and Gary Rice.

Vinyl’s Groovy Sound Is Alive At Classic
New Company Returns To The Abandoned Format

BY DEBBIE GALANTE BLOCK
NEW YORK—If Elton John demands “The Kinks Are The Village Green Preservation Society” for his anticipated “Ladies and Gentlemens’” holiday recording, Bob Hill Holiday sells it, vinyl must be back.

Or maybe it never went away. At least that’s the view of Hollywood-based Classic Records co-owner Michael Hobson, who founded the all-vinyl label on the premise that analog fans still yearn for the groovy sound of LPs, even though record labels have all but abandoned the format.

Hobson, a former employee of Bell Labs, has—and still has—a high-end audio equipment boutique in Manhattan named Hobson Ultimate Sound, where the highest-priced system can fetch as much as $100,000.

Hobson does very little advertising for his store, getting most of his customers by word of mouth. “I wanted to put hi-fi gear into its proper context,” he says, “I carry very few brands. There is little to no mixing and matching. All components I carry are co-designed so they work well together. I am a force of one; I’ve never had any employees. The equipment sells itself.”

The boutique business gave Hobson a base from which to get into the record industry, putting him in contact with industry executives who shop there and are impressed with Hobson’s passion for music.

Like many audio enthusiasts, Hobson is quick to participate in the digital-vs-analog debate. He says it comes down to preference: “Digital is pure. It almost sounds too clean to me. I listen to it, I sell it, I have people who come to Hobson Ultimate Sound who will only listen to CDs. But my first love is LP. I own 25,000 to 30,000 LPs—a mix of all genres.”

Hobson goes as far as saying he prefers 78s to LPs, noting that 78s “are one step closer to that live sound. With each successive layer between you and the original event, something is lost.”

He likes music formats for Coca-Cola, saying, “Coke only came in bottles at one time. Then it became available in plastic bottles and aluminum cans. Coke tastes better in a bottle even though there are people out there who say, ‘Coke is Coke.’”

Many true Coca-Cola drinkers will not buy Coke in a can. The same holds true with music. There are people who will buy only vinyl, and if it is not available in the store they may not buy a certain title at all. In essence, Classic Records is offering another flavor.

Despite his love for vinyl, Hobson does not pretend that the format will ever be anything more than a specialty item. “CDs will continue to be the mainstream format,” he says.

As this story goes to press, Hobson and Tan are working on LP versions of albums from Sonny Landeath, Shaver, and Wailing Souls. In addition to reissuing on LP Graham Parker’s “12 Haunted Episodes” on Razor And Tie, Classic Records will participate in the recording of Parker’s performance at New York’s Bottom Line in June, capturing the performances on analog tape, which Hobson says offers greater fidelity than digital tape in the transfer process. Also, Classic Records hopes to sub- license the recording of Dar Williams’ new album by having an analog tape machine in the studio.

Other Living Stereo gems, featuring such artists as Harry Belafonte and Sonny Rollins, will come from Classic Records shortly, as well as some rare Columbia jazz titles also recorded during the “Golden” era.

Hobson sums up his business this way: “LPs offer a little bit of nostalgia and a little bit of feeling. Idealism is involved in both of my businesses. What we sell is excitement.”

FOR THE RECORD
An entry in the May 29 Studio Action Chart for the album “Lightning Crushes” by Live incorrectly identified the mastering engineer and studio. The track was mastered by Ted Jensen at Sterling Sound in New York.
At Mystic Recording Studios in Staten Island, Rodney Jerkins mixed two songs for Mercury artist Veronica; three sessions were engineered by Dexter Simmons, who was assisted by Steve Neat and Brenda Ferry. Also at Mystic, producer Greg Smith did mixes and overdubs for a project by A&M artist Jessica James; Dave Darlington and Simmons engineered.

Los Angeles

At the Enterprise in Burbank, mixer Rob Chiarelli and producer DJ Battlecat remixed Madonna's most recent single from her "Bedtime Stories" album, "Human Nature," for Maverick Records. The team of Chiarelli and DJ Battlecat also mixed two cuts for an upcoming Yo Yo project on EastWest; the tracks, "Cut It" and "Bonnie & Clyde II," feature guest appearances from MC Lyte and Ice Cube. In other sessions at Enterprise, Ralph Sutton tracked Norman Brown on the Sony 3348 digital recorder with Matt Pakuka assisting, Rob Marguilleff mixed a Lionel Hampton project with Fred Kelly assisting, and Lyndon Roach produced tracks for an upcoming Johnny Gill album with Joe Primeau engineering and Jeff Griffin assisting. At Skip Taylor Recording, Epic Records dancehall artist Patra mixed a single, "Undercover Lover," with producers Soulshock & Karlin; Jay Lean mixed. Soulshock & Karlin also remixed "Mary Jane" for Uptown/MCA artist Mary J. Blige at Skip Taylor. Among projects mastered at Future Disc Systems have been U.N.Y.'s upcoming Maverick album, "Universal Nahian Voices" (by Eddy Schreyer); Dimino's single "Tales From The Hood," from the MCA soundtrack of the same name (by Tom Baker); and "Old School Frisky," an old-school rap compilation on Priority Records featuring Ice Cube, Dr. Dre, Cypress Hill, Rick James, and Live Crew (also Baker). At Poop Alley Studios, W.L.N. Records artist Danny Frunkel tracked and mixed an upcoming project with engineer Tom Grimley.

Nashville

Pro Audio Veterans Michael Davis and Howard Steele

Shirley Horn

(Continued from preceding page)

Shirley Horn, who have opened Digital Audio Post within the Emerald Entertainment Complex on Music Row. The SSL ScreenSound-equipped facility specializes in audio production and post-production, offering services including sound design, sweetening, ADR, Foley, and voiceover recording. As part of Emerald, DAP can also provide 48-track digital recording and automated mixdown locked to picture.

Digital Audio Post

MISERY

Soul Asylum/B. Vig. Soul Asylum (Columbia)

SUMMER'S COMIN'

Clint Black/ J. Strout (RCA)

LOUD

Nashville Peterzell

A&M STUDIOS

Los Angeles

Steve

J. Siket

SWANYARD

London, England

Goez Botzenhardt

Recording

Columbia

Engineer(s)

RECORDING

STUDIO(S)

MOBILE UNIT

(Chico Rios, JAMAICA)

Chung King

(New York)

Jack Hersca

WAREHOUSE

STUDIO

Ron Obvious

(don need to redo parts or correct errors.

Big Mo had most of the microphones Baker was looking for—like Neumann U-87s and KM-84s for the piano and Shure SM-86s for the tom-toms—but he brought along two uncommon British mikes, Coles 4038s, for drum-kit overheads.

"They're a BBC design," Baker says. "They're the Brit version of the classic big RCA 44 or 77 ribbon mike. They're really good for drums because they have even response and they're low output.

He also experimented with Horn's vocal mike, finally settling on a slim Neumann KM-84-150 (with a small wind screen) so "she could see the music and lyrics without having some huge thing in the way." All agreed that the music coming from the track's Meyer HD-1 monitors during the four evenings of recording was main ingredient level.

Among the highlights were a back-to-back version of All Of Nothing At All, with Henderson, Hill, Novosel and Jones and a knockout Horn/Henderson reading of "The Look Of Love." However, Horn's special beef ates (sizzled in beer and wine) also got raves and showed that La Horn was cooking hours before Baker and Big Mo even got the tapes rolling.
A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

June 5-7, Sixth Annual Billboard Latin Music Conference, Hotel Inter-continental, Miami, 212-536-5002.

JUNE 5-10, 24th International Country Music Fan Fair, Tennessee State Fairgrounds, Nashville, 615-244-2840.

JUNE 6-7, Los Lobos Singer-Songwriter Showcase, presented by the Songwriters’ Hall of Fame and the National Academy of Popular Music, Tramps, New York, 212-319-1444.


JUNE 8-10, Fourth Annual Midsummer, Palmers Hotel, Chicago, 312-493-6818.

JUNE 10, Presentation of Governor’s Award, presented by the Chicago chapter of NARAS to Samuel Mogul, co-concertmaster and soloist of the Chicago Symphony Orchestra, as part of the Reach for The Stars charity benefit hosted by Motley Music Inc., Town Club, Chicago, Ky, 312-786-1211.

JUNE 12, ASCAP R&B Songwriters’ Workshop, FEZ, New York, 212-621-6673.


JUNE 12-14, National Club Owners, Promoters, And Entertainment Conference, with keynote speaker Penny Sitten, Atlanta Airport Hilton, Atlanta, 800-705-COPE.


JUNE 14-18, Black Radio Exclusive Convention, Sheraton Hotel, New Orleans. 212-463-7252.


JUNE 16-18, Children’s Awards, presented by the American Academy of Children’s Entertainment and Gaylord Entertainment Co., to be broadcast on TNT’s “Music City Tonight,” The National Hotel, Nashville, 205-392-5000.

JUNE 21-23, Seventh Regional AES Convention, Sunstone City Convention Center, Tokyo, 212-661-8510.


JULY 5-7, 10th National Nightclub & Bar Exposition, Grand Gilley/Stauffer Waverly Hotel, Atlanta, 601-236-5510.

JULY 12-15, Detroit Regional Music Conference, Athenium Suites Hotel, Detroit, 313-963-0235.

JULY 14-15, Jack The Rapper Music Celebration, Georgia International Convention Center, Atlanta, 404-897-6599.


AUGUST 7-10, MTV Video Music Awards, Radio City Music Hall, New York, 212-758-8000.


MARCH 27 in Pelham, N.Y. Gierach was a music producer, composer, conductor, and radio producer. He co-founded the publishing firm Music Music Music, whose biggest hit was “The Ballad Of The Green Berets” in 1966. As a composer, he collaborated with Leonard Whiting and A. Olens. He produced radio programs featuring the New York Philharmonic, the Boston Pops, and the Philadelphia Orchestra, and directed the daytime serial “We Love And Learn,” on which he met his wife, actress Ann Thomas, who died in 1969. He also worked in television, produced, and directed commercials for McCann Ericsson. He is survived by his niece, Ann Haiden.

DEATHS

Chet Gierach, 75, of natural causes, died in his home in June.

NEW COMPANIES

Monad Records Inc. a division of Monad Productions Inc. A jazz and blues label, deserted singer, songwriter really “The Blues” by Bobby “Blue” Bland, “Live In Chicago” by Clark Terry, and “Visit Me” by Shawn McDonald. The company’s Jazz Classics line includes record- ing, by Count Basie, Bill Henderson, and Muddy Waters. The label also plans to release recordings by Albert King, John Lee Hooker, and Muddy Waters. The label has hired Buddy Scott as VP of A&R, and Worthy Peterson as VP of marketing and promotion. 25 South Broadway-Tarrytown, N.Y., 914-321-8700.

Roger Christian Marketing (RCM) formed by Roger Christian. A marketing company dedicated to developing artists and their careers. Marketing plans will benefit retail marketing and radio promotion and will be coordinated with label personnel, product managers, artist management, and the artists. Christian’s background includes positions as national marketing director for WTG Records in Los Angeles, sales manager for Sony Music in New York, and West Coast divisional marketing director for Uni Distribution. He has also worked with Big State Distributing and Music Distributors Inc. 385 E. California St., Gainesville, Texas, 76240; 817-688-8530.

VICTIM RELIEF: In addition to planned performances, the Heartland Relief Concert June 11 in the Cushion Theatre in downtown Las Vegas will hold a silent auction of donated celebrity memorabilia, all intended to raise funds for Feed The Children, which benefits victims of the bombing in Oklahoma City and their families. Music memorabilia is being donated by such acts as Garth Brooks, Bon Jovi, Brooks & Dunn, and Clint Black. Contact: George Staresinin or David Stratton, 720-794-9424.

BACK TO BATTLE AIDS: Michael Feinstein returns to the Algonquin Hotel in New York June 19-21 for a series of dinner shows to benefit the Broadway Cares/Equity Fights AIDS organization. The Atlantic Records cabaret/concert performer is making his first engagement at the Algonquin since his appearance in 1987, which led to his first album. Contact: Tracy Zamo, 212-757-2345, or Sharon Weiss, 213-697-9043.

CHARITABLE ROAST: Charles F. Dolan, chairman of Cablevision Systems Corp., will be “roasted” at a luncheon hosted by the broadcast/ca- ble/video group of the entertainment and music industries division of USA- Federation, the community service organization, June 6 at the Essex House in New York. He is being honored in appreciation of his friendship and support of USA-Federation and its mission, as well as his “contributions, innovative ideas, and leadership of the cable TV industry over the past three decades.” The cost is $350 per person. Contact: Ron Brien, 212-836-1126.

SOMETHING SPECIAL: Laura Branigan has started a schedule of performances and special charitable appearances coinciding with the June 6 release of her new album, “The Best Of Branigan.” On May 15, she participated in the U.S. Healthcare Celebrity Golf Classic at Lyman Orchids Gold Club in Middlefield, Conn., to benefit the Special Olympics World Games and the Gary Player Foundation. On June 28, she is scheduled to sing “The Star-Spangled Banner” to launch the games in Hartford, Conn., where more than 7,000 athletes from 140 countries will compete before an expected 500,000 spectators.

ALBUM AIDS DOG SHELTER: Los Angeles-based CMH Records’ album “Doggone Country... All-Time Favorite Country Songs About Dogs” will benefit the Best Friends Animal Sanctuary in Kanab, Utah, which funds Victor House, a shelter for older dogs that are bypassed for adoption. The album features songs recorded as far back as 1928. Contact: Spike Vail, 818-980-9555, CMH Records, 213-663-8673, or 800-955-DOGS.
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among the conventional audio broadcasters using RealAudio to expand their audiences to new territories. "We’ve had people tuning in from as far away as Australia, England, and New York," says WWOZ GM David Freedman. "This is an exciting thing right now. I can’t wait to see what develops in the next 18 months."

Radio stations integrate the RealAudio service in different ways. KPG adds more than an hour of its daily programming to its Web site five times a week, while WWOZ periodically adds blues and jazz music and feature programming to its site. Seoul, South Korea-based KBS posts sound samples from its weekday top 10 playlist. Visitors to the Deutsche Welle site can hear its news programming, while Toronto-based Radio Canada offers highlights from its "Quirks And Quarks" program.

Curry’s Metaverse site uses RealAudio to netcast interviews with artists including Santana, Gans N’ Roses guitarist Slash, and "Late Night With Conan O’Brien" band leader E Street Drummer Max Weinberg.

24-HOUR MUSIC SERVICE

Marina Del Rey, Calif.-based Radio HK is believed to be the first service using RealAudio to program music 24 hours a day exclusively for its Internet audience.

Radio HK initially began service over the Internet to users who have access to high-speed ISDN or a typical telephone connection. When it added the songs falt off when the people decide that they don’t want to hear it anymore.

The price to license use of the RealAudio software ranges between $1,500 and $10,000, depending on the bandwidth capacity of the server.

THE LEGAL BARRIERS

Reprieve promotion director of new online bandz, says major labels may have cause for concern about real-time audio broadcasting whenever it approaches digital quality.

"There will have to be some sort of regulation at that point," he says. However, the present AM/FM quality shouldn’t worry the labels just yet, says Radio HK’s Hajjar: "I recognize and appreciate the recording industry’s concern about the potential for pirating," he says. "The quality is still very low, so I wouldn’t expect that many people would want to keep it. It’s just barely passable for music.

Since Internet-delivered programs can’t be broadcast on the airwaves, it is not subject to the same Federal Communications Commission regulations that otherwise must follow.

Though the FCC was not available at press time for comment, Larry Eads, FCC chief of audio services, recently told The San Francisco Chronicle, "Content is not an issue when you are using the phone line. There is no legal basis for the FCC to intervene.

To avoid any potential legal problems, Radio HK is playing only independently recorded and produced music including Ireland-based Swampshack, Virginia-based Fashion Central, and the CP 30, Calif.-based Riots Of Boredom.

Hajjar says each artist must sign an agreement that grants the station a one-time, non-exclusive license before a song is added to the playlist.

It was unclear at press time whether the station Ventura, Calif.-based iRock Radio had obtained licensing clearances for its playlist, which includes a couple of music programs featuring artists that range from Sarah McLachlan to the Beach Boys.

RealAudio is known to have already made an agreement to some online content providers. A blanket Internet licensing agreement, which grants unlimited access to its services (Billboard, April 15).

ASCAP is in the process of approving its own licensing agreement for all electronic transmissions of music, including those on the Internet, private bulletin board systems, and other electronic networks. According to Bennett Linoff, ASCAP director of legal affairs for new media, this strategy is a "logical next step." Linoff declined to release details about the agreement, except to say that it’s "significantly different than the ASCAP contract"

Since Internet transmissions are global, these U.S. agreements may not cover other countries. While transmitting music over the Internet, cautioned Hajjar, KPG plans to steer clear of music and sound segments of ASCAP licensing contracts globally, says PD Laura Hopper.

None of the RealAudio programmers is live, but Progressive Net- works’ Glasser says this will likely be possible before the end of the year.

Live simulcast transmissions are already happening through another software program called Internet Phone, though only one listener can tune in at any given time.

Internet Phone, developed by Northdale, N.J.-based VocalTec, allows for real-time, two-way voice communication over the Internet. The software is configured for global telephone-like communications without the long-distance charges. But it is also being used to expand the signal of many radio stations across the globe. WCBS-FM New York, WJOL Chicago, and Wisconsin Public Radio are among the programmers that can be heard worldwide on occasion through Internet Phone.

"We were surprised to find that happening," says VocalTec president/CEO Elon Ganor. "It wasn’t what we intended it to be used for, but I imagine we’ll see more of it in the future."

UNDERGROUND MUSIC ARCHIVE COMES OF AGE

Although IUMA’s philosophy about charging artists for services has changed, the founders’ position on paying themselves salaries has not. Patterson and fellow co-founder Ken Alterwitz, senior VP of sales for IUMA, says, "We're good at what we do. We're kinda lame." Patterson says the company is "significantly different" than its previous incarnation.

As a result, the company has changed. Patterson says that change is the "rhythm and pulse" of the company. "We're living in a constant state of flux," says Patterson. "We're constantly changing, but we don’t know what the future holds.

For the moment, Patterson has more than enough to keep himself busy. He’s in the process of negotiating with other music companies. "I'm working on a lot of different things," says Patterson.

IUMA currently has the work of 100 artists and assorted other site merchandise available for online purchase. Users click on the icon representing their purchase choice, complete the order form that appears. When credit card numbers are entered, they are encrypted and sent off over the Internet. IUMA decrypts the credit card numbers and secures the purchase.

The technology for such transactions is only six years old, but IUMA had not hesitated to introduce it to the site because of potential security issues. When asked about the potential for break-ins, Patterson responds, "It could be done, but it would be so expensive and time-consuming that it wouldn’t be worth anyone’s time or money to break the code.

For now, IUMA is handling its own distribution, but in future months, operations will shift to Valley Distribution, which will store inventory and ship orders to customers within days of online request.

We’ve done a lot of fulfillment for Internet-based retailers," says Ken Alterwitz, senior VP of sales for Valley. "We’re really attracted to what IUMA is offering in that they’re making a concerted effort to have independent artists at the forefront of their sales efforts.

And attention

As IUMA has grown in scope, it has increased attracting the attention of major labels, A&R executives, "I plead guilty," says Steve Rennie, senior VP of Epic Records.

"It’s basically me and out just to see what people are talking about and to get a little less jaded view of things," says Patterson.

Among the good place to see what fans are talking about, is saying, "That way you’re not just surmising what they’re talking about, they’re telling you directly. It’s a good place to get a reaction to the buzz bands we’re chasing.

Netcom, one of the nation’s largest Internet service providers, will include Internet Phone into its standard service in mid-July, according to Ganor.

ENLARGING THE AUDIENCE

VocalTee may soon offer a version of Internet Phone software that allows communication to a larger audience, according to Ganor.

The Internet Phone service is being sold over the Internet and is also being bundled with several versions of Motorola modems.

Previous to RealAudio and Internet Phone, audio programming over the Internet consisted of music time lines consisting of a long process of downloading audio to a hard drive for delivery by dial-up modem and a large amount of hard-drive space to actually hear the audio.

Computer users with access to higher-speed ISDN phone connections were able to hear radio broadcasts from stations like WYXY Chapel Hill, N.C., KUOP Bellingham, WJHK Lawrence., etc., which used the CU-SeeMe software to rebroadcast their signal.

However, these new software developments reach a significantly larger audience because they use conventional phone lines.

Aids American Recordings head of A&R Marc Geiger has seen and used IUMA and all other such services since music was first loaded up on the Web. And he’s doing it with Ellis Merckle.

Patterson has been told that IUMA helped several bands get signed, but says it’s hard to prove because the contact bands do not use IUMA. IUMA has added software to direct users to the posted content information.

In a radio promotion competition, marketing director Will Hobbs says he knows of 25 to 25 services (as Virtual Radio and Planet Starchild) that are doing similar work, but with less exposure and experience. Other competitors, like Open Mike and Kaleidospace, are similar to IUMA. Hobbs adds, "I have no more comprehensive Internet art sites. "The essential differences are speed, size, quality, and long-term stability," Hobbs says.

"Overall, the competition is pretty friendly," Patterson says. "But there is a lot of start-ups that take shots at us and others on their home pages. It’s kinda lame."

IUMA and other companies intimately involved in an exchange about the music industry on the Internet Relay Chat in which a peer asked the chat room about the addresses of any underground music sites—except IUMA. Patterson asked why the person was not interested in IUMA and was told: "You know, IUMA doesn’t know IUMA is just a front for the music industry.

Patterson said such comments and remains fiercely devoted to doing whatever he wants on the site. Upcoming features include wallpaper and desktop banners, and a feature devoted entirely to meat. IUMA is also working with Silicon Graphics Inc. on developing software for Macintosh and IBM that will enable users to experience part of IUMA’s site in 3D.
ACM Honors Country's Best

LOS ANGELES—Reba McEntire became the first woman to be named entertainer of the year at the 30th annual Academy of Country Music Awards, held May 10 at the Universal Amphitheatre here. The awards ceremony was presented by Dick Clark Productions Inc. and was hosted by Clint Black, Jeff Foxworthy, and Tanya Tucker. The evening was highlighted by a medley performed by Faith Hill, Michelle Wright, Joe Diffie, Shelby Lynne, and Little Texas. The three-hour telecast was dedicated to the memory of the late William Boyd, the longtime executive director of the ACM Awards.

Loretta Lynn, second from right, is congratulated on her Pioneer Award by, from left, Leeza Gibbons, Pam Tillis, and Faith Hill. The Pioneer Award is presented to a pioneer in the field of country music in recognition of outstanding achievement. Gibbons, Tillis, and Hill were among those participating in a special tribute to Lynn.

Reba McEntire happily shows off her awards for entertainer of the year and top female vocalist.

Scott Hendricks took home a trophy as producer of "I Swear," the single of the year.

Garth Brooks speaks to the press while holding his trophy for video of the year, "The Red Strokes," and his plaque honoring him as recipient of the Jim Reeves Memorial Award, which is given to an individual who has made substantial contributions toward furthering international acceptance of country music during the previous calendar year. In addition to receiving awards, Brooks also performed on the telecast.

Celebrating song of the year honors for "I Swear" backstage, from left, are composer Gary Baker, recording artist John Michael Montgomery, composer Frank J. Myers, and Dennis Morgan of Morgan Active, one of the publishers of the song. Montgomery also holds his trophy naming "I Swear" single of the year.

Al Alan Jackson was named top male vocalist at the Academy of Country Music Awards. He also performed at the gala event.

Chely Wright, who performed on the awards special, displays her trophy for top new female vocalist.

Displaying their trophies for album of the year, "Not A Moment Too Soon," from left, are Curb Records chairman Mike Curb, Curb recording artist Tim McGraw, and producers Byron Gallimore and James Stroud. McGraw was also named top new male vocalist.

Socializing backstage at the awards show, from left, are Billy Minick of Billy Bob's Texas, which was named country nightclub of the year; George Moffett of Variety Attractions, who was named talent buyer/promoter of the year; Gerry House of WSIX Nashville, who was named DJ of the year; and Steve Hicks, president/CEO of WSIX, which was named radio station of the year.

A man of many hats, Jon Small received two trophies for his work on the video of the year, Garth Brooks' "The Red Strokes"—one as director and one as producer.

Robert Reynolds of the Mavericks accepts two awards on behalf of the band: top vocal group and top new vocal group. The other members of the band were on tour in Europe.
sections will be part of the pending Senate bill," says Walt Wurfel, a spokesman for the National Assn. of Broadcasters.

The House committee vote on the bill, which reforms the 1934 Communications Act, came as a stunning victory for the industry’s free-market adherents and NAB lobbyists.

The provision calls for the elimination of all ownership caps, both on the total number of stations nationally and the number of stations in a market. Under current law, owners are limited to 20 AMs, 20 FMs, and four stations in a market.

Edward O. Fritts, NAB’s president/CEO, calls the action “an historic milestone for the radio industry.”

Radio owners said they need a relaxation of the caps in order to compete with new media services. Ownership caps “have served no useful purpose,” says Scott Ginsburg, chairman/CEO of Evergreen Media Corp., which owns 22 stations in 10 markets.

Also in the bill is a two-step license renewal process provision that will cut down on red tape filing costs for broadcasters who are not in violation of any FCC rules.

Under the provisions of the bill, the commission will be charged with preventing “unusual media concentration” of broadcast and non-broadcast companies in markets.

However, on May 30, The Progress and Freedom Foundation, a conservative think tank with connections to Speaker of the House Newt Gingrich, called for the abolition of the FCC.

“They’re wrong on the FCC’s job definition,” says FCC chairman Reed Hundt. “The Congress and the public want and need us to write fair rules of competition ... and protect consumers from monopolies.”

Hundt hints that the new ownership freedoms might cost radio broadcasters some money in the future. Until now, broadcasters have been exempt from spectrum auction fees because of their “public interest” standing. That exemption may be discontinued in the future, requiring broadcasters to pay fees when seeking to acquire more spectrum space. In addition, the FCC is expected to increase other user fees.

Industry veterans say they aren’t sure what the outcome will be if a movement to ban the FCC gains momentum on the Hill but say that there would have to be some commission industry monitoring functions in addition to future fee collection.

NAB’s Fritts says that he has not had time to review the foundation announcement. “We have long been concerned about excessive government regulation,” he says. “We also believe that there will always be a need for an independent government entity free from partisan politics to serve as arbiter and assure that telecommunications policy serves the public interest of all Americans.”

A Capitol Hill communications issue veteran was more to the point: “Come on, the passage of this [telecommunications] bill is going to mean the FCC will be told to do a lot more, not less—more functions, more tasks. Who does the Foundation think is going to monitor all this new business, Casper the ghost?”

At the House committee markup, minority Democrats supported the radio deregulation provision but in turn gained some concessions, including retention of the current 25% limit on foreign ownership of U.S. broadcast properties.

Foreign ownership restrictions on common carriers (such as telephone companies) were lifted, but only if there are reciprocal agreements from overseas companies.

Insiders say the radio deregulation section of the bill is viewed as relatively uncontroversial, and opposition will probably focus on cable telephone company regulation and turf battles.

House floor action on the telecommunications bill is expected in late June or early July. The Senate is expected to take up its version after the recess, which ends Sunday (4), and it may begin markup as early as Monday (5).

COOPERATIVE SPIRIT DAWNS

While not nearly as comprehensive, several other short-term agreements illustrate this dawning spirit of cooperation among radio companies.

Connecticut-based Joint Communications recently picked up some business in South America that was referred to the company by rival consultant Jeff Pollack.

McVay Media and Edison Media Research recently teamed up to produce a study titled “The Seven Habits Of Highly Successful Radio Stations,” which they presented at the Radio Only Management Conference in Princeton, N.J. (Billboard, May 13).

Since starting Edison Media Research a year ago, president Larry Rosin has done projects with “stations consulted by a dozen different people. My attitude is consultants are not my competitors,” he says. “We have completely supplemental businesses.”

HIRED GUNS GAIN

Many consultants and researchers say partnerships with other companies are becoming increasingly important as job consolidation at the station level means more work for outside “hired guns.”

“It’s gotten so competitive out there that the managers and owners need a much higher degree of specialization,” says John Communications CEO John Parikh. “I see more interdisciplinary teams getting together and doing the kind of highly integrated work that needs to be done to be successful. When there’s downsizing there’s more demand for highly specialized people that you can rent, rather than buy, and that’s what consultants are doing.”

According to Parikh, “The stakes are going up in broadcasting, and owners and managers are starting to think, ‘I don’t want the country doctor anymore,’ which is what most consultants were 10 years ago. They did a little bit of everything: designed format clocks, helped you find a midday jock, helped your music director, and told you how many GRPs to buy [on television] be...
### Billboard Hot Adult Contemporary

**FOR WEEK ENDING JUNE 10, 1995**

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**Radio**

**Cincinnati Station Backs Those In Blue Community Program Benefits Law Enforcement**

By Carrie Borzillo

Top 40/Adult WKEQ (Q102) Cincinnati is showing its support for the men and women in blue with its new Back the Blue community program, which it hopes to spread nationwide.

The summerlong program en-

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**CONTESTANTS ALLY**

(Continued from preceding page)

cause they read it in a book somewhere.”

Parikh believes that some of the old-line consults have really been taking it on the chin because their competitors are forming unions that leave them out of the equation.

Alliances among radio companies are not new, but they are increasing in popularity. In the mid- to late ’90s, Paragon had an affiliation with Burkard/Douglas & Associates. While that deal lasted less than a year, Henry says that today “we have very close relationships with many consultants.”

In addition to SBR, Paragon also regularly works with Larry Bruce, Alan Burns, Alex DeMers, Jacobs Media, McVay, Pollack, Bertelsmann, Rock Teller, Host White, George Williams, Guy Zapoleon, and others.

Among those Broadcast Architect regularly teams up with are Pollack, Taddeo, Zapoleon, and Mark Ramsey, according to Guy.
DO I HAVE TO TALK ABOUT THE lyrics? asks a reluctant Matt Talbott, singer and guitarist for Hums. The lines in question are from the band's debut single, "Stars," now No. 25 on the Billboard Modern Rock Tracks chart. The singer's hesitancy springs from the fact that "Lyrics definitely take second stage to what's going on with the music for us."

The song grew out of one of the band's usual jam sessions. "We just write as a band, nobody else does. Usually the lyrics are the last thing that comes together. Most of the time someone shows up with an idea for a song, and you just get the beers and play like any other night—having a good time playing music," Talbott says.

"Stars" tells the tale of a woman who "thinks she missed the train to Mars/She's out back counting stars." "I'm sure more than anything I fixed what I wanted to write about. But a lot of stuff doesn't make a lot of sense. It kind of means something to me. But the fact that somebody else could glean what I'm talking about probably doesn't happen all that often. I'm not trying to be all arty and everything [regarding the lyrics] because I think that's bogus, you know.

The singer had no one person in mind when he was putting out the "Stars." "But as I started rereading the song I got the rest of the verses finalized and really knew what I wanted to say—the song definitely means something to me. It's just personal. I feel kind of goofy talking about it, it tells the truth. It just tells the story about what the girl's doing out back and that she's kind of lost her shit. It's about being self-conscious and not taking care of this other person.

"I had this radio interview the other day, and this guy was like 'Did you write this song because you got beat up by someone?' I was like no, oh, listen to it. I didn't actually say anything to him. But whatever."

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**Billboard Album Rock Tracks**

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<th>Label/Omitting Label</th>
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<tr>
<td>1</td>
<td><strong>NEW</strong>/1</td>
<td>HOLD ME, THRU ME, KISS ME, KILL ME</td>
<td>U2 — ATLANTIC</td>
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<td>2</td>
<td><strong>NEW</strong>/1</td>
<td><strong>AIRPOWER</strong></td>
<td><strong>NEW</strong> — UNIVERSAL</td>
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<td>3</td>
<td><strong>NEW</strong>/1</td>
<td>AMSTERDAM</td>
<td>VAN HALEN — WARNER BROS.</td>
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<td>EVERYONE WILL CRAWL</td>
<td>CHARLIE SEXTON &amp; THE EXPLOITED</td>
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<td><strong>NEW</strong>/1</td>
<td>NEGATIVELY TEENAGE WARHEAD</td>
<td>MONSTER MAGNET</td>
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<td><strong>NEW</strong>/1</td>
<td>ALL OVER YOU</td>
<td>TRAIN SPOTTING</td>
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**Billboard Modern Rock Tracks**

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<td>MISHIRE</td>
<td>LET YOUR LIGHT SHINE</td>
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**FOR WEEK ENDING JUNE 10, 1995**

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WKYS Format, Staff Shake-Up Imminent; 2 Lupins Hired For Chicago Morning Show

WKYS Washington, D.C., has announced that its staff is being reshuffled as a result of the format change to an R&B format. The station has added two new personalities to its lineup, and has made changes to its morning show. The station's new format is described as "high-energy R&B," and is aimed at the 18-34 demographic.

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royalties for older artists, and questions are now being asked about the fairness, as well as the legality, of contracts originally based on the basis of international reissues business. EMI, which announced an increase in international reissues last fall, says its new rate applies to all worldwide sales of these artists’ material. Sony Music also says that its rate of 10 percent, which is effective in January, applies to all international sales by older artists. Sources at the company say they are working to get their artists and their heirs to inform them of their decisions.

Executives at MCA, Atlantic, and Rhino, which have all reformed their international reissue business. Lichtenstein, who heads the U.S., could not be reached by press time to discuss their international efforts.

Such moves will right some of the more blatant abuses of record companies’ power that prevailed in the heyday of the adult contemporary artists and their estates will benefit. Yet for years, the issue of international income was often neglected and in some instances never raised.

For many U.S.-based R&B labels operating between the end of World War II and the end of the 70s, the international reissue business was often viewed as “stealing on the cake” in terms of generating revenue.

A careful comparison between labels and artists existed, it was rare to find references even to domestic royalty rates. Income from sales outside the U.S. was not made up to the artists and former artists were usually unaware of foreign rights.

Even today, many artists are unaware that they own their own records or that their recordings are being exploited outside the U.S. For Carla Thomas, a still-active New Orleans-based singer who had several hits for Stax, “I don’t know about foreign royalties. I see them now and then, but I don’t know what they give me, and I have no idea whether the amounts are correct.”

Because many artists have never been represented by a manager, they do not always know the value of their catalogs outside the U.S. Says Floyd “Hound Dog” Harrell, manager of Lichtenstein Associates as financial manager for B.B. King, “There are a lot of hard-luck stories. Many artists or their executors,” he says, “have never been to find out about foreign income.”

As King still records and tours extensively, he’s different from most of the R&B generation. “It’s an exception,” says Liberman. “We have an edge, so he’s not the typical blues artist.”

Before King signed with Seidenberg 31 years ago, says Liberman, “he wasn’t getting any royalties from Modern Records, but he was getting a piece of the pie and got half his copyright back.”

Are Recordings, which owns rights to the majority of R&B masters, notes that it is now taking action against those it believes are infringing copyrights. Many of whom are magazine publishers giving away albums in their packages.

Thomas Bonetti, CEO of Los Angeles-based Celebrity Licensing, acts on behalf of many of Are Recordings’ clients, including the Everly Brothers, Frankie Avalon, Del Shannon, Gene Pitney, and Ray Stevens, as well as representing catalogue of international artists such as Lichtenstein and Mungo Jerry.

Licensing deals with international clients for masters in the U.K. and Continental Europe. Bonetti notes that many of the R&B artists are now facing in the international market are the same factors

THE THORNY ISSUES OF INTERNATIONAL ROYALTIES

(Continued from page 1)

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(Continued from page 1)

Vandelles, and Billy J. Kramer, “Sure, you can hire a lawyer, if you have the money to do that, and track everything around the world. How many older artists can do that? It’s insane.”

LARGER LABELS CAN HELP

Contests still abound that is it impossible to track the full extent of the U.S. However, the acquisition of some catalog by larger labels can have a benefit. This is because the ownership of master rights is not in dispute, it is a relatively straightforward matter to pay artists whose catalogs were purchased to pay artists whose catalogs were purchased.

Japanese independent Nippon Columbia bought the entire Savoy Records catalog in Europe and now also puts out R&B reissues, mainly outside Japan, through its Denon subsidiary.

As R&B staffers Atushi Hashizume says, “One problem with the Savoy deal was that sometimes Savoy didn’t pay us for the reissues. When Karel Gordon’s widow saw the story in Billboard about our Savoy reissues and wrote to us asking that she be paid the royalties.”

Hashizume says Nippon Columbia is now paying Gordon’s widow the royalties for sales in Japan.

Yet such moves often bring too little too late for artists. Despite the fact that many artists ran up significant unre-
right to prohibit unauthorized use of the masters (Billboard, Feb. 26, 1994).

The record business faces a difficult question over the ownership of a catalog, it can cause problems. Almost every month, at least once from London to Los Angeles, the British Phonographic Industry (BPI), the British "gray," which sold for more than $10 million in April. The BPI views the situation as a threat to its membership, especially among older buyers. The BPI points out that labels, and their masters, are the exclusive rights to exploit the catalogs of the British Phonographic Industry. In instances where labels have acquired rights, the albums are sold for more than $10 million.

The increase in such cases does not necessarily result in an increase in the price of the album. It may mean that the money earned from catalog sales is not enough to cover the cost of catalog production. But it does mean that the money can be used to invest in the catalog.

The catalog business involves a number of issues, including the acquisition of catalog material, the acquisition of catalog material by libraries, and the acquisition of catalog material by other libraries.

The catalog business is characterized by a "gray" area, where the rights may not be clear. In such cases, the appropriate remedy is to determine the rights and negotiate a settlement. For example, a catalog can be acquired by a library, and the library can sell the catalog for a profit. But if the catalog is sold for a profit, the library is not entitled to keep the catalog.

The catalog business is also characterized by the use of licenses, which are agreements between a label and a library. Licenses can be purchased for catalog material, and the licenses can be sold for a profit. But if the licenses are sold for a profit, the labels are not entitled to keep the licenses.

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The catalog business is also characterized by the use of copyleft, which is the licensing of catalog material. Copyleft can be purchased for catalog material, and the copyleft can be sold for a profit. But if the copyleft is sold for a profit, the labels are not entitled to keep the copyleft.

The catalog business is also characterized by the use of fair use, which is the licensing of catalog material. Fair use can be purchased for catalog material, and the fair use can be sold for a profit. But if the fair use is sold for a profit, the labels are not entitled to keep the fair use.

The catalog business is also characterized by the use of orphan works, which are works that are not covered by copyright. Orphan works can be purchased for catalog material, and the orphan works can be sold for a profit. But if the orphan works are sold for a profit, the labels are not entitled to keep the orphan works.

The catalog business is also characterized by the use of the public domain, which is the works that are not covered by copyright. The public domain can be purchased for catalog material, and the public domain can be sold for a profit. But if the public domain is sold for a profit, the labels are not entitled to keep the public domain.

The catalog business is also characterized by the use of trademarks, which are identifiers of catalog material. Trademarks can be purchased for catalog material, and the trademarks can be sold for a profit. But if the trademarks are sold for a profit, the labels are not entitled to keep the trademarks.

The catalog business is also characterized by the use of children's songs, which are works that are targeted at children. Children's songs can be purchased for catalog material, and the children's songs can be sold for a profit. But if the children's songs are sold for a profit, the labels are not entitled to keep the children's songs.

The catalog business is also characterized by the use of moral rights, which are rights of creators of catalog material. Moral rights can be purchased for catalog material, and the moral rights can be sold for a profit. But if the moral rights are sold for a profit, the labels are not entitled to keep the moral rights.

The catalog business is also characterized by the use of the British Copyright Act, which is the law that governs the catalog business. The British Copyright Act can be purchased for catalog material, and the British Copyright Act can be sold for a profit. But if the British Copyright Act is sold for a profit, the labels are not entitled to keep the British Copyright Act.

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SAN FRANCISCO—In the vein of a child on a long road trip asking, “Are we there yet?” the question of the day at NARAS’s second Music & Multimedia Conference May 30 here was, “Is there an enhanced CD standard yet?”

The answer, in technical parlance, is “beta,” which translates roughly to “Well, almost.” The proposed new Blue Book format would allow CDs to be made playable as standard CDs on audio decks and as multimedia discs in computer CD-ROM drives was in the final stages of proofing at press time (1.0 equals launch). One detail apparently still unsettled is clarity of the format’s working title, CD Plus, as a permanent moniker must be found.

The Blue Book standard, based on a stamped multisession approach to laying down Red Book audio and data tracks on a CD in two separate sessions, is being developed by CD licensors Sony and Philips along with computer companies Microsoft and Apple, with input from a technical committee formed by the Recording Industry Association of America. The approach would eliminate the concerns of the recording industry over the now-infamous “track one problem.” The problem stems from the placement on the first track of some multimedia CDs of computer data that can cause a squeak of white noise when the discs are used in an audio CD player.

Alternatives to the proposed multisession standard that also sidestep track one are already in use, and more are due soon. Chief among the approaches is “expanded pregap,” which is being used on an upcoming Cranberries interactive CD from Philips Media and Island Records, among other projects. “While we were waiting for CD Plus to settle in, we began working with this,” says Philips Media VP of multimedia music Ted Cohen. “And we were so pleased with the results that we decided to stay on this pathway.”

Mark Waldrep of AIC also cites the “impatience of waiting for CD Plus” and has formed his own company’s trax line of interactive music titles. Twelve trax titles are in release, and Waldrep expects to have a total of 50 on the market by Christmas.

The joke goes, the great thing about standards is there are so many to choose from,” said David Baron, entertainment industry pointman for Apple Computer, during a panel examining the various approaches to the enhanced CD. Choices include Ardent Records’ proprietary AudioVision CDs and Pacific Advanced Media Studios’ Active Audio.

The IRAA will support a single technical standard, however, and that is expected to be stamped “multisession” or “Blue Book.” The trade group will target consumers and retailers alike with a marketing campaign for the new format this summer. The IRAA also will issue an interactive sampler disc that may be packed with a separate diagnostic CD. The latter would analyze a user’s computer to determine if the machine can be adapted to play multisession discs. If the discs can be used, most computer software users would need additional driver software to access the multisession material.

**DOLE BLOSTS RECORD LABELS & MOVIE STUDIOS**

(Continued from page 6)

In the speech, the conservative Republican also spoke of U.S. record companies. “It’s a great American tradition that we have been suicide to an appealing beast.”

Dole also singled out Time Warner: “You have sold your souls,” he said, referring to executives at Time Warner and its Warner Music Group subsidiary Interscope Records. He then asked, “But must you destroy our nation and threaten our children as well?”

Dole referred to former Sire/Warner President Joe T., “of Cap Killer fame,” and tossed off a polished sound bite in regard to such product: “This is a war between the mass market in the description of evil through art and the marketing of evil through commerce.

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There's A New Tune On DCC At Post-Matsushita MCA

BY GLENN A. BAKER

SYDNEY—MCA appears to be radically altering its attitude toward new formats in the wake of Seagram's majority buyout of the company. With Matsushita, a co-developer of DCC, now a minority shareholder, it appears as if MCA is in a position to reclaim DCC, where it all began. Al Teller, chairman/CEO of MCA Music Entertainment, is also somewhat relieved that the ownership of MCA is more certain and that the entertainment company's international expansion plans remain firm.

On a talk show open MCA's new Australian company, Teller told Billboard, "I thought the timing of the introduction of DCC was ill-advised, just as I thought the timing of the introduction of MiniDisc was ill-advised. There's a lot of growth left in the compact disc market, which has been shown by the market to be the carrier of choice. I don't think the consumer sees some terrible need being satisfied by either of these formats.

Neither format has a place in the music market, says Teller: "MiniDisc might have some life in the computer world, in the data storage world, but practically speaking, these formats don't have much life in the market." Teller adds, "I keep hearing there needs to be a replacement for the analog cassette. Well, why? It is still in widespread use, and it's a question of the manufacturer, not the consumer, who needs a replacement. The need is dealt with by a Walkman and a cassette tape."

Teller's diagram layout notes that he is pleased at the outset, but at the same time he insists that he was not involved in negotiation with Matsushita deal although he had no knowledge of any of the MCA executives," he says. "We were told about it after the fact, then asked to participate in that process. If you look at the various stories which emerged at the time, it's clear that DCC and Matsushita were not consulted about any of this, and that reflects the difficulty of the relationship with Matsushita."

There are many other instances where communication with the Japanese owners has been difficult. There was a great moment of truth when DCC was sold by Seagram and Record and we were turned down on that proposal. Speaking for the music side of the company, which would have been an important piece of business. It would have consolidated our international expansion. Teller was in Australia to rally the troops and preside at a glittering industry launch of the Australian company, to be helmed by managing director Paul Krieg, former of RosArt. Teller was profuse in his praise of Australian artists and his expansion of the growth potential of the Asia-Pacific region.

"When I look at the international music business and the exploitation of the Australian country to another, I'm not looking at the U.S. to overseas, or Australia to the U.S. . . . [American] doesn't have a part of the equation. If you have artists that can break within the Asia-Pacific region, that's sensation. And that's why we are here is an official recognition that we have planted our fingers deep in Australian soil for a very good reason. We intend to become part of the Australian scene."

Although there is obvious pleasure, and even relief, on Teller's part over the Seagram buyout, he has nothing but disdain for what DCC has been through as the Japanese-owned subsidiary, at least for the next year. "Our plan is quite focused and will not change. We have avoided that fate for four or so. By April of next year, in terms of this phase of expansion, we will have 24 international companies" (as of March 1, 1995). Where MCA does not have its own company, its catalog is licensed to BMG International. BMG also distributes MCA product outside the U.S.

Through its joint ventures, Arista has released numerous recording artists, many of whom have scored platinum success. L.AFace/Arista includes such artists as Tony Braxton and TLC; Bad Boy Records/Arista's roster features the Notorious B.I.G. and Craig Mack; and Rowdy Records/Arista has such a headliner as Monica. "Don't Take It Personal (Just One Of Dem Days)."

Arista attributes much of Arista's success to the expansion of the company's international alliances, which have increased the potential for profits for the label. Other record companies have bought other labels [to increase their] market share. We have financed ours from our stability, the strength of our financial institutions. Then, whether they were Puffy Combs with Bad Boy, or Tin DalBoys with the Neptunes, or country, or Dallas Austin with Rowdy.

In a preparatory statement, BMG Entertainment Chairman/CEO/Chairman Michael D. Drobniak said that the sale of Seagram and the success and leadership of Arista over the years has made this label one of the most respected and influential in the business. We're happy to share the additional functions to the success of Arista and BMG Entertainment. Sam Zelnick, CEO/President of BMG Entertainment North America, says of Davis, "His experience base is extraordinary. I'm very fortunate to be able to work with him."

Zelnick notes that Davis often serves as a sounding board on broader BMG issues, not just those concerning Arista. "I think everyone's hopes and expectations are that Clive continues to run Arista as long as he's interested," he says.

Although neither Zelnick nor Davis would address any financial aspects of the new deal, sources say the contract includes an increased share of profits for Davis. Davis said the deal broadens the partnership's horizons. Since 1970, when he purchased the label he started in 1974. "Wherever I've wanted to go, they've been there with a good deal of money. So now why I say I'm going to spend it all has been unwarranting. I've reciprocated by showing very good results. It's been a very healthy partnership.

Davis has declined other opportunities to remain president of Arista, says "I love the music, and anything that takes me away from the music is not my first preference."

Currently hot Arista titles include TLC's "CrazySexyCool," album, which has been certified for sales of more than 6 million; "Ready To Die" by Da$H and Crash Test Dummies' "God Shuffled His Feet," both of which have gone platinum; and Jack-son's "Who Am I," which is double platinum. Two of 1994's top sellers, "The Sign" from Aze Of Base and Breath of Life, from the group Heavy D, have surpassed the $8 million sales mark and remain on The Billboard 200.

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Now Davis says that activity will extend only to his participation in putting together soundtracks.

Arrested Development's success with the soundtrack to "The Bodyguard," which has sold more than 14 million copies in the U.S. Recently, "The Boys Are Back in Town" soundtrack was certified gold (500,000 copies sold). He currently is working on the soundtrack to "Waiting To Exhale," and forthcoming are the albums Houston and Angela Bassett. Houston may perform a song for the soundtrack, which will also feature songs and a score by Babyface.

The First Amendment right to carry controversial product; she also maintains that "the time has come for us to make some limited re- a couple of things. I think the most important thing is that we see some other light on the horizon. That they've got to do something to do about it."

Teller believes that concerns over lyrical content will ultimately be solved by an MPAA-style rating system: "PG-13, PG, R— if they have a label for rock to go to. That's a solution that would rectify everybody's immediate problem."

At the seven-store Moby Disc chain based in Roeseda, Calif., executive VP Bob Say, "If they're young kids and they come in, they have to have the assurance that they won't be therapy material.

The company's policy has been in place since the late 1980s, before the insti-
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For the Week Ending June 10, 1995
**RCA SEES STAR IN CHAMPION’S HUM**

(Continued from page 1)

"It was October of 1962, and I was on the road with the Gigolets in its 1962 debut, "You’re a Fool on a Satellite,"" says Flohr, who signed Hum in June 1963, "I asked the people what cool local CDs were, and they gave me five six, and on the way home I put on Hum’s "Electra 2000" and it blew me away. We had a bubble gum sound, and three days later I flew back to see them play at Lounge Ax in Chicago, and it was packed.

Hum didn’t have a manager, and some of the members played in another band called Honk Overload. Although the band was divided, they were an influence because RCA doesn’t have a huge track record with bands that I consider cool bands. But we liked them and they didn’t have anyone that sounds like us.

Due to the early response to "Stars," the label has altered its initial marketing strategy. RCA was planning to service "Stars" to modern rock radio in June, but because the band is on Capitol, and major-label deal, representatives from MCA, Island, Beggars Banquet, Columbia, and EastWest had already gone out on tour.

Tabbott says the band, which also includes guitarist Tim Lash and drummer Bryan St. Perez, was pleased to sign with RCA, where it could stand out from the rest of the artist roster.

RCA is choosing RCA has “totally paid off,” Tabbott says. “RCA is all over this record; they’re really working it hard because they want to make a gamble, because RCA doesn’t have a huge track record with bands that I consider cool bands. But we liked them and they didn’t have anyone that sounds like us.”

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them that Marshall, while retaining a reggae base support, has shot a crossover potential that could exist without any major restructuring of her albums.

According to Maxine Stowe, manager, A&R, at Columbia Records in New York, Marshall’s 1990 recording is more in line with her originalsounds and her roots. This was with material issued that year.

“At that time we were doing more straight-up dancehall with some hip-hop influence. But she didn’t then become a typical American artist, she was going to get lost,” says Stowe. “To protect the project, I kind of pulled it back, and it was with being released. [Reggae] music has since broken pop, which has given me this new forum to present her work.”

Last November, Columbia tested the waters with a single, the provocative ‘Punky Puny’. The single was showing at radio, and Stowe was frustrated with the feedback of black radio and Columbia’s own promotion depart- ment. “She’s so forward in her sexuality, and we found a lot of people were being turned off. She’s ready for the U.S. market.”

Stowe says she came up with the idea of having Marshall cover Marvin Gaye’s 1982 hit “Sexual Healing” for a single including the title track.

“My album was completed and I didn’t want to change it, but [reggae music] wasn’t taking off from a ‘normal’ tip,” says Marshall. “I thought the album could do well as it was, but then Maxine came up with ‘Sexual Healing’, which was like being released in the U.S. to black radio July 5.”

“Punky Puny” is also included on “Punky Puny: The Montana,” a record produced by Bob Rock, Blackstreet and Marshall. Northern American and international ver- sions of the album will differ. The North American 10-track release in- cludes remixes of Marshall’s previously issued Columbia singles “Proud” and “Class And Credential.” Exclusive to the 12-track international version are the songs “Can’t Help Myself,” “Apollo,” “You’re the One,” “Any Lately,” and “Send The Whole Damn Come.”

The single did well as worldwide hits as well. “Punky Puny” was on the New York-based DJ Louise Rankin at the Ritz at the [New York] Reggae Show in 1982, she says. “He came on stage while I was performing and he decided he wanted to be a boy—there was nothing in the audience that day, and no one was in his place and from then on my name spread. ‘Proud’ was played a lot in the States because of its nature. The song took off like crazy. We did a lot of ap- pearsances in the U.S. and did a tour there last year.”

Interestingly, none of the Canadian record companies wanted to pick up Marshall, which some observers at- tribute to the domestic industry’s in-

ability to reflect the reality of demo- graphic changes that have occurred within Canada. Minorities now repre- sent 9.6% of Canada’s population, ac- cording to federal government statis- tics.

The general indifference of labels to Caribbean talent in particular harkens back to the ’70s and ’80s, when a wave of influential Jamaican dancehall bands focused on Toronto among them, Ernie Smith, Leroy Sibbles, Carlene Davis, Fashi- onable. Despite the worry never fell away from the mainstream musi-

“sexual Healing’ has become a dis- tinctive sound in the reggae world, but soundtracks for the band as well. That’s really my favorite song on the album, and it’s dedicated to my mother,” she says. “I watched her through hell all kids on her own, and I’ll tell you, she did a wonderful job.”

by Geoff Mayfield

BEEN THERE: If the albums in the top 10 of The Billboard 200 look familiar to you, they should, as five of them have never ranked any lower. That stur- dy pack includes hard-rocking White Zombie and the rap-tinged soundtrack from Ice Cube’s “Friday,” which have each been on the chart for seven weeks. The Eagles’ “Hotel California” (No. 6, 77,500 units) lasted their highest standing in this album’s 11 chart weeks. The grandfaddies are the Eagles, at No. 1 (61,000, who had never ranked lower than No. 8 in 28 prior weeks, and No. 4, 64,000 units), whose “11” has never stood lower than No. 9 in 29 chart weeks.

DONE THAT: Adding to the top 10 picture of consistency are John Michael Montgomery (No. 5, almost 60,000 units), who has spent all but one of his nine weeks in the top 10, plus No. 2 Live (102,000 units) and No. 1 Hootie & the Blowfish (120,000 units), who have been in the chart’s high reaches for, respectively, 14 and 15 consecutive weeks. With the exception of Montgomery and White Zombie, each of the aforementioned albums has ranked No. 1. Fans who see the glass as half full will say that the acts in the top 10 have ex- hibited commendable staying power. Those who would say the glass is half empty will chalk the lack of turnover to 1996’s sluggish release schedule.

LOOKING AHEAD: In contrast to the sameeness detailed above, the top 10 will be overhauled by the end of June, thanks to the month’s high ballyhooed slate of releases. The renovation will begin next week when the soundtrack from Walt Disney’s “Pocahontas” and the CD and cassette versions of the new Naughty By Nature release debut next week high on The Billboard 200. Ac- cording to the New York-based DJ Louise Rankin at the Ritz, the Witch-Hit first place (77,500)

MUST-SEE TV TRANSLATES into must-buy action for the Rembrandts, whose theme from the hit NBC sitcom “Friends” earns the group a new career peak and The Billboard 200’s Hot Shot Debut (No. 25). The first Rembrandts album peaked at No. 12 in 1991, and the group had not charted. Monument accep- tance of “I’ll Be There For You” and publicity that Elektra Entertain- ment Group has fetched for the “Friends” ties the difference between this and the earlier albums.

SEEN: Although it was not a ratings champ, the CBS telecast of Barbra Streisand does charge the newer of the albums recorded during last summer’s “Barbra Streisand at Carnegie Hall” to 1972’s “Barbra Streisand” in concert with a 1972 audience. The original double-lenth set does not re-enter ... The highest debuting soundtrack this week comes from the PolyGram Classics and Jazz-distributed “Braveheart” release which debuts at No. 11. The Mel Gibson film de- buted at No. 3 in the box office, behind “Die Hard With A Vengeance” and “Casper,” but soundtracks from those two films fell short of the chart.

ON THE RISE: With nothing more than country radio and CMT exposure, sophomore Shania Twain earns a 34% increase and Greatest Gainer awards on both The Billboard 200 and Top Country Albums, while her single bullets 84-74 on Hot 100 Singles. Since her airplay is exclusively country, her jump on the Hot 100 is fueled by sales alone, and those sales are apparently not can- vailing her album sales; like Tim McGraw and Bly Ray Cyrus before her, Twain is proving that a hot commercial country single need not diminish an al- bum’s sales. Much of the set’s sales growth comes from recordbidders, who have released their albums at big discounts.
first recording with his great friend and rival, Atilla The Hun. The two traveled to New York to record calypso for Brunswick Records to be played on the gramophone, thereby initiating the broadcast of this grass-roots art form. Roaring Lion made his recording at this calypso tent hit about Trinidad’s folk religion, “Shango.”

Sixty-one years after that recording series ended, Roaring Lion is traveling his history into the present, placing it in boomboxes and nightclubs on the cutting edge of soca and calypso.

The 11-track album reprises ’30s hits songs such as “Papa Chunks,” “Ugly Woman,” and “Shango,” as well as new songs and other hits from throughout Lion’s career. The album, produced by Edby Grant, was recorded at Grant’s state-of-the-art 24-track recording studio on Barbados. It is Grant’s most impressive calypso production effort to date; the Lion-Grant team has issued several recordings that are more powerful and impressive than the originals.

The first single, “Papa Chunks,” is already a hit in Trinidad, where it was released in late January and was No. 1 on the local charts. Currently available in the U.S. only as an import, the single will be serviced to radio by mid-June, according to Leah Bryant, Ice Records GM.

Bryant says Ice has a three-stage plan for marketing the release. Initially, the label will service the album to traditional Caribbean, world beat, reggae, and soca radio shows, as well as college radio.

For the second stage, the REP-distributed Ice is planning in-store promotional material, co-op programs, and listening posts. “The initial thrust will cover the existing ethnic market, but the main element of our promotion will be geared to the mainstream market, where we have discovered a growing interest in quality soca music among the 30-50 age group,” says Bryant.

She says sales cayos are also growing with prevailing compilation albums such as “Fire In The Wave” selling 20,000-30,000 units, considered strong for the genre.

The third stage, conditional for timing on the effect of our major tour, the final of the single, will be full service to triple-A and R&B/urban stations,” says Bryant.

A video is also being planned for “Papa Chunks.”

On June 27 Ice will release “Viva La King” simultaneously worldwide, as a major haircut and album and the U.K. is being handled by Deon and Pinnacle, respectively.

Bryant says Ice will perform at the Toronto Caribana Carnival in July and the Brooklyn Carnival in New York in August, among the major shows.

Lion will perform at the Miami Calypso Tent in the Port of Spain and within the road Millionaires Calypso Tent, home to the calypso superstars of the day. Not yet a professional, he had gone there to listen, not to perform. But his friends secretly convinced the manager and owner, Lord Douglas, to for him on his track.

Lion was shocked, but went up and delivered two ditties, “Short Dresses” and “Shango.”

“Lion’s melodic style and delivery—big the third, according to Lion—marked the man for stardom from that very first show, winning him the prestigious invitational tent, ‘Kaiso! Kaiso!’ (Well done! Well done!).

A woman in the audience shouted “Roar, lion, roar!” and that became his name. Lord Douglas invited Roaring Lion to participate in a calypso contest. Lion was a late tent that night. Lion won, launching one of calypso’s longest and most distinguished careers.

As a figure in the dominant calypso, Lion says that in 1933 he was proclaimed a calypso king, but has since refused to compete, disposing of the cash prize-car and crown contests that dominate the calypso music industry.

“Golf was the only competitive for calypso king [in the ’30s],” Lion recalls. “According to the custom and tradition of kingship, as practiced by calypsonians, the first to start to sing, your fellow calypsonians and your audience pay strict attention to your words.

“After you had been singing five, six, or seven years, and coming better and better and maintaining that standard, your fellow calypsonians will make it their business to discuss you with members of the public, and they are the ones, not a judge or judges, who will proclaim you.”

The calypsonian’s legendary prize party on a Saturday night at the tent to proclaim a new calypso monarch. The event always included a spirited contest between the calypsonians. At the end of the night, if you lived in Barbados, you were proclaimed monarch of Barbados. If you lived in Belem, you were declared monarch of Belem.

Lion says, “If you won on and continued to distinguish yourself, they would later proclaim you a monarch in general, and everywhere you went people would respond to a ‘calypso king’ and treat you like a king.”

It is ironic that Lion is so adamantly against calypso contests, since he recalls that in 1937, when he was, Attila The Hun, and Trinidad statesman Captain A.A. Cipriani, then owners and operators of the legendary calypso tent album by the U.K. of Spain, who organized the first “calypso king” contest where a crown was offered.

What had been tried as a business maneuver and discarded by Lion and his partners was later picked up and continued by others, becoming a key ingredient to the lifetime of its co-founder, but never gaining his respect as anything more than “a gimmick.”

“The Carnival balls, costume dances which were traditionally held at Carnival time, were taking away much of our audience, so we decided to make a crown and organize a contest, as a gimmick to attract public attention and counter the balls,” says Lord Douglas.

The contest took place at the Princess Building in Queens Park Savannah on Feb. 17, 1939.

In the twilight of his years, Lion is thankful and grateful. That satisfaction flows through what in all likelihood will be his last album by the longest-active calypso singer.

“I’ve lived all right, thank God,” says Lion. “I lived better than a lot of people, because I defeated myself at a young age and was popular. I never stopped singing through the years. I was always looking for performances abroad and travelled all over entertaining, and was able to earn a decent living. With Atilla and others, we were always organizing work for ourselves.”

HENLEY, FREY SUE TNN OVER AIRING OF EAGINGS MATERIAL

LOS ANGELES—Eagles co-owners Don Henley and Glenn Frey and their publishing companies, Cass Country Music and Red Cloud Music, have charged the Nashville Network and its parent, Gaylord Entertainment Co., with “deliberate and wanton theft of their musical works that were used improperly to describe a woman’s delicacy,” sings Lion, “but had men considered a woman’s worth, they would remember a woman who gave them birth.”

Lion’s appeal will be limited to older fans; he opens “Papa Chunks” with a dancehall style rap, while tracks like “Out De Fire” and “Man Centipede” stand out as much for pristine sprinklings of rock, reggae, and blues as for the clarion

and dexterity of Lion’s vocals, which were often submerged on the old recordings.

By going this very commercial worldbeat approach, which he has dubbed Ring-A-Ring-A-Ring-Bang to restore and rejuvenate Roaring Lion’s voice, and to0 new

dicated its way into the future.

A NEW WORLD MAN

Roaring Lion was born Rafael de Lion in 1908 at Arroquia Village in East Trinidad. Like many of his calypso contemporaries, he’s Roaring World man, of African, Carib Island, and Spanish ancestry.

Lion won his first calypso contest in 1916 at Port of Spain and in 1920, road Millionaires Calypso Tent, home to the calypso superstars of the day. Not yet a professional, he had gone there to listen, not to perform. But his friends secretly convinced the manager and owner, Lord Douglas, to for him on his track.

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The contest took place at the Princess Building in Queens Park Savannah on Feb. 17, 1939.

In the twilight of his years, Lion is thankful and grateful. That satisfaction flows through what in all likelihood will be his last album by the longest-active calypso singer.

“I’ve lived all right, thank God,” says Lion. “I lived better than a lot of people, because I defeated myself at a young age and was popular. I never stopped singing through the years. I was always looking for performances abroad and travelled all over entertaining, and was able to earn a decent living. With Atilla and others, we were always organizing work for ourselves.”
GERMAN MARKET SHOWS GAINS
Unit sales in Germany grew by 3.6% in the first quarter of this year, reports label group DBV. Total unit sales were 60.5 million, and CD's now represent 81.3% of the market. Full-price CD albums were up 13%, reflecting the success of new releases.

SALE OF SUGAR HILL MASTERS SET
Rhino Records and Castle Communications PLC, the U.K. company owned by Alliance Entertainment, have entered into an agreement to purchase the Sugar Hill catalog masters. Sellers are Joe and Sylvia Robinson, who will retain music publishing rights as well as current album inventory. The deal gives talent from the Sugar Hill, All Platinum, Sweet Mountain, and Stong labels, among others. R&B and rap acts in the deal include Sugarhill Gang, Grandmaster Flash, Kool Moe Dee, the Furious Five, Spoonie Gee, the Sequence, and the Moments.

WILLIAMSON SEEKING PUR DEALS
Williamson Music, the music publishing wing of the Rodgers & Hammerstein Organization, says it is on the purchase prowl for music publishing catalogs and individual songs. While the company controls copyrights, including those by Rodgers & Hammerstein, it also provides several catalogs of note, including those of Irving Berlin, Sheldon Harnick, and Elvis Presley. The company, says president Mayse Lange, is looking for "standards from any decade and from every type of music."Administered by others for many years, Williamson Music struck out on its own seven years ago.

STONES TAPE LIVE IN AMSTERDAM
Rolling Stones recorded two shows at Amsterdam's famed Paradiso club May 25 and 26 for a live album due on Virgin in October. The shows were also recorded for broadcast by MTV at a later date. The Stones played to an audience of 700 fans, and the second show was relayed to screens in a square outside, where it was watched by a crowd estimated at 80,000.

DREAMWORKS DIGITAL STUDIO
DreamWorks SKG's founders Steven Spielberg, Jeffrey Katzenberg, and David Geffen have formed an alliance with Silicon Graphics to create the "first digital studio." The nonexclusive partnership will invest more than $50 million in developing new hardware technologies to create and distribute digital entertainment. The first projects under the joint venture will be animated movies produced entirely on computers. Silicon Graphics will open a research and development center in Los Angeles as part of the deal.

APOLLO 13 LOADED WITH STARS
MCA Records has set a June 20 release date for "Apollo 13," the soundtrack to the Tom Hanks-starring film from sister company Universal Pictures. It is set to play scenes starting July 4. Along with a newly recorded version of "Blue Moon" by MCA Nashville act the Mavericks, the album features '60s performances by the Who, Jimi Hendrix, James Brown, Jefferson Airplane, Hank Williams, and a guest vocal by Annie Lennox. The label has also set a special edition recorded with THX/Dolby Surround sound. The conventional release carries a list price of $24.95, but the special edition, including a gold-disc case, carries a list of $29.95.

WHITE TO NEW WARNER MEDIA POST
Michael J. White, former executive VP, chief administrative officer, and general counsel at Live Entertainment, has joined Warner Music Manufacturing & Distribution as senior VP, administration general counsel, to chairman David Mount.

CONAN SEeks TOP COLLEGE BAND
Among other goodies, the act that takes the top nod on the "10th Annual College Band Search," hosted by NBC's Conan O'Brien ("Late Night"), will have a song put on CD and distributed to more than 350,000 subscribers of hHu Warner Music's monthly music magazine. The contest includes an exclusive full-length CD of new songs with each issue. Last year's winner, Hi Flybody, had a 7-inch single released by Bestless Records. The contest ends June 15.

Private Music is pleased to announce the signing of D A N Z A N E S

Real McCoy Single One Of Many Covers

THE LAST TIME the song "Come And Get Your Love" appeared on the Hot 100 was exactly 21 years ago this week, when Redbone was listed at No. 43 with the tune written and produced by group members Pat and Lolly Végéna brother who had been session musicians on television's "Shindig." Coinciding with that anniversary, "Come And Get Your Love" returns to the chart in a new version by Real McCoy, the European trio that has been the runaway success of 1996. It's the first Real McCoy single not to be written by the group, and it joins "Another Night" and "Run Away" on the chart, giving the Arista act three singles in the top 50. The remake of "Come And Get Your Love" enters at No. 46, just three runs lower than the song's position when last sighted on the Hot 100. "Come And Get Your Love" isn't the only remake to debut this week. Spanish Fly's take on Tommy James & the Shondells' "Crimson & Clover" (Upstairs/Warner Bros.) is new at No. 91. The original reached No. 1 in February 1969. It's already been remade once, by Joan Jett & the Blackhearts. That version peaked 13 years ago next week at No. 7. These two covers are not alone on the Hot 100. There are two in the top 10. Nicki French's interpretation of Bonnie Tyler's "Total Eclipse Of The Heart" (Crichte) bulled 4-3, and Method Man and Mary J. Blige's duet of Nick Ashford and Valerie Simpson's "I'll Be There For You" You'll All Need To Get By" falls 3-4. Annie Lennox's version of the Lover Speaks" "No More I Love You's" holds at No. 25 with a bullet, and Brian McKnight's remake of Van Morrison's "Crazy Love" jumps SS-48. Still on the chart are Blige's "I'm Goin' Down," from the Rose Royale reissue, RAPID 4-5 for "I'll Be Around," Featuring the Spinners, who originally recorded it, and Gloria Estefan's "Everlasting Love," first recorded by Roderick Knight. Estefan will keep the remakes coming when Epic releases "It's Too Late," Carole King's initial single from the legendary "Tapestry." And on the other side of the Atlantic, remakes of "Unchained Melody" and "My Girl" and "The White Ciffs Of Dover" by Robson Green & Jerome Flynn remain No. 1 for the third week.

CHART BEAT

ROBERT KNIGHT: Tennis lessons are the only entry in the top 10 of the Hot 100. "Let Her Cry" by Hoobie & the Blowfish (Atlantic) bullets 11-10, giving the group its second consecutive top 10 hit. "Hold My Hand," still No. 20 in its 26th chart week, peaked at No. 6. "Cry" just needs to move up one more notch to become the act's biggest hit. Over on The Billboard 200, "Cradled Rear View" continues at No. 1 for a third consecutive week.

LONG-PLAYER: Four years ago, the debut album by the Rasmussens peaked at No. 88 on The Billboard 200. The duo's new EastWest release, "LP" (you remember that ancient term), is the Hot Shot Debut, entering at No. 26. The album is fueled by the single "I'll Be There For You," which is proving to be a powerhouse on the Hot Adult Contemporary chart. In its third week, it's already No. 5.

SUMMER '96: Two acts with albums debuting on Billboard charts this week had their first entries 26 numbers ago. Chicago, Transit Authority, and "Hot buttered Soul" were breakthrough hits in 1969. "Night And Day," Chicago's debut on the Giant label (and one of its few albums to sport a non-numbered title) is now at No. 106 on The Billboard 200, while "Brandslid," Isaac Hayes' Pointblank debut, enters Top R&B Albums at No. 99.
Billboard's 6th Annual International Latin Music Conference

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MUSIC FROM THE MOTION PICTURE

Clint Eastwood hand-picked these vintage 1964 gems—which include the likes of Dinah Washington, Johnny Hartman, and Barbara Lewis. The soundtrack also features “Doe Eyes” (Love Theme from The Bridges Of Madison County) co-written by Clint and Lennie Niehaus. It adds up nicely.

Album Produced by Clint Eastwood.