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IN MUSIC NEWS



CAEDMON'S CALL



THE WAITING

Christian Rock Acts
 Make Move To Majors

PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 29, 1997

Relativity Inks H-Town, Bows Gospel Imprint

BY J.R. REYNOLDS

LOS ANGELES—In an effort to deepen its penetration into the black music realm, Relativity Entertainment



is rolling out a catalog imprint and a gospel label and has signed R&B act H-Town.

Relativity narrowed its focus about a year ago when it purged its rock acts from the label (Billboard, Feb. 3, 1996). Part of its restructuring included folding label subsidiary TriStar. Relativity Entertainment Distribution (RED) president Sal Licata subsequently also became president of Relativity Enter-

(Continued on page 95)

Asian/British Connection Thrives Acts Find Increasing Commercial Niche

This story was prepared by Dominic Pride, Paul Sexton, and Kwaku.

LONDON—Across the U.K., Eastern and Western music cultures are getting married, as second-generation Asian dance goes overground.



SINGH

Young British artists, DJs, mixers, producers, and entrepreneurs of Asian extraction are more visible and audible than

ever in the contemporary British music scene. Through them, a unique sound is starting to filter into dance and pop circles: one informed by traditional Eastern forms, but instilled with drum'n'bass, hip-hop, and R&B elements in an organic and nourishing cultural stew.

While Eastern influences exert more

sway than ever in the British pop milieu, Asian musicians with a dance mentality are taking the traditional instrumentation of Eastern music and adding to the pot touches of jungle,



Anglo pop, and American swing and hip-hop—and seeing wider acceptance for it than ever before.

Key figures in this development include producer/artists Earthtribe, Talvin Singh, and Nitin Sawhney; pop chart crossover pioneer Bally Sagoo; teenage major-label signing Amar; and such labels as Nation, Nachural, Out-

caste, and Multitone. Also important are such club nights as Anokha (Urdu for "unique") in London, plus a number of dedicated radio shows on legal and pirate stations.

Nor is the cultural marriage limited to music. "Now is a time of renaissance in terms of Asian culture in the U.K.," says Sawhney, the Indian classically trained musician whose two albums for Outcaste have forced critics to reappraise their concepts of Asian music.

(Continued on page 87)



TRICKBABY

MTV Ups Music Content; M2's Exposure Grows

BY BRETT ATWOOD

LOS ANGELES—MTV is boosting its commitment to playing music videos



with a new programming strategy that will see 10-20 more hours of clips aired each week. The development comes as MTV's clip-intensive sister channel, M2, gains its first significant U.S. dis-

(Continued on page 85)

Carnival's Controversies Tensions Underscore Island Fest

BY ISAAC FERGUSSON

PORT OF SPAIN, Trinidad—Amid the pyrotechnics and high-tech high jinks at Trinidad's annual Carnival celebrations, held here Feb. 10-11, Gypsy emerged as National Calypso Monarch and Machel Montano was crowned Roadmarch King.



GYPSY

Also in the spotlight: controversy, which, as usual, dominated the huge festival. Race politics and ethnicity moved to the forefront as the driving force

behind many of the top calypso compositions, highlighting deep-seated animosities. An infuriated prime minister, Basdeo Panday, even proposed the unthinkable—censorship laws prohibiting calypsonians from performing songs that denigrate government or incite racial polarity. The prime minister had been spurred by a negative portrayal of him, in the televised National Calypso Monarch competition, by local calypso hero Wayne



WATCHMAN

(Continued on page 14)

EU Sees Bulgaria Piracy As One Of Many Priorities

BY JEFF CLARK-MEADS

BRUSSELS—The government of the European Union says it is determined to tackle the international problem caused by Bulgarian pirates. However, officials caution that the record industry must realize that the humanitarian considerations in the country are a higher priority.

The expressions of support in the piracy battle from senior figures in the European Commission will be welcomed by labels, which have sometimes perceived their representatives here as somewhat distant. But record companies will also be concerned about the

(Continued on page 94)

Long Haul Pays Off For Heatseeker Impact Acts

Slow Start Builds 'Fire' For WB's Paula Cole

BY DOUG REECE

LOS ANGELES—Sparked by an incendiary first single, Paula Cole's Imago/Warner Bros. album "This Fire" is lighting up retail and radio, making the singer/songwriter a Heatseeker Impact artist nearly three years after she was first showcased in Billboard as a debut act (Music to My Ears, Billboard, June 18, 1994).

With "Where Have All The Cowboys Gone?," the first single from her

(Continued on page 85)

RCA's Verve Pipe Earns 'Freshman' Standing

BY DOUG REECE

LOS ANGELES—Persistence is paying off for RCA act the Verve Pipe, who first came to industry attention as an unsigned band in 1994 when featured in Billboard's Continental Drift column. Buoyed by the single "The Freshman," the band's major-label debut, "Villains," has climbed to No. 61 on The Billboard 200 a year after its release.

Following the album's release, the Verve Pipe seemed on the verge of a

(Continued on page 86)

Echo 1997

German Music Biz Showcases Its Talent
 PAGE 55

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ANNIVERSARY OF AN ENTHUSIASM

My sense of passion, my notion of self-expression, and my idea of fun are each of a piece with my personal belief in the importance, and the responsibility, of leading an original life. These feelings likewise merge to define the popular music I most admire.

We live in an often frightened, divisive, racist world in which people can feel compelled to align themselves with others according to the most obvious surface traits they share. In the arts, however, we discard the safety of such calculations and assumptions, daring to announce the deeper truth of our one-of-a-kind selves, disclosing who we really are as individuals, how we actually feel, and who we hope to become. We do this while acknowledging the central, surpassing fact that, so far as we know, each of us is never gonna come around again.

To be glad for one's singularity, not fearing its solitude, and allowing no one to edit one's honest enthusiasms—these are the sorts of things I hope my twin 5-year-old boys will see small glimpses of in me before I'm gone. Such instincts are the reasons I played first the fiddle and then the drums as a kid, the reason I decided to arrest the ceaseless voice in my head and become a writer, the reason I resolved to woo my lovely wife of a decade. These are also the reasons I took this extremely stressful job at Billboard exactly six years ago. Moreover, the emotions and philosophies cited above inform my motivations for regularly wearing a strange, four-in-hand freestyle polka-dot bow tie, knotting it every morning in happy but unpremeditated defiance of any dress code rock'n'roll has deigned to impose.

Keith Richards once assured me that rock'n'roll always was and is primarily about sex and risk. At the age of 12, I asked my dad to show me how to tie the bow tie he seldom donned, because I happened to think it looked kinda sharp—after all, Leadbelly, Buddy Holly, James Brown and, OK, Dagwood Bumstead all wore bow ties—and because I sensed girls might go for it (which they did, schooling me that it's wiser to dress for women than for other men). "It's done just like a shoelace," I remember my old man explaining before the living room mirror, draping his loose butterfly tie around my spindly neck as the Beatles' "You Can't Do That" played on a cheap portable record player in the background, my parent adding with a laugh that "it looks best if it's meant to show you feel fairly positive about things."

Several weeks later, my father dropped dead at 48 from the strain of raising seven children on a salary of less than \$10,000 a year. He left no savings, and we struggled a bit. Perhaps I thereafter wore my bow tie—usually with a black pinstripe suit and white bucks—to show I felt positive about my pinched family's prospects for survival. But now that I'm 45 and have a family of my own, I know in my heart that I delight in my odd sense of style because (as my father did) rock'n'roll taught me never to disguise what I feel about anything.

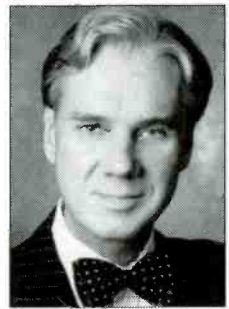
I confess I have always been suspicious of music journalists and critics who have never played in a band, learned to dance, or written a song, simply because they don't know what it's like to place yourself in that brand of public jeopardy in order to earn income or public approval. ("If You Won't Get Out Of My Life, I'll Find Somebody Who Will," a tune I originally penned for the Dry Heaves, an uncouth combo I formed in 1979 with several fellow Rolling Stone editors, is administered by BMI.) Similarly, if a journalist is not constantly beset by the lonesomeness of the task, acutely aware that the quality of self-evaluation in our society is often dependent on the cultural agenda that one's reporting helps set, then the duty is not being tackled with the seriousness or humility it demands.

This is the fifth anniversary of Music to My Ears. It was in the last week of March 1992 that I allowed Billboard Music Group president and

publisher Howard Lander to talk me into commencing this highly inconvenient column (which has nothing to do with the job I was hired for). I was part of someone else's plan to change Billboard; Lander hired me because of a shared belief that the almost-century-old publication had to get back into the practice of helping the record and home entertainment industries prosper from the creative spark outward. There is no person or entity in this industry more important than the best unsigned/unsung artist, and to cement this philosophy we've introduced many of them on the cover and in other prominent sections of this magazine. As the members of BR5-49 recently volunteered on NPR, all their goals proved attainable (including landing a label deal) after they dominated a July '95 Billboard cover piece about the exploding alternative country scene on Nashville's lower Broadway. Similarly, on page 1 of this week's issue are two acts first heralded in Billboard: Paula Cole, whose debut album was praised in Music to My Ears exactly one month before its July 1994 release, and the Verve Pipe, whom senior editor Melinda Newman highlighted in her Sept. 24, 1994, Continental Drift column about unsigned artists.

As the principal assignment editor for this publication, it's my job to either conceive such coverage or the vehicles to contain it, yet there is nothing I've dreamt up that hasn't been broadened, heightened, and developed to far greater effect by a superb roster of past and present senior staffers/veteran correspondents, including Newman, Adam White, Michael Ellis, Geoff Mayfield, Irv Lichtman, Ken Schlager, Gene Sculatti, Jim Bessman, Susan Nunziata, Marilyn Gillen, Janine Coveney, Thom Duffey, Craig Rosen, Chris Morris, Jeff Levenson, Theda Sandiford-Waller, Chet Flippo, Wolfgang Spahr, Geoff Burpee, Ed Christman, Eric Boehlert, Havelock Nelson, Bradley Bambarger, Don Jeffrey, Paul Verna, J.R. Reynolds, Phyllis Stark, Larry Flick, Deborah Evans Price, Bill Holland, John Lannert, Dalet Brady, Carrie Borzillo, Brett Atwood, Doug Reece, Chuck Taylor, Seth Goldstein, Sean Ross, Jeff Clark-Meads, Dominic Pride, Mike Levin, Steve McClure, Paul Sexton, Peter Jones, Glenn A. Baker, Arthur Goldstick, Graham Reid, Howell Llewellyn, Ken Stewart, Ellie Weinert, Deborah Russell, David Sinclair, Fred Bronson, Moira McCormick, Heidi Waleson, Jim Macnie, Elena Oumano, Isaac Fergusson, Larry LeBlanc, Trudi Miller

MUSIC TO MY EARS



by Timothy White

Rosenblum, Terri Horak, art director Jeff Nisbet, and many, many more.

All of Billboard's traditional coverage has been expanded since 1991, whether retail via Merchants & Marketing or publishing by means of Songwriters & Publishers. And where music was once a secondary consideration, now on page 1 our readers can find every imaginable genre, whether it's the *funana* of Cape Verde, the pop of South Korea and Sweden, the insurgent country of Chicago and Austin, Texas, or the polka of Cleveland. And while this column provided the first coverage of uniquely successful debut albums by Rage Against The Machine, Joan Osborne, and Alanis Morissette, I feel just as favored to have had a forum to commend PJ Harvey, Jack Logan, Umar Bin Hassan, Aimee Mann, the Auteurs, Flaco Jiménez, Dar Williams, Michael Nyman, Boukman Eksperyans, Komeda, and Tracy Bonham to your attention.

Twenty years ago, in the May 21, 1977, issue of Billboard, my photo first appeared in these pages. As managing editor of Crawdad, I had recently done the first national cover story on Bob Marley, and Billboard asked me to select the top reggae albums of all time for a special supplement commemorating a century of recorded sound. "Natty Dread" was my No. 1 pick, and I was shown wearing a polka-dot bow tie, a black pinstripe suit, and (out of camera range) a pair of white bucks. I still stand behind all those decisions.

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

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JAZZ ★ TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY TONY BENNETT • COLUMBIA	
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA	
NEW AGE ★ AVALON • JOHN TESH • GTSP	

THIS WEEK IN BILLBOARD	
CECILLON AT THE HELM EMI Records U.K. CEO Jean-Francois Cecillon sees his company as a large ship, and his goal is to steer that vessel, especially its labels, EMI, Parlophone, and Chrysalis, in a new direction. International editor-in-chief Adam White reports. Page 42	
A REDIAGNOSIS FOR MUSICLAND Musicland has happened on a turnaround in its financial prognosis, despite the fact that the retailer has announced that a prospective investor has walked away from a deal to provide an equity infusion. Senior retail editor Ed Christman has the story. Page 66	
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Containing 17 tracks, including six making their CD debut, **FIRST RAYS OF THE NEW RISING SUN** is just one of the projects created under the auspices of Experience Hendrix, the company recently formed by the artist's surviving relatives after they regained legal rights to Hendrix's artistic legacy in 1995.

This year also marks the global re-release of the albums Hendrix put out in his lifetime: **ELECTRIC LADYLAND**, **AXIS: BOLD AS LOVE** and **ARE YOU EXPERIENCED**. Each is re-mastered, for the first time, from original master tapes and with all the original artwork restored.

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Japanese Import Boom Softens Yen's Decline Narrows Pricing Gap

■ BY STEVE McCLURE

TOKYO—Japan's import boom appears to be over, due to the yen's decline against other major currencies and the increasingly aggressive marketing of licensed foreign product by Japanese labels.

CD imports (comprising albums almost entirely) in calendar 1996 totaled 69.19 million units, down 5.1% from 1995, for a wholesale value of 46.06 billion yen (\$396.4 million), which is unchanged. The data was released by the Recording Industry Assn. of Japan (RIAJ), which received it from Japanese customs authorities.

Analog record imports in 1996 totaled 8.23 million units, up 24%, for a wholesale value of 4.6 billion yen (\$39.6 million), a 36% rise. Data for cassette imports was not available.

Imports as a whole in 1996 thus totaled 77.42 million units, down 3%, for a wholesale value of 50.67 billion yen (\$436 million), up 2%. Of that amount, roughly 31% was handled by Japanese record companies' in-house import sections.

Unlike product manufactured in Japan, imported audio software is not subject to the *saihan* resale price maintenance system. The yen's decline means that the price gap between imports and more-expensive made-in-Japan product—foreign and domestic repertoire—is narrowing.

In 1996, the RIAJ's 29 member companies shipped a total of 472.3 million units, for a wholesale value of 583.86 billion yen (\$4.82 billion). This includes imports handled by labels' import divisions.

This means that Japan's overall prerecorded music market saw shipments of 525.72 million units, for a total wholesale value of 618.8 billion yen (\$5.32 billion) in 1996—excluding

the relatively small amount of product handled by non-RIAJ member companies.

The skyrocketing yen and the growth of import-oriented retail chains Tower, Virgin, and HMV helped imports more than double (in both quantity and value) between 1992 and 1995.

Imports have carved out an important niche in the Japanese music market, but now the yen is hovering at the 122 to the dollar level (compared with 103 at the beginning of 1996).

"Imports will go over 2,000 yen per album soon," predicts one industry source here. In contrast, when the yen

(Continued on page 14)



Emancipation Proclamation. EMI-Capitol Music Group North America recently hosted a star-studded party for ♀ and NPG Records to celebrate sales of 2 million copies of ♀'s latest, "Emancipation." In addition to executives from EMI-Capitol Music Group and NPG Records, the event was attended by a veritable who's who of R&B, rock, and pop artists and a notable movie industry contingent. In one of the evening's highlights, Charles Koppelman, chairman/CEO of EMI-Capitol Music Group North America, presented the artist with a special plaque commemorating his achievement. Pictured, from left, are L. Londell McMillan, NPG Records executive and ♀ counsel; Koppelman; ♀; Terri Santisi, executive VP/GM, EMI-Capitol Music Group; and Davitt Sigerson, president/CEO, EMI Records.

Sony, ION Use Net To Link Multimedia With Audio CDs

■ BY BRETT ATWOOD

LOS ANGELES—Sony Music Entertainment and multimedia developer ION are separately preparing to make multimedia content accessible through the Internet for catalog and current CD releases.



Internet-delivered content is synchronized with an audio CD when it is played in a computer's CD-ROM drive. The Internet-delivered software is programmed to identify and trigger the audio portions of the CD and then provides the multimedia content that accompanies the music.

Sony Music has ambitious plans to use the technology, which it is marketing under the name "ConnecteD," to complement some of its classic catalog and new CD releases. Bob Dylan's "Greatest Hits, Vol. 1," as well as still-to-be-determined titles by Aerosmith, Ozzy Osbourne, and Ben Folds Five, will be among the first batch of albums that will have ConnecteD content on Sony's World Wide Web site this spring, according to Jennifer Frommer, director of new media for Sony

Music Entertainment (U.S.).

ConnecteD content uses existing Shockwave technology, which was developed by Macromedia, to deliver enhanced CD-like multimedia content through the Internet.

ConnecteD content will include track-by-track commentary by artists, enable interactive remixing of songs,

(Continued on page 95)

Apple Cuts Its Ties To Music Biz, Ex-Staffers Form New Venture

LOS ANGELES—The game is over for Apple Computer and the music industry. The troubled technology company is ceasing almost all its music industry efforts and is closing its Apple Music Group amid a corporate reorganization and widespread downsizing. However, in wake of the division's demise, several ex-staffers are putting together a new company that will focus on music-related multimedia.

Among the eight Apple Music Group employees exiting the company March 18 were senior manager Duncan Kennedy; VP of interactive marketing

(Continued on page 95)

Feeling Pressure At NARM, BMG Ups MAP

■ BY ED CHRISTMAN

NEW YORK—With the call for a higher minimum advertised price (MAP) a rallying cry at the recently concluded National Assn. of Recording Merchandisers (NARM) convention, BMG Distribution joins Sony Music Distribution in raising the MAP floor by \$1.

According to a letter dated March 18, BMG Distribution has raised its MAP to \$10.88-\$13.88 for CDs carrying, respectively, list prices of \$15.98-\$17.98. Other BMG CD list prices that have been bumped by \$1 include the \$13.98 list price CD, which now carries a MAP of \$9.88; the \$19.98 list price CD, which has a \$15.88 MAP; and the \$20.98 CD, which carries a \$16.88 MAP. The company also established MAP prices for double- and triple-CD packages, as well as its

\$11.98 line.

Peter Jones, president of BMG Distribution, says, "Throughout NARM, it became very evident that sustaining the value of our music continues to be required by circumstances." He declines to comment further on the company's new MAP price structure, which becomes effective June 1.

Sony, which confirmed at NARM that it would raise its MAP by \$1, sent out a letter to that effect dated March 17 (Billboard, March 22).

MAP was a key issue at NARM, which was held March 8-11 in Orlando, Fla. Specialty music accounts called on the major record companies to address their view that music has been devalued by a three-year price war. During that period, a number of music chains have filed for Chapter 11.

(Continued on page 85)

Channel V, MTV In Oz Cos. Take On Existing Outlets

This story was prepared by Christie Eliezer in Sydney and Geoff Burpee in Hong Kong.

The battle between MTV and Channel V throughout Asia has expanded to Australia.

The Hong Kong-based Channel V will take over Australian 24-hour music channel RED, effective April 18 (Billboard Bulletin, March 14). The deal means that the 2-year-old RED becomes a joint venture between Channel V Music Network Partnership and Australian production company XYZ Entertainment. The Australian operation marks the first time the channel has taken over an existing outlet.

The announcement of RED's takeover, made March 14 in Sydney, came

just days before MTV officially took over another Australian music channel, ARC-TV, which launched June 14, 1996, and now becomes MTV Australia (Billboard Bulletin, March 19).

"I'd be lying if I said we weren't watching MTV's movements," says Don Atyeo, GM of Channel V. "But basically our move into Australia is part of a global expansion which has seen us go recently into Thailand and India."

Channel V Music Network Partnership is a joint venture between Rupert Murdoch's Asian satellite broadcaster Star TV (50%) and Sony Pictures Entertainment, BMG, EMI Music, and Warner Music Group (12.5% each). It has been broadcasting throughout Asia

(Continued on page 94)



Politics Favor Brit Music Biz Election Won't Disrupt Gov't Support

■ BY MARK SOLOMONS and JEFF CLARK-MEADS

LONDON—The British music industry appears to be in a win-win situation whatever the outcome of this country's general election May 1.

The current Conservative government has grown increasingly close to the music business in the last three years, and now the opposition Labour Party—an unprecedented 28% points ahead in the opinion polls—says it will make copyright protections and the development of new talent a high priority if it forms the next administration.

According to a policy document released March 18, the party will revamp and rename the current government's Heritage Department—one of the music industry's sponsoring departments—review the performance of all funding bodies, revive arts education in schools, and improve access to the arts—especially for

young people.

Launching the document, "Create The Future: A Strategy For Cultural Policy, Arts And The Creative Economy," Jack Cunningham, Member of Parliament and shadow secretary for National Heritage, said that for the first time, Labour would take a cross-departmental approach to the arts.

Noting Labour leader Tony Blair's college rock band credentials, Cunningham argued that an administration under Blair would take a strategic approach to promoting music and the arts. "The British Council organized more than 2,000 cultural events abroad last year—but the Foreign Office presents a heritage image of the U.K. which is not consistent with the view of either the current Heritage Department or Labour's equivalent," Cunningham said.

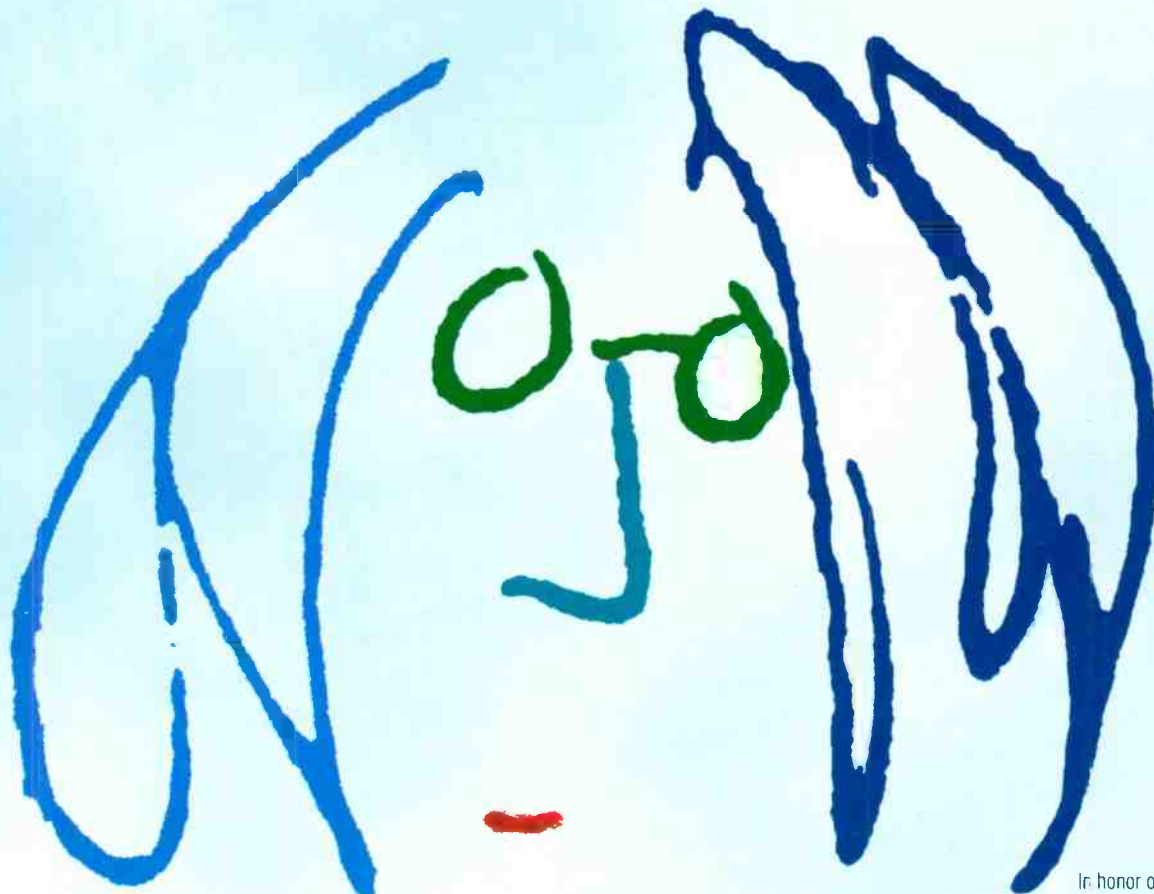
Labour intends to shift the focus to helping artists and away from the policies of lowering costs for audiences

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♿ "EMANCIPATION" GOES DOUBLE-PLATINUM

New York, NY—EMI-Capitol Music Group North America Chairman and CEO Charles Koppelman hosted a private party for ♿ and NPG Records to mark the double platinum sales of ♿'s latest release, EMANCIPATION. The event was held February 27 at NYC's LIFE club.

The diversity of the celebrity-studded crowd reflected the artist's diverse appeal. Guests included LL Cool J, Billy Corgan, Quincy Jones, Marilyn Manson, Sheryl Crow, Jon Bon Jovi, Kevin Spacey, Spike Lee, Savion Glover, Chris Rock, Dominique Dawes, TLC's T-Boz, Lenny Kravitz, model Tyson, actress Lynn Whitfield, producer Dallas Austin, A Tribe Called Quest, Joan Osborne, Rent's Daphne Rubin-Vega, Tony Rich, Doug E. Fresh and many others.



"His longevity is a testament to his creativity. I respect him as an artist. I respect his music."—LL Cool J. LL (R) shown here with QTip from Tribe Called Quest.



Pictured left to right are: L.Londell McMillan (of NPG Records and ♿ counsel), Charles Koppelman (EMI-Capitol Music Group Chairman and CEO), ♿, Terri Santisi (EMI-Capitol Music Group Executive VP & GM) and Davitt Sigerson (EMI Records Chairman & CEO).



"He's very quiet and soft-spoken, but his music speaks for itself."—Marilyn Manson. Shown here is Marilyn Manson guitarist, Twigg Ramirez, with Sheryl Crow.



Spike Lee and Joan Osborne



"He can do anything. He's almost damn near perfect. I've been a fan for a long long time, and I'm with anything he does. forever. Period."—TLC's T-Boz. T-Boz (L) with Tony Rich.



Essence Magazine's Susan Taylor (L) and Terri Williams of the Terri Williams Agency.



Lenny Kravitz and Olympic Gold Medalist, Dominique Dawes.



"He's my total influence in production and song writing."—Producer Dallas Austin. Dallas (L) with Rick Rubin and Maverick Records' Guy Oseary.



"I'm a big fan of The Artist. I love the new album. I listen to Disc 2 right before each one of my shows...everybody gets into it."—Chris Rock. Chris (R) with actor Kevin Spacey.



"Best album of the year...everything he does has integrity, it's real, it's happening."—Sheryl Crow. Sheryl (R) with Lenny Kravitz



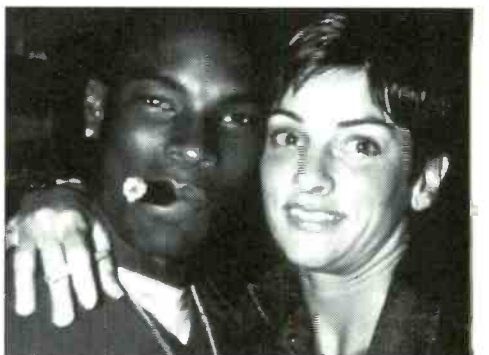
"I love his new album, 'Emancipation.' The Artist is all about the work, and that's what I love."—Actress Lynn Whitfield. Lynn (L) with QTip.



Jon Bon Jovi



Andre Harrell and Russell Simmons



"I just want him to keep doing what he's doing, because he's changing the whole industry."—Model Tyson Beckford. Tyson (L) with Ingrid Casares.

Artists & Music

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Devoted Christian Acts Find Path To Major Labels

BY DEBORAH EVANS PRICE

NASHVILLE—Developing a strong regional following has always been a great way for an act to attract the attention of a major label, but translating regional exposure into national acceptance is often tricky. In the



CAEDMON'S CALL

Christian music arena, Reunion Records rock act Third Day has successfully made that leap. This spring, Sparrow Records' the Waiting and Warner Alliance Group's Caedmon's Call hope to follow in its footsteps by taking their own music to a broader audience.

Third Day's success story showcases key elements that can facilitate the transition from hot regional band to national sensation: relentless touring, grass-roots marketing, and strong label support—both from the indie outfit launching the act and the major intent on taking it to the next level.

The band consists of lead vocalist Mac Powell, guitarist Mark Lee, bassist Tai Anderson, guitarist Brad Avery, and drummer David Carr.



THIRD DAY

The group spent 24 weeks on Billboard's Heatseekers chart with its self-titled debut and won the 1996 Billboard Music Video award for best video from a new artist in the contemporary Christian category for its clip "Consuming Fire." Current single "Nothing At All" is being spun on mainstream rock stations.

The Georgia natives formed Third Day in 1992. Two years later, they recorded a project that was picked up by Marietta, Ga.-based gray dot records, founded in 1994 by CEO Marty Bush and VP of A&R David Vanderpoel. In 1995, Third Day's album became the label's first

release.

Though they generated a lot of attention with the gray dot release, the band soon reached a point where a major label was the next logical step: There was such a demand for the album in the marketplace that the fledgling label was having trouble



THE WAITING

keeping up with requests.

Vanderpoel attributes the band's success to its common-man appeal: "Like Hootie & the Blowfish and the Gin Blossoms, Third Day makes music that celebrates the average guy."

"They did such a great job of getting the word out about our music, and that brought the bigger labels to us," Powell says.

The band caught the eye of several major labels and eventually signed with Reunion. The label added a couple of songs to the gray dot album, repackaged it, and released it as Third Day's self-titled major-label debut last year. The album has sold more than 165,000 units to date, in both Christian and mainstream outlets, according to Reunion.

Dan Raines, head of Creative Trust, the Nashville firm that manages Steven Curtis Chapman, Paul Brandt, Carolyn Arends, and Third Day, says roadwork was critical to the band's development. "Before they even had a deal, they had been out there working, playing every dive you can imagine, building an audience at the grass-roots level so there was pent-up demand."

A bold touring move also helped, he says. "In the fall of '96, we decided there was enough grass-roots audience out there that instead of putting them with another larger act and have them open, we said, 'There's a real niche in the \$9 and \$10 ticket area underground. So let's go out and do 60 top markets and let them headline and bring out two underground acts with them.'" He says the band drew 700-1,300 people a night.

Drummer Carr and Powell agree that touring has been key. They say one of the things that made them attractive to major labels was the fact

(Continued on page 86)

Rounder Embarks On Lomax Collection

Series To Comprehensively Document Archivist's Work

BY JIM BESSMAN

NEW YORK—The historic field recordings taped by legendary folklorist Alan Lomax are being made available in a monumental release by Rounder Records. The project commences with the April 22 issue of the 38-track "The Alan Lomax Collection Sampler," along with the initial six volumes from the kickoff "Southern Journeys" series. Ultimately, 10 themed multiple-disc series will compose the Alan Lomax Collection.

The six initial titles are "Voices From The American South—Blues, Ballads, Hymns, Reels, Shouts, Chanteys, And Work Songs"; "Ballads And Breakdowns—Songs From The Southern Mountains"; "61 Highway Mississippi—Delta Country Blues, Spirituals, Work Songs & Dance Music"; "Brethren, We Meet Again—Southern White Spirituals"; "Bad Man Ballads—Songs Of Outlaws And Desperadoes"; and "Sheep, Sheep, Don'tcha Know The Road?—Southern Music, Sacred And Sinful." They debut the 13-disc "Southern Journey" series, which includes recordings made by Lomax during field trips throughout the American South in 1959 and 1960.

The "Southern Journey" recordings introduced to the world the likes



McDOWELL

of Delta bluesman Fred McDowell, Ozarks balladeer Alameda Riddle, and Georgia Sea Islands singer Bessie Jones. They further documented the original sources of the then occurring folk music revival, which Lomax, with his father, John Avery Lomax, had spurred with their seminal '30s and '40s field work for the Library of Congress—which yielded the first recordings of Leadbelly, Woody Guthrie, and Muddy Waters.

The other series to follow in the Lomax Collection expand his folk music field work worldwide. "Prison Songs" were recorded in 1947 at Parchman Penitentiary in Mississippi on paper-backed magnetic tape, using an early portable tape

recorder; "The Caribbean Collection" covers numerous island musics and traditions; "The English, Scottish, And Irish Recordings" explores pre-war oral traditions in those countries; "The Spanish Collection" spans the regional variations in folk songs in Spain, where Lomax began his eventual correlations between folk song style and culture.



Alan Lomax in the field with Ray Hicks. (Photos courtesy of Alan Lomax)

"The Italian Collection" examines the isolated village strains of Italian folk music; "The Columbia World Library" reissues Lomax's entire 18-album Columbia survey of world music; "Deep River Of Song" continues Lomax's interest in African-American musics; "Portraits" is a series of albums singling out great performers, including McDowell, Son House, Hobart Smith, Jones, and Texas Gladden; and "The Ballad Operas" includes the two operas Lomax co-wrote to celebrate and promote traditional folk music: "The Big Rock Candy Mountain" and "The Martins And The Coys."

The Rounder product, all remastered in 20-bit digital sound, will eventually total more than 100 discs to be released over the next three years, encompassing all of Lomax's previously published and out-of-print works for various labels (not including the Lomaxes' Library of Congress tapings), as well as previously unreleased material. The collection is being co-produced by Jeffrey Greenberg and Lomax's daughter Anna Lomax Chairetakis. Chairetakis, a field worker in her own right who remembers sitting on Leadbelly's lap as a little girl, took over the reins of the Rounder project after her father, who is now 82, was slowed by two strokes in the last two years.

"It's truly an oral history of the 20th century," says Mark Wheeler, Rounder's director of sales and marketing. "Lomax was a visionary, and his influence on pop music is undeniable on people from Pete Seeger to David Byrne. He always knew how to find and record the best singers and musicians in any culture in their most authentic environments and had a great ability to intersect all these cultures and musical roots."

Adds veteran New York air personality Vin Scelsa, "So many people who were responsible for the whole rock era of the '60s and '70s grew up on this music, either through having it in their families or reading about it and searching it out. It's as significant historically as old photographs or newspapers or library books—[it's] another way of connecting to the past, at a time when everything is so centered on the present moment and we have such a vague sense of our cultural history."

A flamboyant personality, Lomax brought a religious zeal to his work, notes Matthew Barton, staff editor of the collection with Andrew Kaye, with whom he co-wrote the sampler disc's 72-page booklet. "It was like he was 'witnessing,' testifying to the power of what he experienced in the field through the music and conveying his own level of excitement to others," says Barton. "He recognized things that were of importance to people, which they had preserved and passed down, and he sought to bring them to the entire world—during a time when small, localized culture was being consumed and changed by modern technology and communication—so that millions of people could hear them and hopefully be moved as he was and under-



RIDDLE

stand the way he did."

The raw materials for the Lomax collection were stored among some 1,500 reels of audiotape housed at Lomax's Assn. for Cultural Equity headquarters at Hunter College in New York. Chairetakis says that great care and expense was taken to achieve the highest possible sound quality, "not because of vanity but out of the notion of 'cultural feedback.' My father believed that everyone should have a share in the communication system: When people hear themselves, they're encouraged to continue what they're doing. They should have a share in the best available media, so that others can realize how great their traditions

(Continued on page 91)

Aussie Indie Mushroom Pacts With Sony Label Parts Ways With Longtime Distributor Festival

■ BY GLENN A. BAKER
and CHRISTIE ELIEZER

MELBOURNE, Australia—Australia's largest independent label, Mushroom, has unexpectedly pulled out of a 25-year alliance with Festival Records and gone into partnership with domestic market leader Sony Music.

The distribution and manufacturing deal goes into effect in April (Billboard Bulletin, March 18). It includes Mushroom imprints White, Melodian, Liberation, Infectious, and Bark, but not its independent distribution arm, MDS. The entire catalog shifts over in October to coincide with Mushroom's 25th anniversary celebrations.

Says Michael Gudinski, executive chairman of the Mushroom Group, "Denis Handlin [chairman/CEO of Sony Music Australia] and I have been friendly rivals and competitors for a long time. We both have aggressive approaches in the key areas of quality A&R and marketing."

"Sony also has a very strong commitment to ongoing investment in Australian artists," he adds. "They are the market leaders, and I was always impressed with how Sony's EDC distribution network, which it shares with Warner and EMI, has got 50% of the market here. I figured if I was going to make a change, I should go for the best."

Sony distributed Mushroom's Larrikin imprint for some years until 1989, when the imprint reverted back to Festival, which still has it. Gudinski's Frontier Touring Co. worked on such Sony acts as Billy Joel and Pearl Jam.

Handlin admits that he has been vying for Mushroom's distribution for almost 10 years, insisting he could take many Mushroom acts to a new level.

He says, "In my own way, I kept chipping away every chance I had—at a gig at 3 a.m., on a plane during a Billy Joel tour, anywhere I could find a chance to say, 'By the way, when are we going to do it?' I have an empathy

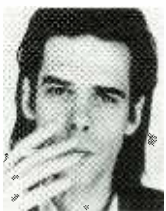
with Michael I don't have with anybody else in this business. The lights go out late in my office, and they go out late in his office as well."

Acts involved that have had international success include Kylie Minogue, Nick Cave, Garbage, Deni Hines, Peter Andre, and Jimmy Barnes.

According to Barnes, whose "Hits" album reached No. 1 on the Australian Record Industry Assn. charts, "Things had run their course at Festival. They'd been great to me and to Michael, but things move on, and a



BARNES



CAVE

label has to sell its product the best way it can. I didn't know it was going to be Sony, but I knew something had to happen. It was a bold move by Michael, and the acts will all appreciate it because it will have them out there more prominently in the marketplace."

LABEL RESTRUCTURES

Sony handles Mushroom's marketing, except in the major centers of Sydney and Melbourne. Longtime Mushroom public relations executive Sue McAullay will be director of operations within Sony's headquarters.

Although Mushroom had global success in the last 18 months with Garbage, Andre, and Hines, its local share dropped in recent years from 10% to 5%.

In recent weeks, Mushroom has restructured, with new heads in sales and promotion, and appointed veteran producer Mark Opitz as director of artist development and new signings. Opitz worked on major releases for INXS, Cold Chisel, the Angels,

Barnes, the Divinyls, and Hoodoo Gurus.

It is believed that negotiations with BMG were also under way until the departure of James Glicker from the managing director's post last month.

The move from Festival comes as a surprise, given that Festival is wholly owned by Rupert Murdoch's News Ltd., which holds 49% of Mushroom.

"News Ltd. probably started the ball rolling when they pulled Fox Video out of Festival 18 months ago," says Gudinski.

Festival chairman Allan Hely, a veteran of the company and regarded as a father figure to Gudinski, was reticent to discuss the move in any detail. But he did admit to being "a bit surprised by Michael's decision," given that Festival had sustained the label through a number of difficult periods since the beginning. "I'd have preferred it to have not happened, but I hope that it eventually proves profitable for News Ltd."

FESTIVAL LOOKS FORWARD

Hely adds, "It must be seen as a loss to Festival, and it is fortunate that we acquired Larrikin when we did. We must now push to seek replacements, though, of course, it is not a matter of bulk but quality when it comes to signing labels and repertoire sources."

With Mushroom having effectively been Festival's A&R arm for more than a decade, the company faces the challenge of becoming far more proactive in that area, at a time when, as Hely points out with considerable regret, "the support of Australian music by radio and its general level of success is a tragedy, the worst I have ever known it."

Appointed to Mushroom's board were James Murdoch, VP/music and new media, News Ltd., and Korda Marshall, managing director of Mushroom's U.K. operations.

Murdoch, in a prepared statement, said, "I see Mushroom as being a central part of News' expansion into music worldwide."

Eagles Tie 'Thriller' With 24 Million Sales Of 'Hits'

■ BY CHRIS MORRIS

LOS ANGELES—The Eagles have soared to dizzying new heights, as the Recording Industry Assn. of America (RIAA) has certified the group's 1976 Asylum collection "Their Greatest Hits 1971-1975" for sales of 24 million units. That brings the album into a tie with Michael Jackson's 1982 Epic smash "Thriller" as the best-selling album of all time.

Fleetwood Mac's 1977 Warner Bros. set "Rumours" is currently running a distant second, with certified sales of 17 million units.

The Eagles are currently the only act with two albums among the 10 best-selling titles of all time: The L.A. band's 1976 Asylum release "Hotel California" is certified for sales of 14 million.

According to the RIAA, the other best-selling albums in terms of certified sales include "Boston"



THE EAGLES

(Epic, 1976), the "Bodyguard" soundtrack (Arista, 1992), and "Led Zeppelin IV" (Atlantic, 1971), all tied at 16 million; Hootie & the Blowfish's "Cracked Rear View" (Atlantic, 1994), Bruce Springsteen's "Born In The U.S.A." (Columbia, 1984), and Alanis Morissette's "Jagged Little Pill" (Maverick/Reprise/Warner Bros., 1995), tied at 15 million; and Guns N' Roses' "Appetite For Destruction" (Geffen, 1987), tied at 14 million with "Hotel California."



No. 1 No Doubt. The members of Biv 10/Motown act 702 strike a pose in their Heatseekers T-shirts after their debut album, "No Doubt," reached No. 1 on the Heatseekers chart for the week ending March 1. The title track from the set, for which the trio recently finished shooting a videoclip, will be serviced to R&B radio in April. Also next month, 702 can be seen on the TV programs "Soul Train" and "Showtime At The Apollo." Pictured, from left, are Kameelah Williams, Lemisha Grinstead, and Irish Grinstead. (Photo: Chuck Pulin)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Fran Lichtman is promoted to senior VP of international for Atlantic Records in New York. She was VP of international.

Desiree Schuon is promoted to VP of pop promotion for 550 Music in New York. She was director of pop promotion.

Josh Zieman is promoted to VP of product development for Mercury Records in New York. He was senior director of marketing.

Liz Kalodner is appointed VP of Walt Disney Records in Burbank, Calif. She was VP of new business development for Disney Consumer Products.

Ben Nygaard is appointed VP of marketing for Velvel Records in New York. He was head of his own independent marketing and A&R company.

MCA Records Nashville promotes David Haley to VP of national promotion, Steve Armstrong to director of advertising and creative marketing, Jim Roe to director of regional sales,



LICHTMAN



SCHUON



ZIEMAN



KALODNER



NYGAARD



HALEY



OTTO



LONDON

David Sanders to director of inventory control, Phil Hart to associate director of field marketing, and Julie Hall to marketing manager. They were, respectively, senior director of national promotion; manager of advertising and creative marketing; regional sales manager; manager of inventory control; manager of field marketing; and marketing coordinator.

Lisa Otto is promoted to VP of production for Virgin Records in Los Angeles. She was senior director of production.

Capitol Records in Hollywood,

Calif., appoints Felix Cromey director of international and promotes Nancy Park to manager of international. They were, respectively, marketing manager for EMI Music International and manager of international promotion.

Shirlene Head is named national director of rap radio promotion for Big Beat/Atlantic Records in Los Angeles. She was director of promotion for Virgin Records.

Milan Latino in Miami names Hipolito Martinez-Mendez managing director. He was GM and A&R

executive for Barcos Records. Additionally, Milan Records appoints Jenni Glenn director of media relations in New York and Dana Berez director of West Coast A&R in Los Angeles. They were, respectively, assistant editor and loud rock editor for the CMJ New Music Report and an independent artist manager.

Alex Coronfly is promoted to triple-A promotion director for Geffen Records in Los Angeles. He was AC promotion director.

John McMann is promoted to national director of rhythm-crossover

promotion for Jive Records in New York. He was head of national mix-show and street promotions.

RELATED FIELDS. Terry E. London is promoted to executive VP/COO at Gaylord Entertainment in Nashville. He was CFO.

John T. Mazzola is appointed GM of the Darien Lake Performing Arts Center and director of upstate New York Operations for Metropolitan Entertainment Group in Darien Lake, N.Y. He was GM of the Sun Dome Arena in Tampa, Fla.

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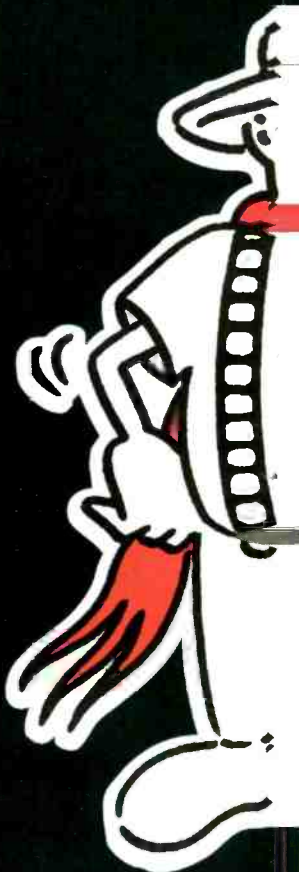
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Cheap Trick Wants To Be Wanted

Red Ant Set May Mark Vintage Act's Revival

BY ED CHRISTMAN

NEW YORK—Cheap Trick has been recording albums for 21 years, but the band is much too busy building its future to dwell on its past. On April 29, the band will release its 12th studio album, the eponymously titled "Cheap Trick," which represents both a fresh start and a vital return to form for the group.

The new project, on the recently launched Red Ant label, "is the first album of the second half of our career," says the band's guitarist and main songwriter Rick Nielsen.

The new album has all the trademark Cheap Trick ingredients: frenzied rock'n'roll guitars, distinctive Robin Zander vocals, hook-laden melodic songs of both the hard and soft variety, and high-pitched wacky background vocals.

The band, which consists of its four original members—drummer Bun E. Carlos and bassist Tom Petersson round out the quartet—is in the midst of what could be a major



CHEAP TRICK

comeback. It landed the opening slot on the Stone Temple Pilots' U.S. tour; it has a new 7-inch on Sub Pop Records, produced by alt-rock kingpin Steve Albini; and it has an upcoming slot on VH1's new show, "Hard Rock Live."

The Cheap Trick renaissance was birthed by last year's release of "Sex, America, Cheap Trick," a four-disc Epic/Legacy boxed set. Further reissues are planned.

"We have a past, but we have a future as well," Nielsen says, noting that the band still approaches every

record it puts out as if it is its first. "We are still angry and hungry; it is still exciting for us."

Nielsen is not the only one excited about the new record. Randy Phillips, president of Red Ant, says, "They have made a great album. I couldn't be happier to have them on our label. Cheap Trick is one of the best live acts in the business."

Ironically, Phillips almost let Cheap Trick leave the label. The band was originally signed to Castle Communications, a subsidiary of the Alliance Entertainment Corp., which also owns Red Ant. When the president of Castle accepted an offer at another label, he asked and received verbal permission to take the band with him, but

(Continued on page 38)



Rattling Bones. Sweet Pea Atkinson, left, and the Boneshakers' Randy Jacobs, right, meet with Pointblank Records president John Wooler following a Boneshakers show at Fais Do Do in Los Angeles. Pointblank will release the debut album by the Boneshakers April 22.

Epic's Indigo Girls Expose More Diversity With 'Sun'

BY LARRY FLICK

NEW YORK—Despite a career filled with frequent musical experimentation and a growing legion of fans, Indigo Girls have endured a widespread industry perception as an interminably earnest folk duo with a limited, cult-like following.

There is a strong potential for that to change when the radically eclectic "Shaming Of The Sun," the duo's sixth Epic album, hits retail April 29.

Helmed by partners Amy Ray and Emily Saliers, with co-production by David Leonard and several tracks overseen by Peter Collins, the meticulously crafted collection offers a potpourri of sounds that range from edgy hip-hop drum loops to flashy guitar-hero riffing. It's a natural progression from 1994's platinum-selling "Swamp Ophelia," which dabbled in grunge aggression and tribal percussion. And while the act's signature lyrical explorations of love and inner turmoil remain intact, there is an equal dose of biting and empathetic political commentary.

With this record, there is no longer the image of two girls strumming guitars," says Heidi Brown Lewis, associate director of product marketing at Epic. "Top 40 radio is a major goal for us with this record, which we think makes absolute sense. If you go to an Indigo Girls show, you will see people in the audience who clearly listen to top 40 radio. It's a matter of having the right single to work to that format."

Lewis views "Shame On You" as the "right" single. Fronted by Ray, the track has the same friendly brand of toe-tapping guitar pop that has resulted in major hits for Melissa Etheridge and Hootie & the Blowfish.

"Shame On You" has a rolling airplay plan that begins at college and triple-A formats April 1, with mainstream and modern rock impact planned for April



INDIGO GIRLS

8 and top 40 and AC solicitation slated to begin April 29.

Maryanne Posely, assistant music director at the commercial/college WRIU Providence, R.I., agrees that "Shame On You" is the single that could break the act in the mainstream.

"It's a catchy song that I think will keep diehard Indigo Girls fans happy," she says, "and maybe get the interest of people who aren't already too familiar with their music. It's the kind of rockin' song that sounds great on the air."

Although the duo says a radio hit would be "real nice," it's not a primary concern of theirs. "I don't think that either Emily or I have ever approached a song with radio in mind, so we don't spend a lot of time worrying about it," says Ray. "It's great that the label is so excited about this record in terms of radio, but I don't think it's a good idea for us to get too caught up in that. If it happens this time, we'll be grateful. But we're more focused on getting the songs together for the road."

As with past Indigo Girls sets, touring is key to marketing "Shaming Of The Sun." On March 12, the act launched a seven-week acoustic college tour in South Hadley, Mass. "It's a gift to have them on the road for nearly two months before the album is even in stores," says Lewis, who adds that each

(Continued on page 18)

Mercury Dodges Releasing Dodgy Album; Compilation Lands On 'Mars'

SAVE DODGY: We were so disappointed to find out that Mercury Records has shelved plans to release "Free Peace Sweet," the latest offering from U.K. popsters Dodgy, an album that has been living in our CD player since we got the advance in January. However, we knew it wasn't a good sign when its release date kept getting pushed back from March to May to ultimately never.

The album has sold more than 400,000 copies in the U.K. since its release there last June on A&M U.K., according to the label. Dodgy differs greatly from a number of the current Brit swells in that there's a total lack of pretension to the music. While Dodgy certainly references the Beatles, its more immediate influences are the Kinks or even World Party. Pop doesn't come any purer, or immediately accessible, than this.

Mercury had no comment on its decision not to release the album, but we can't imagine it had anything to do with the music.

Dodgy's co-manager Dave Crompton attributes the split to nothing more than a friendly dispute. "Mercury wanted to go with a first single that we didn't want to go with. We think their attitude was, 'We'll put it out and see what happens,' and we said, 'We want to have a career. We've got one in England and Europe, and we want one in the U.S. as well.'"

After not being able to resolve the singles issue (and we suspect some other matters as well), Crompton says, "We came to an amicable conclusion" to part ways.

Crompton and partner Andrew Winters are coming to North America in May and are hoping to link with a new label in time for a summer U.S. release.

Even though none of the band's previous albums have come out here, Crompton notes that 60% of the fan mail posted on the group's World Wide Web site comes from the U.S. Clearly, there's a fan base, no matter how small, here.

STOP THE INSANITY: First we had "Ballads Of Madison County," an album of songs inspired by Robert James Waller's best-selling book "The Bridges Of Madison County" sung by the author. Then came "The Celestine Prophecy—A Musical Voice," "sound paintings" inspired by James Redfield's "The Celestine Prophecy." Next, mega-selling new-age author Deepak Chopra announced a record deal with Tommy Boy. Now we have "Men Are From Mars, Women Are From Venus," an album inspired by the gazillion-selling book of the same name, written by Dr. John Gray. The set will be released April 1 on EMI-distributed Angel Records.

The compilation includes the title track, a new ballad sung by Regina Belle and Jeffrey Osborne, which was co-written by Gray and composers Richard Wold and Don Pfrimmer. It's no more treacly than your average Disney ballad, but it does contain one of the more inane lines in recent memory, which I give Belle points for singing with a straight face: "Every time I try to tell you something, you get mad and run off to your cave." I didn't know they had caves on Mars. I know they don't on Venus.

The remainder of the album is primarily composed of such previously released duets as "Endless Love," "Tonight I Celebrate My Love For You," and "Reunited."

I can't quite figure out why these albums keep happening, especially since sales of the previous titles would do nothing to inspire confidence in future projects. According to SoundScan, "Ballads Of Madison County" has sold 94,000 copies, and "The Celestine Prophecy—A Musical Voice" a paltry 49,000.

That said, this one may have a better chance than the others since it's basically a collection of familiar quiet-storm and soft-rock duets. It's an album made for candlelight dinners and slow dancing, which we believe are popular no matter what planet you're from.

A POST-ST. PATRICK'S DAY MOMENT: U2 has tapped Rage Against The Machine as the opening act for the first nine dates of its U.S. tour (Billboard Bulletin, March 20). Rage Against The Machine will donate its net earnings to a variety of activist organizations.

Randall's Island in New York will definitely be the place to be June 14-15, when the Guinness Fleadh (that's Irish for festival) takes place. Among the acts performing are Van Morrison, the Chieftains, Sinéad O'Connor, Black 47, Richard Thompson, Wilco, Freedy Johnston, Natalie Merchant, the Neville Brothers, Shane MacGowan, Jimmie Dale Gilmore, and lots more. Based on the success of the festival, the organizers will decide whether to make it an annual event and spread it to other U.S. cities.

Speaking of the Chieftains, the quintessential Irish band has been working with acclaimed Chinese singer Dadawa in Tibet. Chieftains leader Paddy Moloney says, "I composed a little Irish tune, and she composed some interesting Chinese words for it."

Assistance in preparing this column was provided by Paul Verna in New York and Paul Sexton in London.



by Melinda Newman

Word Links Efforts With Book Publisher For Shirley Caesar's 'Miracle'

BY LISA COLLINS

LOS ANGELES—Gospel queen Shirley Caesar will get the red-carpet treatment with the April 29 release of "A Miracle In Harlem" from Word Records. The album's release sets into motion a yearlong, multilevel media campaign that ties in with the publication of her forthcoming autobiography, "Shirley Caesar: The Lady, The Melody, The Word" from Thomas Nelson Publishers. The marketing arrangement marks the first time a major book publisher has partnered with a record label in the promotion of a traditional gospel artist.

"It couldn't have come with a stronger album or at a better time," says Chuck Myricks, VP/GM of Nashville-based Word's gospel music division.

Indeed, burgeoning gospel sales provide the perfect backdrop for the release, which was recorded live at the First Corinthian Baptist Church in Harlem, N.Y., last November and features Caesar performing a power-packed evening of song and ministry, with backup vocals provided by Hezekiah Walker's Brooklyn, N.Y.-based Love Fellowship Church Choir.

"I went back," Caesar says, "and did some of my old songs—'You Don't Drive Your Mama Away,' 'Faded Rose,' 'Sweeping Through The City,' and 'This Joy I Had (The World Didn't Give It To Me)'—and this album is really anoint-

ed. I wrote quite a few of the songs, and it was recorded live, which is what I like to do best."

Caesar—also a savvy businesswoman and former city councilwoman—felt so strongly about the release that she put Word execs on notice, stating, "If this album doesn't do well, it will be because Word Records didn't do their job."

But that is unlikely, as Myricks says that the album's campaign is the biggest marketing rollout he's witnessed in his four years with the label.

The lead single is a Caesar composition, "You're Next In Line For A Miracle," which Myricks says underscores the tone of the project and is the reason he and other key Word execs feel so strongly about "Miracle."

"At first, we were going to call it 'Live In New York,'" Myricks explains. "But it was really such a special evening that it was more than just live. It was a miracle—a breakthrough—and that's what makes this project so unique. Everybody felt it, and I believe that came across in the recording."

Pre-release materials go out the first week in April, kicking off the first

phase of the marketing strategy that has the label partnering with Sony Music as well as Thomas Nelson.

"Both will play a key role in the overall marketing efforts," reports Myricks. "The record will ship the fourth week in April and will coincide with a media campaign encompassing radio, TV, and print ads. The first phase will run through June and will be highlighted by a string of 30-second spots on BET during the 'Bobby Jones Gospel' hour, in addition to a series of special segments on 'Bobby Jones' scheduled to air in the period surrounding the release."

In addition, Myricks continues, "we are in the process of securing interviews with key national syndicated radio shows and will buy ads at radio stations in key markets." (Past sales have determined that Caesar's popularity is heaviest in major urban centers, particularly along the Eastern seaboard and in the South.)

Anticipation for the release is growing. "In this market, we'll definitely be the first on it," says Drew Dawson, GM of KHVN Dallas. "Shirley is, in the true sense of the word, a core artist for a station like us whose bread and butter is gospel."

"She's been consistent and has always been right there for us," he continues. "While she has, in the course of her career, dabbled in various styles of the music, there's always something that is signature Shirley Caesar, with a traditional church feel and serious,

deep message... that's going to move. It's what our audiences have come to depend on."

TV is a key component in Word's campaign, and Myricks is particularly excited about a televised segment featuring Caesar that is being planned with the QVC home shopping network to air in June during Black Music Month. "It's something we had a great deal of success with once before, and it serves to broaden her audience base."

The QVC promotion is an integral part of the second phase of the promotion, which also incorporates a full-length concert video and Caesar's autobiography. The book, now scheduled for a late-summer release, will detail her rise to fame and her impressive accomplishments, while also keying in on personal triumphs and tragedies.

"There's a lot of synergy on this project," states Thomas Nelson Publishers VP Rob Birkhead, whose pre-release strategy kicks off Gospel Music Assn. week, April 20-24 in Nashville, with the distribution of press kits and launch materials.

"When Shirley is talking about the album, she will also be talking about the book," Birkhead explains, "and all of our advertising efforts will mention both the book and the record. Obviously, we feel the primary target of our book are fans of her music, and while this is the third or fourth time that we've partnered with a record company, the others were contemporary Christian. So this is a different market

for us, but we have high expectations." Birkhead's job will be made easy by Caesar's pre-established popularity in the marketplace.

"Anything Shirley does, I buy," says leading retailer Larry Robinson, owner of God's World, who also owns and operates gospel outlet WWON Flint, Mich. "I don't have to see it, hear it, or feel it. Just send me a couple of cases. Shirley Caesar is one of the few artists outside of Kirk Franklin who has a name that transcends all of the gospel genres and delivers such a strong impact. I could order 500 pieces without hearing it. People don't have to hear it. All they have to know is Shirley Caesar has released it."

The year is already off to a good start for Caesar, who picked up her ninth Grammy last month for her current release, "Just A Word," which was recorded with her Outreach Convention Choir. (The album also earned her a Stellar Award and has garnered two Dove nominations). Additionally, Caesar, who teamed with Whitney Houston for a track on "The Preacher's Wife" soundtrack, is featured on the soundtrack to the just-released Warner Bros. film "Rosewood."

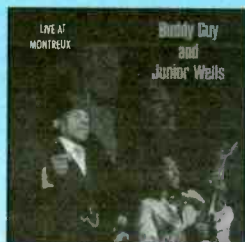
"I believe God is using gospel to grab the hearts of the people," says the singer, who pastors the Raleigh, N.C.-based Mount Calvary Word of Faith Holy Church. "Gospel is becoming big business. It's a world within itself, and my prayer is that the Lord will just continue to let it grow."



CAESAR

MOST INDEPENDENTS HAVE THE BLUES,

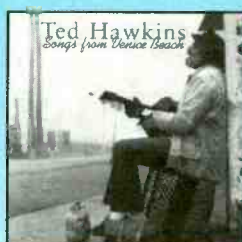
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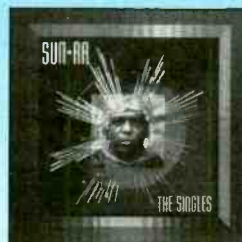
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Buddy Guy & Junior Wells
Live At Montreux



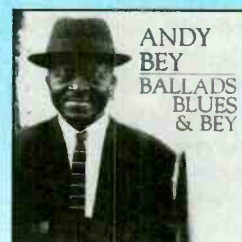
ECD 26079
Paul deLay Band
Ocean Of Tears



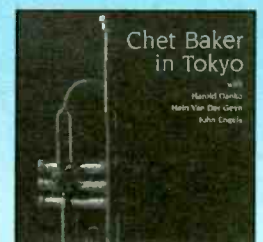
ECD 28000
Ted Hawkins
Songs From Venice Beach



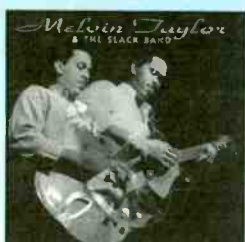
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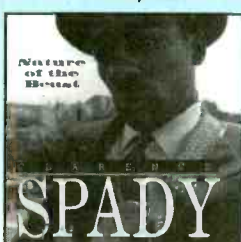
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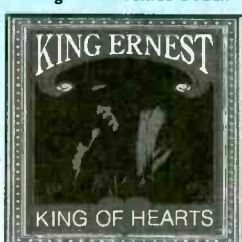
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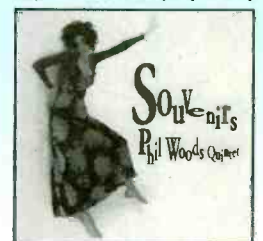
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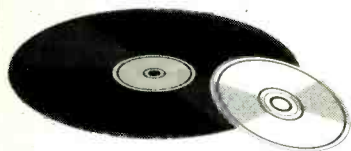
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Artists & Music

EPIC'S INDIGO GIRLS EXPOSE MORE DIVERSITY WITH 'SUN'

(Continued from page 16)

show will be punctuated by local newspaper ads for an 800 phone line with a two-minute message offering tour info and music samples from the set.

Marlon Creaton, manager of the Record Kitchen, an indie retailer in San Francisco, thinks that "Shaming Of The Sun" could not have a better setup. "First of all, it's been three years since the last record, so there's a pent-up demand for some new music by the longtime fans," he says. "Plus, the act's willingness to go on the road so early in the game, and the 800 line, is fantastic. I'll be shocked if this record doesn't do as well as the last record—or better." Released in May 1994, "Swamp Ophelia" entered The Billboard 200 at No. 9 and has sold 1.5 million units, according to SoundScan. That set was followed in October '95 by the two-CD live "1200 Curfews," which has sold 540,000 units, according to SoundScan.

"Their albums grow in popularity over time," says the act's manager, Russell Carter. "I view their audience as a huge cult that is always expanding."

Between the college dates, Epic will host pre-release listening parties in 11 markets, which are designed to acquaint local label sales staff—as well as radio and retail—with the project. After each presentation, the venue will be open to fans, for whom Ray and Saliers will perform roughly four songs. So far, these events have drawn requests from KFOG San Francisco and WHFS Washington, D.C., for on-air broadcast.

A major stateside tour with a full band begins May 23, running through the end of August. At that point, the act will join Sarah McLachlan's Lilith Fair tour, which will hit a handful of U.S. and Canadian markets.

"If there's anything that weighs on my mind regarding all of this touring, it's whether or not I'll be able to play the new songs in time," says Saliers with a laugh. "We're still learning all of the various parts with the band, and it's a little tricky and totally nerve-racking."

Ray and Saliers will close their road jaunt with a brief high school tour in the fall. The dates are loosely tied to the "Write Lyrics" contest, in which Ray and Saliers are engaged with Scholastic Inc. In April, they will choose the most creative lyrics from the contest's thousands of entries, written by junior high and high school students across the U.S. The act will travel to the grand-prize winner's school to perform a live concert.

Saliers and Ray recorded an interview during which they selected six songs from their catalog and described how each was written. The interview is being circulated with the current edition of Scholastic magazine.

"We simply couldn't turn down the opportunity to do this," says Saliers. "It was so important [to me] as a young girl first exploring my writing to get feedback and encouragement. How could we pass up the chance to do that for someone who is just starting to find their voice?"

The continued quest to "find their voice" inspired the duo to take control of the production for "Shaming Of The Sun," which features guest appearances by Steve Earle, Lisa Germano, Dallas Austin, and Social Distortion drummer Josh Freese, among others.

"Our first thought was to use several producers to broaden the sound," says Ray. "After trying a few different sce-

narios, we realized that no one knew better how we heard the songs in our heads than us. It was a completely liberating, but much slower, process than we'd experienced before."

Part of the process included what Ray playfully describes as the duo "running amok" with thickly layered sounds and a spree of instruments that ranges from mandolins and banjos to samplers and synthesizers.

"It was fantastic and exciting," she says of songs like Saliers' sprawling and orchestral "Caramia," and her own "Shed Your Skin," which rolls from a jittery jeep beat into muddy blues bassline with a mass of colliding electric guitars. "But by the end of it all, I found myself thinking that I'd like the next album to be real simple."

For Saliers, the challenge of "Shaming Of The Sun" was connecting with her aggressive side. "In my dream life, I have a darker side that, I think, was dying to come out and play," she says with a shy giggle. She accomplished her task several times on this album, most

notably with "Leeds," a jarring piano ballad that contrasts the oblivious and overfed against the people dying in the street. "I feel an evolution in me that allows songs like 'Leeds' to come out of me, and it's good. It inspires me to write more and more. I pray that my greatest songs are still ahead of me."

But when the day is done, Ray and Saliers just want to play. Even when they're not prepping for an album or a tour, they're finding their way onstage or into some extracurricular musical venture. Ray has run her indie Daemon Records for five years now, launching the careers of college/modern rock radio favorites Kristen Hall, the Rock-A-Teens, and Viva La Diva. And both Ray and Saliers spent a portion of last year in bands with fellow Atlanta musicians.

"We do it just for fun," says Ray, who played drums in a outfit called Flunky, while Saliers was in a group named Hash. "It's not like we're going to break up what we're doing as a team. That seems as solid now as it ever has been."

amusement

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
METALLICA CORROSION OF CONFORMITY	CoreStates Center Philadelphia	March 7-8	\$1,229,668 \$37.50/\$27.50	37,032 two sellouts	Electric Factory Concerts
METALLICA CORROSION OF CONFORMITY	Madison Square Garden New York	March 10-11	\$1,076,877 \$40/\$30	32,687 two sellouts	Metropolitan Entertainment Group
JOHN MELLENCAMP WHY STORE AMANDA MARSHALL	Fox Theatre Detroit	March 10, 12-13	\$759,055 \$77.25/\$42.75	14,325 three sellouts	Brass Ring Productions
PHIL COLLINS	Palace of Auburn Hills Auburn Hills, Mich.	March 10	\$590,775 \$50/\$29.50	15,207 sellout	Belkin Productions
JIMMY BUFFETT & THE CORAL REEFER BAND	Ice Palace Tampa, Fla.	Feb. 21	\$540,342 \$38.50/\$28.50/\$20	18,892 sellout	Cellar Door
PHIL COLLINS	Miami Arena Miami	March 3	\$520,439 \$51/\$33.75	11,860 13,900	Cellar Door
JOHN MELLENCAMP WHY STORE AMANDA MARSHALL	Auditorium, Indiana University Bloomington, Ind.	March 3-6	\$507,862 \$75.50/\$42.50	9,724 four sellouts	Sunshine Promotions in-house
KENNY G/TONI BRAXTON	United Center Chicago	March 14	\$502,688 \$50/\$37.50/\$25	13,666 sellout	Jam Productions
JIMMY BUFFETT & THE CORAL REEFER BAND	Orlando Arena Orlando, Fla.	Feb.-25	\$480,899 \$38.75/\$28.75/\$20	16,471 sellout	Cellar Door
PHIL COLLINS	Orlando Arena Orlando, Fla.	March 1	\$464,417 \$45/\$27.75	11,534 14,100	Cellar Door

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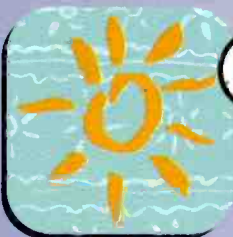
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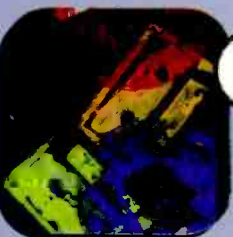
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan [®]				
MARCH 29, 1997				
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				
★★★★ No. 1 ★★★★★				
1	2	35	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
2	3	10	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (9.98/13.98)	HOT
3	—	1	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98)	RETURN OF THE MACK
4	—	1	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	THE END
5	15	2	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
6	6	7	JONNY LANG A&M 540640 (8.98/10.98)	LIE TO ME
7	4	3	WHITE TOWN BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98)	WOMEN IN TECHNOLOGY
8	5	18	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
9	7	35	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
10	—	1	ORB ISLAND 524347 (10.98/16.98)	ORBLIVION
11	12	10	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
12	14	10	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
13	10	20	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
14	11	32	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
15	13	7	SPACE GUT REACTION 53028/UNIVERSAL (10.98/15.98)	SPIDERS
16	9	5	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98)	POLITICS & BULLSH*T
17	20	5	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
18	17	23	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
19	25	10	THE CHEMICAL BROTHERS ASTRALWERKS 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST
20	8	2	NICK CAVE & THE BAD SEEDS REPRISE 46530/WARNER BROS. (10.98/16.98)	THE BOATMAN'S CALL
21	18	25	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
22	19	35	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
23	—	1	JAMES GALWAY & PHIL COULTER RCA VICTOR 68776 (9.98/15.98)	LEGENDS
24	23	29	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
25	21	29	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF

The Heatseekers chart lists the best-selling titles by new and 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 cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1997 Billboard/BPI Communications.

26	29	30	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
27	37	2	GINA G ETERNAL 46517/WARNER BROS. (10.98/15.98)	FRESH!
28	30	25	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
29	28	3	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
30	33	28	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
31	32	27	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
32	24	5	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS
33	34	25	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
34	31	15	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
35	40	5	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
36	27	11	ASHLEY MACISAAC A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
37	43	10	THE SUICIDE MACHINES HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
38	—	1	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98)	NUYORICAN SOUL
39	44	32	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
40	50	3	TONIC POLYDOR 531042/A&M (8.98/10.98)	LEMON PARADE
41	36	2	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF
42	38	40	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
43	22	3	FREEDY JOHNSTON ELEKTRA 61920/VEG (10.98/16.98)	NEVER HOME
44	—	51	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
45	42	10	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
46	39	3	BRADY SEALS REPRISE 46258/WARNER BROS. (10.98/16.98)	THE TRUTH
47	26	3	L7 SLASH/REPRISE 46327/WARNER BROS. (10.98/16.98)	THE BEAUTY PROCESS: TRIPLE PLATINUM
48	48	19	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
49	35	32	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
50	—	1	BRONCO FONOVISA 6063 (9.98/15.98)	LA ULTIMA HUELLA

POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

WINNING BATTLE: A piano-driven act and modern rock radio may seem like strange bedfellows. But **Ben Folds Five**, the Sony 550 trio based around ivory-tickling vocalist and songwriter **Ben Folds**, is



Jazzed. PMP/Loud R&B recording artist **Adriana Evans**—the daughter of jazz singer **Mary Stallings**—shows her roots on her eponymous debut, which hits the streets April 15. The first track from her Dred Scott-produced album, "Seein' Is Believing," is backed by "Reality," which has been performing well at U.K. radio.

The group's sophomore album, "Whatever And Ever Amen," bowed March 18.

Folds says he is pleasantly mystified by the warm welcome the band is getting at radio.

"I think it's the right time for us to be part of something, but I don't really know what's going on at radio," says Folds. "Where I come from, we don't have a modern rock station, and the last thing I remember hearing on those stations was **Stone Temple Pilots** and **Bush**."

In fact, when not touring, Folds tends to stay close to his Chapel Hill, N.C., home, where he recorded and co-produced "Whatever And Ever Amen" with **Caleb Southern**.

"There's a misinterpretation that just because we recorded the album in our home, we were trying to do some kind of cool, lo-fi recording, but there's nothing cool about making something that sounds like shit," says Folds.

"There's something you get, recording in your own environment," he adds. "You have that control, or lack of control, rather, that you can't get in a studio."



and Los Angeles April 16 and May 7, respectively. Big House's self-titled album will be released Tuesday (25).

Getting Warmer. "Cold Outside," the debut single from MCA act **Big House**, climbs to No. 33 on the Hot Country Singles & Tracks chart this week. The Bakersfield, Calif.-based band, which is booked by William Morris agency, will perform at showcases in New York

While "Battle Of Who Could Care Less" exemplifies the melodic, soulful thread that weaves its way through the band's album, listeners should not expect a series of floating ballads from the act just because Folds hammers a Steinway.

Whether it's telling off ex-girlfriends ("Song For The Dumped") or the kids who make your life hell in elementary school ("One Angry Dwarf And Two Hundred Solemn Faces"), the band knows how to bang out a rock tune as well as any long-haired four piece.

Part of Ben Folds Five's success comes from groundwork laid by the act's critically praised 1995 self-titled debut on Passenger Records.

Strong sales of that album in such markets as Japan inspired Sony to release "Whatever And Ever Amen" there Feb. 3. According to the label, the album went gold in Japan four days later.

On March 31, Ben Folds Five begins its North American tour, opening a series of dates for **Counting Crows**, with club shows following. The band also plays

"Late Night With Conan O'Brien" April 29.

ROADWORK: Blues artist **Corey Stevens**, whose "Road To Zen" will be released by Discovery April 22, is on the road through July. Stevens is in Missouri and Arkansas this week.

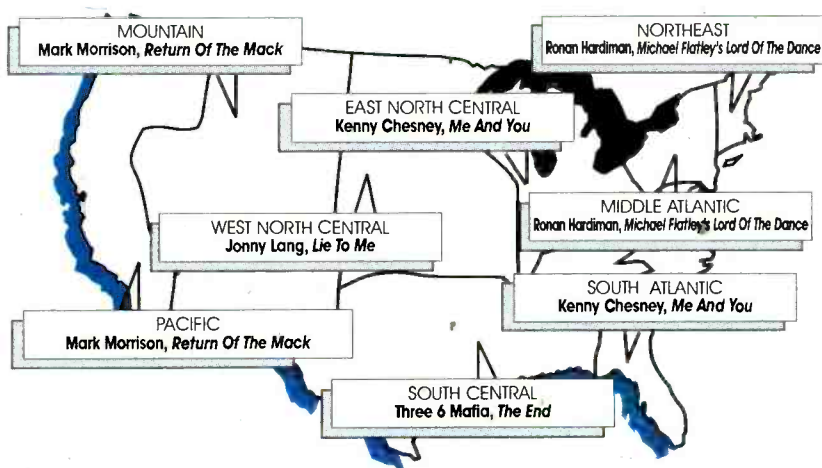
Capricorn recording act **Speaker** kicks off its month-long ROAR tour April 5 in Jacksonville, Fla. The tour,



Clip Clout. Acclaimed music-video director **Spike Jonze** recently lensed a clip for "Da Funk," the first single from Virgin recording act **Daft Punk**. The song is also included on the soundtrack to "The Saint." The band's album, "Homework," was released Tuesday (25).

which is sponsored by Skoal chewing tobacco, is a dry run for a larger ROAR tour, featuring **Iggy Pop**, that will begin this summer. The band's debut EP, "Model Citizen," will be released Tuesday (25).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Kenny Chesney Me And You	1. Kenny Chesney Me And You
2. White Town Women In Technology	2. Kenny Lattimore Kenny Lattimore
3. Esham Bruce Wayne Gotham City 1987	3. Squirrel Nut Zippers Hot
4. Ronan Hardiman Michael Flatley's Lord Of The Dance	4. Akinyele Put It In Your Mouth (EP)
5. Cledus "T." Judd I Stole This Record	5. No Mercy No Mercy
6. No Mercy No Mercy	6. Sweetback Sweetback
7. Kenny Lattimore Kenny Lattimore	7. Frankie Cutlass Politics & Bullsh*t
8. David Kersh Goodnight Sweetheart	8. Ann Nesby I'm Here For You
9. Sweetback Sweetback	9. Freak Nasty Controverse... That's Life...
10. Local H As Good As Dead	10. Matchbox 20 Yourself Or Someone Like You

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'IN MY BED' by DRU HILL and 'YOU DON'T HAVE TO WORRY' by YOU DON'T HATE A CAT.

R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 97 AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA) (Full Keel, ASCAP) WBM
98 ALL OVER YOUR FACE (EMI April, ASCAP/So So Def. ASCAP/Air Control, ASCAP)
99 ALIYAH (BLACKGROUND/ATLANTIC)
100 BUBBA (Intersect, BMI/Talk How You Feel, BMI)
101 BIG DADDY (Dofat, BMI/Warner-Tamerlane, BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Riefman, ASCAP/HL/WBM)
102 BILL (Miss Butch, BMI/Warner-Hildebrand, BMI)
103 CAN'T NOBODY HOLD ME DOWN (Justin Combs, ASCAP/EMI April, ASCAP/Amari, ASCAP/July Six, ASCAP/NASHMACK, ASCAP/M. Betha, ASCAP/Buchu, ASCAP/Sugar/Hill, BMI) HL
104 COLD ROCK A PARTY (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tommy Jyni, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
105 COULD YOU LEARN TO LOVE (Sony/ATV LLC, BMI/Ecaf, BMI)
106 CUPID (112 (BAD BOY/ARISTA)
107 DA' DIP (Eric Timmons)
108 DO G'S GET TO GO TO HEAVEN? (Sylbesons, BMI/Steady Mobbin', BMI/EMI Blackwood, BMI) HL
109 DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noise, BMI/Hico, BMI/Sailandra, ASCAP/Rondor, ASCAP/One O' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM
110 DO THE DAMN THING (Lil' Joe Weir, BMI)
111 EMOTIONS (Creators Way, ASCAP)
112 EVERYDAY (Tru Ties, ASCAP/T-Smoov, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Chyna Baby, BMI)
113 EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BMI/Ecaf, BMI) HL
114 FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM
115 FOR YOU (Colour'd, ASCAP/PSO, ASCAP)
116 FULL OF SMOKE (Poetry In Motion, BMI)
117 GANGSTAS MAKE THE WORLD GO ROUND (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruff, ASCAP/Base Pipe, ASCAP/Warner-Tamerlane, BMI) WBM
118 GET IT TOGETHER (Check Man, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP) WBM
119 GET UP (Lil' Fame, ASCAP/Clark's True Funk, BMI/Mr. Sex, ASCAP/Scarab, BMI/Ensign, BMI) HL
120 GHETTO LOVE (Zomba, ASCAP/BOP, ASCAP/Jobete, ASCAP/Bring The Noize, BMI/So So Def American, BMI) WBM
121 HARD TO SAY I'M SORRY (Double Vision, ASCAP/Warner-Tamerlane, BMI/Ecaf, BMI) HL
122 HEAD OVER HEELS (Sony/ATV Songs, BMI/Rye, BMI/Hi Will, ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/12 & Under, BMI/Jumping Bean, BMI) HL/WBM
123 HIP-HOPERA (Killa Dogg, BMI/Ob Verse Creations, BMI/Sony/Lete San Ko, ASCAP) HL
124 HOW COULD YOU (FROM BULLETPROOF) (Sony/ATV LLC, BMI/Yab Yum, BMI/Brownstown Sound, BMI/Plaything, BMI/Too True, BMI/La Coupole, BMI) HL
125 I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (Burrin Avenue, BMI/Big P, BMI/Beats By The Pound, BMI)
126 I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMI/R. Kelly, BMI) WBM
127 I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (FROM THE PREACHER'S WIFE) (Charles Koppelman, BMI/Martin Bandier, BMI/Jonathan Three, BMI/Linzer, BMI/Bullseye, ASCAP) HL/WBM
128 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)
129 I CAN MAKE IT BETTER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
130 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP) WBM
131 IF YOU PLAY YOUR CARDS RIGHT (Perk's, BMI/Duchess, BMI)
132 I L.B.E. (Slam U Well, ASCAP/Jelly's Jams L.L.C., BMI/Two And Under, BMI/Jumping Bean L.L.C., BMI/Lil Lu Lu, BMI/A La Mode, ASCAP/Rene Moore, ASCAP/EMI Virgin, ASCAP)
133 I LOVE ME SOME HIM/DON'T WANT TO (EMI, BMI/Cesadica, BMI/Sailandra, ASCAP/Almo, ASCAP/Plaything, BMI/Too True, ASCAP/Kelly, BMI/Zomba, BMI)
134 I'M NOT FEELING YOU (Funkmaster Flex, ASCAP/Reliana, ASCAP/Silly, BMI/Sequins At Noon, ASCAP/Borzi, ASCAP)
135 IN MY BED (Brown Lace, BMI/Zomba, BMI/Stacegon, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
136 IN YOUR WILDEST DREAMS (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Mike Chapman, ASCAP)
137 I SHOT THE SHERIFF (Zomba, ASCAP/House Of Fun, BMI/337 LLC, ASCAP/Cayman, ASCAP/PolyGram, ASCAP) HL
138 IT'S ALL ABOUT U (Al's Street, ASCAP/Almo, ASCAP/Sailandra, ASCAP/Reemo, ASCAP) WBM
139 IT'S YOUR BODY (Trusty Boots, ASCAP)
140 JOHNNY BOY ()
141 JUST THE WAY YOU LIKE IT (Pnceless, BMI/Steven Jordan, BMI/Jo's, ASCAP/Music Corporation Of America, BMI/The Price Is Right, BMI)
142 JUST WANNA PLEASE U (Clark's True Funk, BMI/Krmdel, ASCAP/Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI/Music Corporation Of America, BMI/The Price Is Right, BMI/Amari, ASCAP) WBM
143 KNOCKS ME OFF MY FEET/YOU SHOULD KNOW (Black Bull, ASCAP/Jobete, ASCAP/Mook Papa, ASCAP/Zomba, ASCAP/Frank Nitty, ASCAP/Ness, Nitty & Capone, ASCAP/Check Man, ASCAP/Warner Chappell, ASCAP) WBM
144 LET IT GO (FROM SET IT OFF) (Human Rhythm, BMI/Daaa!!!, ASCAP/Fat Hat, ASCAP)
145 LET ME CLEAR MY THROAT (Kool, ASCAP/CLR, ASCAP/WB, ASCAP) WBM
146 LUCHINI AKA (THIS IS IT) (Protons, ASCAP/Sheba Doll, ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Biggie, BMI) HL
147 MAKE UP YOUR MIND (Songs Of PolyGram Int'l, ASCAP/Beat Wise, ASCAP/Stone Jam, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Al, ASCAP) WBM
148 ME OR THE PAPES (Irving, BMI/Perverted Alchemist, BMI/EMI April, ASCAP/Gifted Pearl, ASCAP)
149 MOVE IT IN MOVE IT OUT (NP2, ASCAP/Roadblock, ASCAP/113, ASCAP)
150 NEVER MISS THE WATER (Bahama Rhythm, ASCAP/Muziekurgenevi B.V. BUMA, ASCAP/Intersong, ASCAP/Warner Chappell, PRS/WB, ASCAP) WBM
151 NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E.A. ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
152 ONE KNOWS ABOUT A GOOD THING YOU DON'T HAVE TO (Warner-Tamerlane, BMI/Boobie-Loo, BMI/Mayfield, BMI) WBM
153 NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Emoni's, ASCAP/Hi Priest, BMI/Ensign, BMI/Famous, ASCAP) HL
154 NO TIME (Undeas, BMI/Warner-Tamerlane, BMI/EMI April, BMI/Dyatone, BMI/Unichappell, BMI/Justin Combs, ASCAP/Amari, ASCAP) HL/WBM
155 ON & ON (Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG, ASCAP/McNooter, ASCAP/MCA/Music Corporation Of America, BMI/McNooter, BMI) HL
156 PONY (Papah, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Herbolicious, ASCAP) WBM
157 PUPPET MASTER (Soul Assassins, ASCAP/Sony/ATV Songs, BMI/Hits From The Bong, ASCAP/BMG, ASCAP/City Housing, BMI/Irving, BMI) WBM
158 REQUEST LINE (9th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DaWhat/GottaDo, ASCAP/Nick-O Val, ASCAP)
159 RETURN OF THE MACK (GEMA)
160 RUFF RIDE/RUFF RIDA (Lindseyanne, BMI/Big Fat, BMI)
161 RUNNIN' (EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top sales hits like 'CAN'T NOBODY HOLD ME DOWN' by PUFF DADDY and 'I BELIEVE I CAN FLY' by R. KELLY.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have appeared on the Hot R&B Singles chart for 20 weeks or more.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have appeared on the Hot R&B Singles Sales chart for 20 weeks or more.

Billboard TOP R&B ALBUMS

MARCH 29, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** NO. 1/GREATEST GAINER ***						
1	83	—	2	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98) .1 week at No. 1	THE UNTOUCHABLE	1
2	1	1	5	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
3	3	4	28	BLACKSTREET INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
4	2	2	4	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
5	5	3	20	MAKAVELI 2 DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
6	4	5	3	SOUNDTRACK JIVE 41604* (11.98/16.98)	BOOTY CALL	4
7	7	6	17	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
8	17	23	50	MAXWELL COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
9	8	7	5	VARIOUS ARTISTS LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
*** HOT SHOT DEBUT ***						
10	NEW	1	1	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	10
11	9	8	29	AALIYAH BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
12	6	—	2	VARIOUS ARTISTS COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	6
13	NEW	1	1	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	13
14	12	13	19	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
15	11	9	39	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
16	22	18	18	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
17	14	16	23	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
18	13	12	17	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
19	10	15	9	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
20	16	21	21	WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
21	19	14	10	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
22	21	19	20	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
23	15	11	7	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
24	NEW	1	1	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	24
25	24	26	23	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24
26	26	24	38	KEITH SWEAT 3 ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
27	20	22	19	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
28	30	32	29	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	5
29	25	27	17	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
30	41	48	28	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
31	27	20	6	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
32	23	17	7	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
33	28	25	16	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
34	18	10	5	SOUNDTRACK JIVE 41590 (11.98/16.98)	DANGEROUS GROUND	3
35	32	31	44	THE ISLEY BROTHERS T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
36	33	29	47	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
37	29	28	14	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
38	34	38	25	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
39	38	39	58	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
40	31	30	27	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
41	40	42	40	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
42	NEW	1	1	THREE 6 MAFIA PROPHET 4405 (9.98/14.98) HS	THE END	42
43	36	36	5	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98) HS	POLITICS & BULLSH*T	32
*** PACESETTER ***						
44	50	45	20	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
45	35	34	19	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
46	NEW	1	1	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	46

47	39	37	23	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
48	42	33	6	C-BO ON THE RUN 7201/AWOL (10.98/14.98)	ONE LIFE 2 LIVE	12
49	37	35	24	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
50	48	56	20	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
51	46	44	24	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
52	54	46	13	SWEETBACK EPIC 67492 (10.98 EQ/16.98) HS	SWEETBACK	46
53	62	61	97	2PAC INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
54	44	43	16	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
55	45	41	19	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
56	55	57	7	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	55
57	43	40	17	NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
58	51	55	24	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	9
59	52	52	17	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
60	53	54	42	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
61	58	60	31	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
62	49	53	25	SOUNDTRACK EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
63	56	51	20	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) HS	BLACKA DA BERRY	44
64	61	49	20	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATHANTRUM	5
65	47	47	28	DO OR DIE RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
66	66	72	17	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
67	71	64	30	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
68	59	59	16	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP. MUSEUM	15
69	60	58	20	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
70	73	68	19	LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
71	70	62	19	MO THUGS MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
72	84	71	42	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
73	82	77	18	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	63
74	67	76	37	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) HS	LET ME CLEAR MY THROAT	21
75	72	63	57	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
76	80	85	3	VARIOUS ARTISTS THUMP 9956 (10.98/16.98)	OLD SCHOOL FUNK	76
77	64	50	24	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
78	57	—	2	ESHAM REEL LIFE 850/GOTHOM (10.98/15.98)	BRUCE WAYNE GOTHOM CITY 1987	57
79	69	67	18	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
80	65	81	41	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
81	76	82	38	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
82	77	79	83	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
83	86	88	36	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
84	88	74	70	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
85	78	80	87	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
86	63	66	40	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
87	68	73	9	FREAK NASTY CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS		68
88	74	75	42	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
89	79	70	25	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	4
90	81	65	16	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	6
91	91	—	2	CURTIS MAYFIELD RHINO 72584 (7.98/11.98)	THE VERY BEST OF CURTIS MAYFIELD	91
92	100	89	46	THE TONY RICH PROJECT LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
93	NEW	1	1	THA TRUTH! PRIORITY 50553* (10.98/16.98)	MAKIN' MOVES...EVERYDAY	93
94	98	83	47	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
95	93	87	16	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	3
96	99	93	23	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27
97	87	86	25	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
98	96	92	80	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	4
99	75	69	68	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
100	RE-ENTRY	23	23	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15

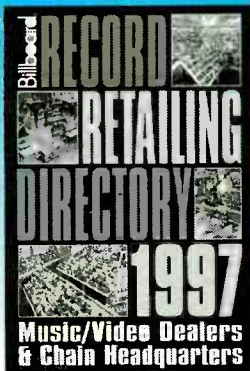
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates former or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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DATU FAISON'S RHYTHM SECTION

CHART-TOPPER: After heavy demand from retail spawned Scarface's fourth album, "The Untouchable," to debut a week early at No. 83 on Top R&B Albums, it's no surprise that it easily wins the chart's Greatest Gainer award, as it rockets 83-1. What's even more impressive is the Hot Shot Debut that the Texan earns on The Billboard 200, where he enters at No. 1, a feat accomplished with the help of more than 168,500 Scarface fans. The set's first single, "Game Over" (Rap-A-Lot/Noo Trybe/Virgin), which features Dr. Dre, Ice Cube, and Too \$hort, re-enters Hot R&B Airplay at No. 73, with 58 Broadcast Data Systems (BDS)-monitored stations supporting it. That track has not been released commercially. Scarface's last time at pole position as a soloist was in September 1993 with his sophomore effort, "The World Is Yours" (Rap-A-Lot). However, **Geto Boys**, of which he is a member, rang the bell in April 1996 with their "Resurrection" album.

HE'S GOT SOUL: Newcomer Maxwell was the big winner at the 11th annual Soul Train Music Awards, taking home three trophies—for best new artist, best R&B male single for "Ascension (Don't Ever Wonder)" (Columbia), and best male album for "Maxwell's Urban Hang Suite." To add to the exposure, Maxwell performed "Sumthin' Sumthin'," his latest tune, which ranks at No. 42 on Hot R&B Singles. The added exposure of the nationally televised event spawned a 37% unit increase at R&B core stores, which shoots the album 17-8 on Top R&B Albums. On The Billboard 200, a unit increase of more than 24% means an additional 5,300 units. The set springs 50-44 on that chart, but other performers—the Isley Brothers, Keith Sweat, and the Fugees—experience sales dips.

WRONG, BUT RIGHT: When executives at EMI picked up DJ Taz's "That's Right" (Breakaway/Success/EMI) from indie Success Records, the deal was such that EMI Music Distribution could not accept returns of remaining independently distributed product. SoundScan is unable to link sales on titles sold through two distribution companies unless the new distributor can accept returns of product sold through the original channel. While these situations don't happen often, it's even more rare that the two titles would actually appear on the same chart, yet that has occurred on Hot Rap Singles, where Taz charts at No. 25 and No. 49. However, on Hot R&B Singles, which combines points from sales and airplay, Billboard is able to manually combine points from the old and new titles. The combined sales help move the track 70-58 on Hot R&B Singles, while the EMI version also debuts at No. 57 on Hot R&B Singles Sales.

GONE TOO SOON: The media whirlwind following the tragic and untimely death of rapper the Notorious B.I.G. earned his first album, "Ready To Die" (Bad Boy/Arista), more than 10,000 new fans. The album, which is more than 2 years old, debuts at No. 5 on the Top Pop Catalog Albums chart. It is also the top-selling catalog item from the R&B or hip-hop genres. Meanwhile, "Hypnotize," the first radio track from his sophomore album, garners more than 31 million audience impressions for the BDS tracking week ending March 18. With 70 stations supporting, the song moves 9-7 on Hot R&B Airplay, and its airplay points alone would place it at No. 15 on Hot R&B Singles, but it does not appear here because a commercial single is not available. The "Life After Death" album hits stores Tuesday (25).

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	7	2	SWEET THANG	IMPROPMP2 (MOJAZZ/MOTOWN)
2	11	3	YOU AIN'T RIGHT	TONYJA (J-TOWN/MALACO)
3	—	1	U CAN'T SING R SONG	SPEARHEAD (CAPITOL)
4	1	5	HOMIE LOVE	WILDLIFFE SOCIETY (BLUNT/TVT)
5	3	9	WE GOT IT	JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
6	4	4	SWEET SEXY THING	NU FLAVOR FEAT. ROGER (REPRISE/WARNER BROS.)
7	5	4	TIGHT TEAM	SHAMUS FEATURING FLU (RAW TRACK)
8	15	2	GIRLS DEM SUGAR	BENIE MAIN (VP)
9	10	7	2 MUCH BOOTY (IN DA PANTS)	SOUNDMASTER T (ID/WRAP/ICHIBAN)
10	—	1	TREAT ME RIGHT	G-MAN FEATURING CHUBB ROCK (SELECT)
11	14	16	TEAR DA CLUB UP	THREE 6 MAFIA (BRUTAL/PRIORITY)
12	—	13	HOW YA WANT IT (I GOT IT)	JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
13	13	33	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)
14	—	23	KNOCK KNOCK	SAM "THE BEAST" (CLR)
15	18	8	WHY OH WHY	SPEARHEAD (CAPITOL)
16	23	5	LOCK DOWN	SAM "THE BEAST" (CLR)
17	—	10	HOLDIN' ON	GEORGE BENSON (GRP)
18	—	1	SURVIVING THE GAME	RUFFTOWN MOB (LIL' JOE)
19	8	5	GIGGOLS GET LONELY TOO	PASSION (MCA)
20	12	10	LISTEN 2 MI FLOW	VILLAIN (STR8 GAME/MBM)
21	22	11	MR. BIG STUFF	GRANDMASTER MELE-MEL & SCORPIO (STR8 GAME/MBM)
22	—	14	MASTA PLAN	THE LOST TRIBE OF HIP-HOP (RENEGADE/RAGING BULL)
23	—	1	MOST OF ALL	MOTHER SUPERIA (4TH & BROADWAY/ISLAND)
24	9	14	BACK OF THE CLUB PART 2 (IT AINT OVER TILL IT'S OVER)	OTR CLIQUE (ALL NET)
25	—	23	MY KINDA N*GGA	HEATHER B. FEAT. M.O.P. (PENDULUM/EMI)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

KRS-ONE

(Continued from page 21)

live hip-hop performance, according to Parker. "It doesn't flow song-for-song," he says. "There are two performances—a side A performance and a side B performance. There are no breaks between the cuts, and things will be constantly happening.

"What I have realized," adds Parker, "is that a lot of people talk about hip-hop this and hip-hop that, but no one's really expressing it and representing it." When he hits the road, Parker will be taking along breakers as well as a DJ.

To market "I Got Next," which will be sold as an enhanced CD (prepared by New York-based Net Media) with a videoclip for "Step Into A World" and live concert footage, Jive is using a "two- or three-pronged grass-roots approach," says Cheryl Brown-Marks, the label's director of marketing.

In an effort to prepare the marketplace for the project, Jive released a three-track 12-inch single in October featuring "The MC," "Can't Stop, Won't Stop," and "Word Perfect." Prior to that, the tracks were exposed on late-evening mix shows and mix tapes by several top New York tapemasters.

"Lots of times, Kris kinda likes to stay ahead of the game," says Brown-Marks. "Street promotion is very important to him, and his efforts really helped us as far as street setup, which you could never really have enough of."

"Step Into A World" was delivered to R&B radio Feb. 21. A remixed version of the cut is being prepared by Sean "Puffy" Combs, and a video, lensed by directors Eric Haywood and Rubin Whitmore of Tribal Communications, was shipped March 17.

On March 1, Parker embarked on a promotional/lecture/performance tour that will run through April. "He'll lecture at universities, play small club dates, and do radio, video, press... all the things that usually go into a promotional tour," Brown-Marks says. Jive will involve the artist in retail appearances, especially at independent shops, and there are plans for a massive in-store in New York and possibly other cities, according to Brown-Marks.

The artist has already appeared on BET's "Teen Summit," and "we're actively pitching for more TV coverage," Brown-Marks says. "He's doing a lot of print media now."

TRACEY LEE

(Continued from page 21)

even really picked up the record. When "The Theme" came out, everybody went back to those records."

Lee is a Philadelphia native who became interested in rap when he was 11 or 12, listening to seminal stylists like the Cold Crush Brothers and the Treacherous Three. "I just loved the music," he says, "and even if I wasn't in the position I'm in now, I'd still be writing and listening to it."

After completing high school, Lee trooped to Washington, D.C., where he attended Howard University and majored in communications. At Howard, he met Angeletti, Sean "Puffy" Combs, and Pitts. "After those guys left school, I stayed down in D.C.," he recalls. "I was lucky enough that when I came up to New York, everybody still remembered me."

HAVELOCK NELSON

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	10	CAN'T NOBODY HOLD ME DOWN ▲	PUFF DADDY (FEAT. MASE)
				*** No. 1 ***	
				*** GREATEST GAINER ***	
2	2	16	7	I'LL BE	FOXY BROWN FEATURING JAY-Z
3	3	2	5	BIG DADDY	HEAVY D
4	4	21	6	GHETTO LOVE	DA BRAT FEATURING T-BOZ
5	5	23	1	I SHOT THE SHERIFF	WARREN G
6	8	4	33	LET ME CLEAR MY THROAT	DJ KOOL
7	6	6	7	THE THEME (IT'S PARTY TIME)	TRACEY LEE
8	7	5	26	DA' DIP	FREAK NASTY
9	9	3	18	COLD HARD A PARTY ●	MC LYTE
10	NEW ▶	1		SHO NUFF	TELA FEATURING EIGHTBALL & MJG
11	10	8	19	LUCHINI AKA (THIS IS IT)	CAMP LO
12	11	7	10	WHATEVA MAN	REDMAN
13	12	10	5	DO G'S GET TO GO TO HEAVEN?	RICHIE RICH
14	15	12	8	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)	TRU FEAT. ICE CREAM MAN (MASTER PI)
15	13	9	9	THINGS'LL NEVER CHANGE/RAPPER'S BALL	E-40 FEAT. BO-ROCK
16	14	11	25	NO TIME ●	LIL' KIM FEATURING PUFF DADDY
17	21	—	2	STEP INTO A WORLD (RAPTRU'S DELIGHT)	KRS-ONE
18	19	15	14	GET UP	LOST BOYZ
19	18	14	5	HIP-HOPERA	BOUNTY KILLER FEATURING THE FUGEES
20	23	19	16	RUNNIN' 2PAC, NOTORIOUS B.I.G., RADIO DRAMACYDAL & STRETCH	
21	17	18	6	T.O.N.Y. (TOP OF NEW YORK)	CAPONE-N-NOREAGA
22	16	13	17	WHAT THEY DO	THE ROOTS
23	20	17	17	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON")	MACK 10 & THA DOGG POUND
24	22	20	4	GANGSTAS MAKE THE WORLD GO ROUND	WESTSIDE CONNECTION
25	NEW ▶	1		THAT'S RIGHT	DJ TAZ FEATURING RAHEEM THE DREAM
26	29	32	18	RUFF RIDE/RUFF RIDA	FRAZE
27	NEW ▶	1		WU-RENEGADES	KILLARMY
28	33	25	6	DO THE DAMN THING	THE 2 LIVE CREW
29	25	—	2	THE ULTIMATE	ARTIFACTS
30	47	—	2	MOVE IT IN MOVE IT OUT	DERELECT CAMP
31	30	26	42	HOW DO U WANT IT/CALIFORNIA LOVE ▲	2PAC (FEAT. KC & JOJO)
32	24	—	2	THE CYPHER: PART 3	FRANKIE CUTLASS FEAT. CRAIG G., ROXANNE SHANTE, BIZ MARRKIE & BIG DADDY KANE
33	40	38	13	LOVE ME FOR FREE	AKINYELE
34	26	22	28	BOW DOWN	WESTSIDE CONNECTION
35	NEW ▶	1		ME OR THE PAGES	JERU THE DAMAJA
36	37	31	6	JOHNNY BOY	DEAD RINGAZ
37	NEW ▶	1		WORLD FAMOUS	M.O.P.
38	32	27	18	ATLIENS/WHEELZ OF STEEL	OUTKAST
39	28	28	15	SPACE JAM (FROM "SPACE JAM")	QUAD CITY DJ'S
40	34	30	3	BABY BUBBA	DRU DOWN FEATURING BOOTSY COLLINS
41	31	24	21	STREET DREAMS ●	NAS
42	36	36	4	HOMIE LOVE	WILDLIFFE SOCIETY
43	38	34	3	WE GOT IT	JUNGLE BROTHERS
44	42	37	3	TIGHT TEAM	SHAMUS FEATURING FLU
45	39	33	16	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA")	LL COOL J
46	RE-ENTRY	42		ONE MORE CHANCE/STAY WITH ME ▲	THE NOTORIOUS B.I.G.
47	44	44	8	YARDCORE	BORN JAMERICANS
48	45	39	50	PO PIMP ●	DO OR DIE (FEATURING TWISTA)
49	27	29	10	THAT'S RIGHT	DJ TAZ FEATURING RAHEEM THE DREAM
50	RE-ENTRY	19		YOU COULD BE MY BOO	THE ALMIGHTY RSO FEAT. FAITH EVANS

Records with the greatest sales gains this week. ● Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

EMI Deal Propels Joshua Closer To Mainstream

BRINGIN' IT: We are delighted to report that Maurice Joshua, a dance music legend who is also one of our personal clubland heroes, is moving closer toward a long-deserved spot among the mainstream elite by inking a publishing agreement with EMI Music. He was tapped for the deal by Jody Gerson, the company's senior VP of creative, who sees Joshua as one of the dance genre's strongest contenders for crossover success.

"This guy not only writes great dance songs, but he also writes great melodies," says Gerson, who will soon begin circulating a reel of fresh new jams that will showcase Joshua's skills as a housemeister and as a pop/soul tunesmith on par with R. Kelly. "I believe that he will be one of those writers that both artists and A&R executives will want to work with because he has what it takes to write hit songs. People in the pop world need to know about Maurice."

Joshua is equally optimistic about his prospects. "I want to bring dance music to a higher level," he says, smiling with pride. "I feel good about the prospect of putting together songs that will help prove that dance music can count for something more in this business than just faceless tracks."

Joshua and longtime manager Connie Varvitsiotis are also about to unveil a new label venture. The Chicago-based Ruckus Recordings makes its debut next month with "Is It Love," a hook-laden dub-house anthem by Nitewriterz, aka producer/mixer Jere McAllister. Distributed in the States by the influential Strictly Rhythm, this venture brings Joshua and Varvitsiotis to the beginning of a fresh label chapter after departing from Music Plant Records last year. Varvitsiotis says lessons learned from the past will fuel the future of Ruckus. "It's all in the energy," she says. "Ruckus will be operated exclusively on positive spiritual energy. We will only deal with people and music that evoke that kind of vibe. After all, what goes around..."

MORE THAN WORDS: Has it really been 10 years since a cute teenage girl named Debbie Gibson teenfully twitched her way across dancefloors with "Only In My Dreams"? It's a frightening truth that is compounded by the fact that Gibson is now a seasoned adult with a preference to be



by Larry Flick

called Deborah. Fortunately, she has not lost her urge to work up a sweat—as evident by "Only Words," her first single for Jellybean Recordings.

"I've spent a lot of the past few years doing theater and lots of ballads," she says. "I ignored the part of me that's energetic. It's almost like I had to prove that I can sing ballads, and that I can write in a traditional way. Now that I've done that, it seemed like the right time to do dance music."

Benefiting from the rhythm input of Junior Vasquez, the track percolates with the kind of Euro-NRG spice that easily connects with teardance twirlers and pop-radio listeners. The single is a vibrant reconstruction of a ballad that can also be found on Gibson's new eponymous album. "Even though I originally wrote 'Only Words' as a slow song, I could also always hear it in my head as a dance track," Gibson says. "I played it for a couple of remixers who thought I was crazy. And then I found Junior, who instantly got where I was coming from."

The singer says that going back into the studio with Vasquez to recut her vocals felt "right"—so much so that the two decided to reinterpret "Only In My Dreams" as a house anthem. That jam will be issued on Jellybean later this season. "The chemistry that Junior and I have is incredible," she says, indicating that they are now "kicking around a bunch of new ideas for future projects."

For her foray back into clubland, Gibson says Jellybean's indie label was her only choice as a vehicle. It makes perfect sense, since the pioneering producer has successfully helmed recordings for the singer over the past 10 years. "He's the master of this game," she says. "I trust him implicitly with my music, which is a big statement coming from me. My music means everything in the world to me."

ACTS OF VIOLENCE: The concept of veteran renegade outfit Future Sound Of London presiding over an

indie label makes so much sense that we can't believe it hasn't happened already. After all, partners Garry Cobain and Brian Doungans have long been vocal supporters of various colleagues. Now they can do so officially with the cheekily named Electronic Brain Violence, which Doungans says should be an outlet for "everything from drum'n'bass to Barbra Streisand-a-likes."

Electronic Brain Violence will be distributed in the U.K. by R.T.M. There is nothing definite settled in the States yet, but we're betting that's only temporary. The label takes its first bow Monday (24) with "Slight Of Hand" by Oil, aka electronic experimentalist Leon Mar. He will likely be followed in April by a new act called Headstone Lane.

Meanwhile, FSOL will issue its own new single, "We Have Explosive," on Astralwerks/Caroline in April. Remixes have been completed by Oil and Kurtis Mantronik.

COMIN' UP ROSIE: Ya gotta love Rosie Gaines. Not only is the singer—best known as a one-time protégée of the artist formerly known as Prince—taking the proverbial bull by the horns by issuing some slamin' new music on her own Dredlix Records, but she is spreading it via the Internet. In fact, the album "Arrival" is for sale exclusively via her World Wide Web site at www.rosiegaines.com.

"With most of these record companies, there's so much politics that goes down with it," she says, hinting at her past alliances with Paisley Park and Motown. "They don't care about you as a human being—you're just a number. As soon as your numbers drop, they drop you."

Refreshed and ready to take on the world, Gaines says that "Arrival" marks the return of "her spirit," properly utilizing her formidable skills as a writer, producer, and musician. "The last album ['Closer Than



Deep In The Valley. Members of Logic recording act Thump 'N Johnson visited the label's offices in New York to confirm a promotional itinerary in support of its single "Valley Of Love." High on the list of priorities are a series of club appearances, fronted by enigmatic singer Ada Dyer. The 12-inch version, featuring remixes by Stonebridge and Pete Avila, is gathering airplay from mainstream club jocks. A follow-up jam is already in the works and should be ready by the summer. Pictured, from left, are Dave Boonshoft, executive producer of the single; Dyer; group member Jay Denes, who also produced and wrote the track; Kelly Schweinsberg, GM of Logic; and Geoffe Colon, club promoter for Logic.

Closer] had other influences from the record company. Motown chose mostly slow songs. I was never really that kind of an artist. I'm still very proud of the last album, but this one is definitely more who I am as far as that 'old ghetto girl from the country. It's much funkier than the last album. Much more upbeat."

IN THE MIX: The time has come for Kerri Chandler to break out of the underground. For nearly a decade now, he's been weaving deep-house dubs that go beyond the standard formula. The sad truth is that the New Jersey native has gone somewhat unappreciated by the mainstream ranks. That should change with "Kaoz On King Street," a King Street Records collection that shows him doing what he does best, while also mining intriguing new territory.

Slated for release in early May, "Kaoz On King Street" has a spontaneous spirit absent from too many full-length dance collections. Chandler says that is probably due to the fact that the project "actually started as an EP, and things just progressed from there." Along the way, singers Charles McDougald, Hunter Hayes, Gate-Ah, Carole Sylvian, Carolyn Harding, and Wilma Beckford joined the party. The result is an album powered by the percussive grit of a dub and the vocal luster of a soul song. Seek out this record and pay respect to a man who elevates house music with his every creation.

Whilst on the King Street tip, we strongly advise you to check out "That Sound" by Pump Friction—if ya haven't already, that is. Produced by Lewis Dene, this jam is already gathering much-deserved love from mix-show tastemakers like Brian Middleton at WBBM Chicago and Richard "Humpty" Vission at KPWR Los Angeles. The track's blend of disco reverence (listen for a well-placed sample of 1979's "Here Comes That Sound Again" by De-Luxe) and tribal aggression is downright irresistible.

We were beginning to wonder if Jhelisa was ever going to issue a follow-up to "Galatica Rush," her 1995 Dorado Records debut that deconstructed the sound of jeep-soul-queen Mary J. Blige and rebuilt it with a creamy English vibe. The wait ends with "Language Electric," an album that, once again, rattles the minds and soothes the senses.

If you're expecting a duplication of "Galatica Rush," forget it. Yeah, this is mighty soulful stuff. But the trippy essence of drum'n'bass softens the edges of song like "Sell Me Away" and "Freedom From Pity." In true diva fashion, Jhelisa handled the production herself, with assistance from Lee Hamblin. The two are clearly out to educate kids on the street, as well as attract more sophisticated listeners by weaving complex arrangements that are fleshed out by luminous musicians like Munyungo Jackson, formerly of Miles Davis' band, and onetime Quincy Jones protégé Sekou Bunch. Ya need to listen to this set more than once to truly get it. But it's a commitment well worth making.

"Language Electric" is currently without a stateside home, so it's time to begin jogging to a local import shop—that is, unless some major-label A&R exec finds a little vision and gives Jhelisa a deal here. (Hint, hint.)

Hearty congrats to M People front woman Heather Small on the birth of her son, James, March 16. Shortly before giving birth, the singer completed vocals for the band's next album, which is due in June on Epic here (and deConstruction everywhere else in the world).

San Diego's Buck-O-Nine has found a new forum for its saucy blend of reggae, ska, and jazz rhythms in the venerableTVT Records. The label issues the seven-piece band's flavorful new eponymous disc April 1. If its past releases for Immune and Taang! Records are a fair indicator, this is going to be a major project. It certainly will be pleasing to the mind and booty, that's for sure. Essential for left-leaning DJs who want to spice up downtempo sets.

Billboard. Dance Breakouts
MARCH 29, 1997
CLUB PLAY

1. NOT OVER YET GRACE PERFECTO
2. DA FUNK DAFT PUNK VIRGIN
3. MAJICK KEOKI MOONSHINE MUSIC
4. OFFSHORE CHICANE EDEL AMERICA
5. ONE MORE TIME REAL MCCOY ARISTA

MAXI-SINGLES SALES

1. YOU DON'T HAVE TO HURT NO MORE MINT CONDITION PERSPECTIVE
2. A LITTLE BIT OF ECSTASY JOCELYN ENRIQUEZ CLASSIFIED
3. WEEKEND THANG ALFONZO HUNTER DEF SQUAD
4. WORLD FAMOUS M.O.P. RELATIVITY
5. HIGHER STATE OF CONSCIOUSNESS WINK STRICTLY RHYTHM

Breakouts: Titles with future chart-potential, based on club play or sales reported this week.

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HeadHunters Return To Their Roots BNA Set Marks Doug Phelps' Comeback

BY DEBORAH EVANS PRICE

NASHVILLE—Anyone who figured the Kentucky HeadHunters retreated back to the bluegrass state in the wake of personnel changes and changing radio tastes couldn't be more wrong. After spending the last four years working with an eclectic array of fellow artists, from legendary piano player Johnnie Johnson to Roy Rogers to Rod Stewart and Elton John, the HeadHunters are back on BNA with a new album, "Stompin' Grounds," set for release April 29.

"I've always admired the band because they've always taken chances," says RCA Label Group (RLG) chairman Joe Galante. "I think they really have an identifiable sound. I think they bring a wide audience into their fan base. When I got the record and I heard it, I loved the tune and loved the approach musically. Doug [Phelps] is a great lead singer."

"Joe Galante sat us down at one end of his office, went over to his desk, heard two songs, and shut off the tape," says Doug Phelps, recalling Galante's introduction to the band's new material. "Our hearts kind of sank, because everybody else listened to all 13 songs that we presented them . . . but Joe listened to two, shut the tape off, came over and said, 'It sounds like the HeadHunters to me.'"

Doug Phelps and his brother Ricky Lee were part of the original HeadHunter invasion, along with brothers Fred and Richard Young and their cousins Anthony Kenney and Greg Martin. The band took country music by storm with its 1989 debut album, "Pickin' On Nashville." In 1991, that set was followed up with "Electric Barnyard." But in 1992, the Phelps brothers left to pursue a career as a duo.

With new lead vocalist Mark Orr, the HeadHunters recorded "Rave On." They also recorded "That'll Work," an album with one of their heroes, Johnnie Johnson. But the new incarnation of the HeadHunters didn't find the same success at country radio that it had enjoyed with such early singles as "Walk Softly On This Heart Of Mine," "Dumas Walker," and "Oh Lonesome Me."

"He is one of the best R&B and rock-'n'-roll singers I've ever heard in my life," Richard Young says of Orr. "Mark is a great friend of ours. We had played

together off and on all our lives. He was in Vietnam when we first started."

When the Phelps boys left, he says the group naturally turned to Orr. "We knew he wasn't a country singer," Young continues, but we went off on our own little tangent and did the blues-rock thing. A lot of people ask why we didn't replace the Phelps boys with



HEADHUNTERS

somebody country. I didn't know anybody else. And I also think Mark deserved the opportunity to make a couple of good records and have some fun. But we all knew going into it that Mark would be hard to get on radio."

While the regrouped HeadHunters were fighting their radio battle, Ricky Lee and Doug Phelps were also firing away at radio as Brother Phelps. They recorded two albums for Asylum that spawned several singles, including "Let Go," "Were You Really Livin'," "Eagle Over Angel," and "Not So Different After All." Doug says he and Ricky Lee opted not to continue with Asylum when the label wanted a third album.

About the same time, Young approached them about rejoining the HeadHunters. Doug chose to return, and Ricky Lee opted to continue pursuing other interests. Doug says there were tensions when the brothers left the band, but time and hindsight resolved any past conflicts. Now everyone gets along. He says Ricky Lee considered returning, but had other things he wanted to do musically and also has been following in their father's footsteps by pursuing a career as a preacher.

After Orr left to pursue a career as a songwriter, Ricky Lee suggested Doug should be the new lead vocalist, and the rest of the band enthusiastically agreed. "There is something about the way those Phelps boys sing that makes me write a certain way," Richard Young says. "It seems I can write lyrics and melodies that suit them better. I feel that from the whole band . . . It seems like the chemistry between us and that Phelps sound, whatever it is, just seems to make us all work better."

Doug admits to feeling a little pressure in filling his brother's shoes. "It's challenging," he says. "I've done lead vocals before in maybe a song or two, but it's not something I've done full time. My concentration was always the music and the background vocals; harmonies are still my passion. Anthony and I did all the harmonies on this project as well as me doing lead vocals. It's hard on me, but it's like viewing what we do from a different angle now, and it's exciting."

The HeadHunters recorded the album at Barrick Recording studio near their homes in the Glasgow, Ky. "There would be 25 or 30 people there while we were rehearsing, watching us write stuff, and that's never bothered us," Young says. "We like to hang with our buddies. Rich Ripani came up to put some organ on our album, and we had 75 people at the studio that night, but we love it like that. It wouldn't be a HeadHunter record without all that."

The first single from the album is a cover of the Marty Robbins' classic "Singin' The Blues." "I like the new single," says WSIX Nashville PD Dave (Continued on page 30)



On The Radio. Friends join Atlantic artist Tracy Lawrence at the premiere of his new album, "The Coast Is Clear," at the Country Radio Seminar in Nashville. Shown in the front row, from left, are syndication company SJS' Lisa Lemmiti, Rosemary Young, Steve Saslow, and June Brody; Atlantic artists Mila Mason and Ricky Skaggs; and SJS' Barbara Silber. In the second row, from left, are SJS' Jim Bligh, Atlantic Nashville president Rick Blackburn, Lawrence, John Hart of John Hart Media, Mercury artist Toby Keith, and SJS' Paul Memoli.

Studio Return Could Be Another 1st For Thompson; Stroud's Giant Exit

WELCOME BACK, OLD FRIEND: Country Music Hall of Fame member and all-around country music pioneer **Hank Thompson** has been in town recording for a project that might well yield a landmark: If a single from his projected new album charts, he would be the first country artist to hit the country chart during six consecutive decades. Thompson, now a very robust 71, first charted in Billboard in 1948 with the No. 2 "Humpty Dumpty Heart" and had a monster No. 1 in 1954 with "The Wild Side Of Life," as well as many other hits along the way.

Now, he's been in the studio here, recording old and new Thompson songs with the likes of **Vince Gill, Bekka Bramlett, Flaco Jiménez, Marty Stuart, Lyle Lovett, Brooks & Dunn, Junior Brown, David Ball, Billy Burnette, Reba McEntire, George Jones, Joe Diffie, and Chet Atkins** for an album due this summer from Curb Records.

Thompson has always been a musical maverick and took Western swing to a new big-band level with concerts in metropolitan ballrooms with his twin-fiddle and steel-guitar attack. Probably the only country artist to have attended Princeton, Thompson was certainly one of the first to have a corporate sponsor (with Falstaff Beer; a natural for his country dance-hall shows), and he was the first country act to play Las Vegas. His epochal "Hank Thompson: Live At The Golden Nugget In Las Vegas" in 1960 was the first live album by a country artist. He is also a pilot and was the first country artist to fly himself to his gigs.

Over lunch, Thompson tells Nashville Scene that this project has been years in the works, and that the changing climate in country music is encouraging veterans such as himself to return to the mainstream. He's still in demand as a touring artist but has not been with a major label since the early '80s, when a purge of older acts took place. He was never bitter, he says. "I was disappointed that I couldn't make records, but I have a big and loyal fan base, so I was able to continue making a living. Some couldn't."

Thompson says that **Mike Curb** suggested this project several years ago, "but we just kept running into brick walls. Now, it seems the time is right. I hear from people in the industry—especially after **LeAnn Rimes**—that they're going to start paying attention to what the people want to buy, rather than telling them what they want to hear. So long as they ignore the wishes of the people, then they'll have problems."

Thompson says he's been filming all the recording sessions and will have videos ready to go, along with a first sin-

gle, to be determined, probably in early summer.

ON THE ROW: **James Stroud** resigns as president of Giant Nashville effective April 15 to devote more time to publishing and producing. Local GM **Alan Shapiro** will run the label until Giant chairman **Irving Azoff** names a successor . . . MCA Nashville senior VP of promotion **Scott Borchetta** was dismissed by the label March 12. He was succeeded by veteran MCA promotion man **David Haley** . . . Former Sony Music Entertainment senior VP and current Academy of Country Music president **Scott Siman** is now personal manager for **Tim McGraw**. The artist has just signed a new recording agreement with Curb Records.

Newly named Sony Music Entertainment president **Allen Butler**, after launching alt.country label Lucky Dog Records, also plans to resurrect Monument Records as a catalog vehicle for Sony. Monument was home to **Roy Orbison, Willie Nelson, Dolly Parton, Brenda Lee, and Kris Kristofferson**, among others.

Justice Records, the Houston label of Nelson, **Waylon Jennings, Kristofferson, Billy Joe Shaver**, and others, is now distributed in Canada through Warner Music Canada . . . Nelson, meanwhile, receives the USO 1997 Merit Award on Monday (24) for his charity work, including Farm Aid . . . The Country Music Assn. will be joined by a number of artists for its Marketing With Country Music: A Music Lesson for Marketers conference May 14-15 at Nashville's Renaissance Hotel. **Kathy Mattea** hosts an opening-day lunch at the Wildhorse Saloon with **Mark Chesnutt** performing. That evening, **Trisha Yearwood** leads a surprise group of artists in a concert at the Ryman Auditorium. The next day, **John Berry, Paul Brandt, Kim Richey, and Marty Stuart** host a guitar pull at Caffe Milano downtown.

Al Schiltz forms AS Is Management for management of **Billy Ray Cyrus** . . . HighTone Records is launching the HMG imprint with the May 1 release of "Travis County Pickin'," an instrumental album of stellar pickers from Austin, Texas . . . The No Depression tour, sponsored by the magazine of the same name, winds up April 8 at Nashville's Exit/In with **Old 97's, the Picketts, Whiskeytown, and Hazeldine** performing . . . The Academy of Country Music has given Warner Reprise Nashville senior VP of marketing **Bob Saporiti** its Jim Reeves Memorial Award to honor his efforts in marketing country music worldwide. Saporiti is also responsible for those T-shirts you see that read "World peace through country music."



by Chet Flippo



Man Of The Year. Joe Diffie was surprised at Country Radio Seminar when he was given the 1997 artist Humanitarian Award. Diffie is active in many charities, including his own First Steps concert and golf tournament.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, TITLE, PEAK POSITION. Includes 'No. 1' section and 'Greatest Gainer' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, TITLE, PEAK POSITION. Includes 'Pacesetter' and 'Hot Shot Debut' sections.

Albums with the greatest sales gains this week... Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units...

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan



Table with columns: THIS WEEK, LAST WEEK, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, TITLE, TOTAL CHART WEEKS. Lists top catalog albums.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, TITLE, TOTAL CHART WEEKS. Continuation of top catalog albums.

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums... Total Chart Weeks column reflects combined weeks title has appeared...

“I SHALL NOT DIE, BUT LIVE AND DECLARE THE WORKS OF THE LORD.”

PSALMS 118:17, NKJV



Gospel Recording artist, Ronald Winans recently underwent open heart surgery as a result of a massive heart attack that had gone undetected five months prior. Christians from across the globe united in prayer and by faith expected God's healing upon hearing the news. The doctors are totally amazed by the outcome and acknowledge it was a miraculous encounter that pulled Ronald through the surgery. Ronald is the second born of the famed Winans siblings and started his recording career in 1981 with brothers, Marvin, Carvin, and Michael, on their debut album, *Introducing The Winans*.

A special thanks to all the faithful Saints across the country for their prayers and supplications during this critical time in the life of Ron Winans and the entire Winans family.

TO GOD BE THE GLORY!

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Top Gospel Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	16	SOUNDTRACK ARISTA 18951... 16 weeks at No. 1	THE PREACHER'S WIFE
2	2	47	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	3	5	T.D. JAKES INTEGRITYWORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN THOU ART LOOSED!
4	4	42	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 [HS]	THE SPIRIT OF DAVID
5	7	5	CARLTON PEARSON WARNER ALLIANCE 46354 [HS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
6	5	20	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
7	6	20	ANOINTED WORD 67804/EPIC	UNDER THE INFLUENCE
8	10	20	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	8	6	VARIOUS ARTISTS TRIBUTE 1087/DIADEM	CELEBRATE GOSPEL 3
10	9	4	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
11	11	37	YOLANDA ADAMS TRIBUTE 1000/DIADEM	YOLANDA LIVE IN WASHINGTON
12	33	11	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
13	12	75	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
14	13	15	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
15	16	46	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
16	14	22	RICKY DILLARD'S NEW GENERATION CHORALE CRYSTAL ROSE 20129/STARSONG	WORKED IT OUT
17	15	42	MISSISSIPPI MASS CHOIR MALACO 6022 [HS]	I'LL SEE YOU IN THE RAPTURE
18	28	11	STEVE MIDDLETON & UNITY & PRAISE PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
19	RE-ENTRY		SPECIAL GIFT CRYSTAL ROSE 20126/STARSONG	SET TIME
20	24	3	VARIOUS ARTISTS VERITY 43019	VERITY RECORDS LIVE AT THE APOLLO
21	17	17	MIGHTY CLOUDS OF JOY INTERSOUND 9226	LIVE IN CHARLESTON
22	20	40	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY & FRIENDS IV
23	19	56	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 [HS]	STAND!
24	18	23	HELEN BAYLOR WORD 67803/EPIC	LOVE BROUGHT ME BACK
25	39	54	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
26	NEW▶		KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1013	SO WONDERFUL
27	22	34	BRODERICK RICE BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
28	21	89	YOLANDA ADAMS TRIBUTE 1359/DIADEM [HS]	MORE THAN A MELODY
29	36	7	BISHOP RONALD E. BROWN SUMG GOSPEL 9600	LIVE! HAVING GOOD OLD FASHIONED CHURCH
30	23	43	COMMISSIONED BENSON 4184 [HS]	IRREPLACEABLE LOVE
31	37	3	GOSPEL ANGELICS VECTRON 2182/INTERSOUND	LIVE
32	35	26	THE WILLIAMS SISTERS FIRST LITE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
33	RE-ENTRY		COLORADO MASS CHOIR BENSON 4365	WATCH GOD MOVE
34	RE-ENTRY		TRI-STATE MASS CHOIR III PARADISE 165249/CGI	BIND ME CLOSER
35	25	33	SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC	JUST A WORD
36	34	7	NATIONAL BAPTIST CONVENTION MASS CHOIR CGI 161240	LET'S GO TO CHURCH
37	26	90	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BENSON 4168 [HS]	LIVE IN NEW YORK BY ANY MEANS...
38	38	64	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
39	29	2	TOTALLY COMMITTED CGI 161215	A SILVER LINING
40	40	73	SHIRLEY CAESAR WORD 67301/EPIC [HS]	SHIRLEY CAESAR LIVE...HE WILL COME

□ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [HS] indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications.



The Gospel World knows that the Rev. Timothy Wright's Hit albums are true anthems of his devotion. Like his previous projects, Timothy's latest labor of love was guided by his all-consuming dedication to his gospel music ministry. The title cut "Let Freedom Ring" was inspired by the Rev. Martin Luther King's "I Have A Dream" speech, with "Let Freedom Ring" drawn from its most famous passage. Available in stores now, the "Let Freedom Ring" project promises to give Rev. Wright's fans, old and new alike, an extraordinary joyful experience. **FEATURING:** Everything Will Be Alright
My Faith In The Lord
When I Think Of His Goodness

Available on CD & Cassette
Produced by: Rev. Milton Bigham
& Rev. Timothy Wright



In the SPIRIT



by Lisa Collins

SNUBBED: That's how a contingency of gospel artists and executives who traveled to Los Angeles for the 11th annual Soul Train Music Awards described the treatment of gospel by the show's producers.

An official letter of complaint was issued by Atlanta International Records president Alan Freeman, who accompanied his nominee, Dottie Peoples, to the show. He was miffed—as were fellow nominees the Williams Sisters and the Rev. Clay Evans and their representatives—that the nominations for the gospel category weren't even read. Instead, there was only a brief taped announcement at the end of the show that Kirk Franklin & the Family had won.

Freeman and others say that they had spent a great deal of money to attend the awards show. "The excitement and honor of being recognized and the exposure to a national television audience made that justifiable," Freeman says. "However, the decision not to give gospel the recognition extended to every other category negated that opportunity for all of us."

The issue is sure to be discussed during the Gospel Music Workshop of America (GMWA) board meeting March 18-22 in Houston, where 3,000-7,000 are expected to gather. The event serves as a planning session for the group's annual convention in August. This year's Houston meet marks the winter debut of

the GMWA's Excellence Awards, recognizing the best efforts of gospel artists in more than 26 categories. Up until last year, the awards show had been held on the closing day of the annual summer convention.

ON TOUR: Savoy Records and the Rev. Timothy Wright are in the midst of finalizing a Let Freedom Ring tour in support of Wright's album of the same name that was slated to kick off March 21 in Philadelphia and run through May. "Let Freedom Ring" shipped to retail earlier this month.

The lead single (and title track), which features excerpts from Dr. Martin Luther King Jr.'s famed "I Have A Dream" speech while also paying tribute to Nelson Mandela, was part of a Black History Month pre-release promotion. Wright is backed by the Voices Of Ebenezer Choir on the release, which was recorded live at Ebenezer AME Church in Fort Washington, Md., and features a duet with Donald Vails.

BRIEFLY: Verity Records is gearing up for next month's debut release from Virtue. The self-titled set was co-produced by Take 6 members Joey and Mark Kibble and Commissioned's Mitchell Jones and features a guitar solo by Paul Jackson Jr. The group—comprising four young ladies—is the first of a few all-girl groups being primed by various labels, including Trin-I-Tee 5:7—which is being prepped for a spring debut from Gospo Centric... Crystal Rose is readying a full-length concert video of Ricky Dillard & New G's "Worked It Out" for a mid-April release.

May 6 is now the date for the forthcoming release from Sounds Of Blackness, "Time For Healing." The lead single, "Spirit"—which was remixed by the Fugees and features Craig Mack—is set to bow April 1.

HIGHER GROUND



by Deborah Evans Price

RIAA STATS SHOW GROWTH: The Recording Industry Assn. of America's (RIAA) annual consumer profile reveals that the gospel/Christian genre's market share increased 38% in 1996, rising from 3.1% to 4.3%, with total sales up from \$381 million to \$538 million. According to RIAA stats, the genre is the sixth most popular, behind rock (32.6%), country (14.7%), R&B adult (12.1%), pop (9.3%), and rap (8.9%). Gospel is ranked higher than classical (3.4%), jazz (3.3%), oldies (0.8%), and new age (0.7%).

Word president Roland Lundy has a few theories as to why the genre is enjoying such growth. He cites sales by Jars Of Clay, Kirk Franklin, Point Of Grace, Anointed, and Steven Curtis Chapman, as well as the success of the WOW album, which he says brought new listeners to the format. "What I see is an overall positive response to the music that we are producing, the marketing we are doing, the touring that our artists are doing, and just the quality of product that our artists are putting out," Lundy says. "And I'm just not one to say that it's all happening because of Word. I think it's all happening because we are all working hard to get our artists more exposure, and it's paying off." For more of Lundy's comments and further insight on the state of the industry, look for Billboard's Spotlight on Contemporary Christian Music in the April 26 issue.

DOVE HOSTS SET: The Gospel Music Assn.'s (GMA) reigning male and female vocalists, Gary Chapman and CeCe Winans, have been tapped to host the 28th annual Dove Awards April 24 at the Nashville Arena. The show will be broadcast live on The Nashville Net-

work. Among the acts scheduled to perform are Steven Curtis Chapman, 4HIM, Jars Of Clay, dc Talk, and Point Of Grace, all of which are nominated in the artist of the year category. New artist nominees Sarah Masen, Jamie Slocum, Third Day, Scott Krip-payne, and Jaci Velasquez are also slated to perform. Additional performers will be announced in the next few weeks by the GMA and High Five Entertainment, the company producing this year's show. Production veteran (and all-around nice guy) Steve Gilreath will produce the Dove's opening ceremonies, during which the Hall of Fame inductees will be announced and awards will be presented in 30 categories.

With extra seating available at the new arena, the GMA is making 4,000 tickets available to the general public through Moore Entertainment. Tickets go on sale Saturday (22) at Ticketmaster locations.

WARNER CUTS: Warner Alliance was hard hit by the companywide staff cuts at Warner Bros. Seven of the label's 14 staffers lost their jobs, including director of A&R Eric Wyse, director of national promotion Kevin Killingsworth, publicist Matt Williams, and marketing assistant Lisa Jordan. Warner Resound was not affected by the cuts. Resound has three full-time staffers.

NEWS NOTES: Congratulations to Brent Bourgeois on being named VP of A&R at Word Records. Formerly with Island Records act Bourgeois Tagg, he released an album on Reunion a couple of years ago and has been working as a writer and/or producer on current projects by Michael W. Smith and Cindy Morgan... Another creative personality recently recruited to the executive ranks is Vince Wilcox of Christian country duo Wilcox & Pardoe, who has been named VP of marketing at Brentwood Music... Tooth & Nail has signed former REX Music act Living Sacrifice. The band's label debut, "Reborn," is due in June... After 50 years in the business, the Cathedrals' George Younce has recorded his first solo album, due in April on Spring Hill.

Top Contemporary Christian

THIS WEEK		LAST WEEK	WKS. ON CHART	ARTIST		TITLE
LABEL & NUMBER/DISTRIBUTING LABEL				LABEL & NUMBER/DISTRIBUTING LABEL		
					Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by.	SoundScan®
1	1	46		KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT	16 weeks at No. 1	WHATCHA LOOKIN' 4
	(2)	6	3	PETRA WORD 9929		PETRA PRAISE 2 WE NEED JESUS
3	2	20		VARIOUS ARTISTS ● SPARROW 1562/CHORDANT		WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	4	28		STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT		SIGNS OF LIFE
5	3	94		JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD HS		JARS OF CLAY
6	5	69		DC TALK ▲ FOREFRONT 5140/CHORDANT		JESUS FREAK
7	7	27		POINT OF GRACE WORD 9694		LIFE LOVE & OTHER MYSTERIES
8	8	56		NEWSBOYS ● STAR SONG 0075/CHORDANT		TAKE ME TO YOUR LEADER
9	9	43		JACI VELASQUEZ MYRRH 6995/WORD HS		HEAVENLY PLACE
	(10)	NEW ▶		CAROLYN ARENDS REUNION 10000/BRENTWOOD		FEEL FREE
11	10	50		ANDY GRIFFITH ● SPARROW 1440/CHORDANT HS		I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
12	13	56		AUDIO ADRENALINE FOREFRONT 5144/CHORDANT		BLOOM
13	11	24		CRYSTAL LEWIS MYRRH 5036/WORD HS		BEAUTY FOR ASHES
14	14	84		RAY BOLTZ WORD 9641 HS		THE CONCERT OF A LIFETIME
15	12	20		BEBE & CECE WINANS SPARROW 7048/CHORDANT		GREATEST HITS
	(16)	17	21	ANOINTED MYRRH 7006/WORD HS		UNDER THE INFLUENCE
	(17)	22	15	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD		DONNIE MCCLURKIN
18	16	16		VARIOUS ARTISTS HOSANNA! 10492/WORD		REVIVAL AT BROWNSVILLE
19	15	24		SUSAN ASHTON SPARROW 1458/CHORDANT HS		A DISTANT CALL
	(20)	NEW ▶		WES KING SPARROW 1587/CHORDANT		A ROOM FULL OF STORIES
	(21)	29	13	VARIOUS ARTISTS HOSANNA! 8952/WORD		SHOUT TO THE LORD
	(22)	26	38	4HIM BENSON 4321 HS		THE MESSAGE
23	18	23		RAY BOLTZ WORD 9937 HS		NO GREATER SACRIFICE
24	23	54		THIRD DAY REUNION 0117/WORD HS		THIRD DAY
25	25	38		BOB CARLISLE DIADEM 9691/BENSON HS		SHADES OF GRACE
	(26)	28	3	VARIOUS ARTISTS SPARROW/ARISTA 1635/CHORDANT		PEACE IN THE VALLEY
27	19	15		OUT OF EDEN GOTEK 3826/WORD HS		MORE THAN YOU KNOW
28	21	12		AVALON SPARROW 1485/CHORDANT HS		AVALON
29	24	22		VARIOUS ARTISTS WARNER ALLIANCE 46224/WCD		TRIBUTE - THE SONGS OF ANDRAE CROUCH
30	20	2		GUARDIAN MYRRH 7011/WORD		BOTTLE ROCKET
	(31)	33	79	MICHAEL W. SMITH ● REUNION 0106/WORD		I'LL LEAD YOU HOME
32	31	38		REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS		GOD
	(33)	36	16	MXPX TOOTH & NAIL 1060*/DIAMANTE HS		LIFE IN GENERAL
34	30	67		VARIOUS ARTISTS ● SPARROW 1516/CHORDANT		WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
	(35)	NEW ▶		VARIOUS ARTISTS SPARROW 1656/CHORDANT		LET US PRAY-THE NATIONAL DAY OF PRAYER ALBUM
36	39	48		TWILA PARIS SPARROW 1518/CHORDANT		WHERE I STAND
37	27	2		KIM HILL STAR SONG 0134/CHORDANT		THE FIRE AGAIN
38	34	17		THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 46392/WCD HS		FAVORITE SONG OF ALL
39	35	84		VARIOUS ARTISTS ● WORD 9620		MY UTMOST FOR HIS HIGHEST
40	37	2		VARIOUS ARTISTS VINEYARD STAR SONG 9239/CHORDANT		I WILL LIFT MY HANDS/TOUCHING THE FATHER'S HEART #29

○ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. * Asterisk indicates vinyl available. HS Indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

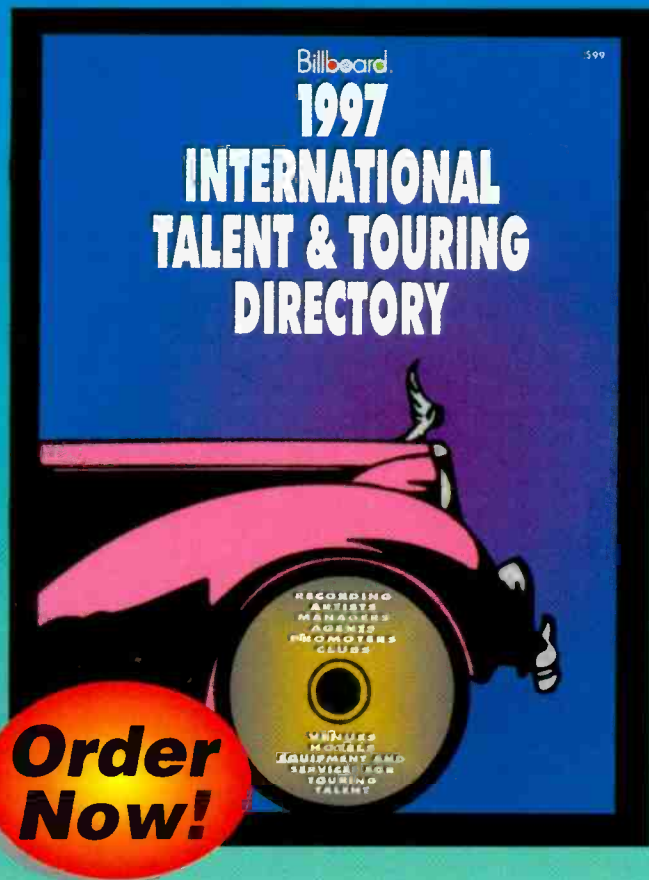
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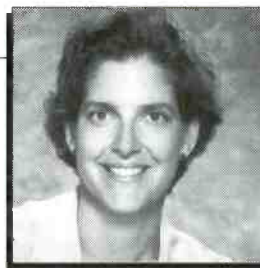
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Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

BIRTHDAY WISHES: Harmonia Mundi USA (HMU), the Los Angeles-based U.S. subsidiary of Harmonia Mundi France, celebrates its 15th birthday in April. The label, launched with an eye to the U.S. early music scene, now has a catalog of more than 200 titles and a sheaf of awards. It also has a handful of best sellers, particularly the recordings of **Anonymous 4**, whose U.S. sales as of the end of 1996, according to HMU, range from 200,000 for the August 1992 "An English Ladymass" to 47,000 for the most recent "A Star In The East," released in October 1996. The label has been headed since its beginning by president **René Goiffon** and VP/executive producer **Robina Young**.

Upcoming releases include the fifth volume of **Paul O'Dette** playing the complete lute works of **John Dowland**, and pianist **Frederic Chiu** playing études and rondos of **Chopin**. Scheduled for this fall is **Anonymous 4's** "11,000 Virgins," featuring the music of **Hildegard von Bingen**. Recording sessions scheduled for upcoming months include a collaboration by violinist **David Douglas**, lutenist **O'Dette**, and harpist **Andrew Lawrence King**; a recording of 12th-century monastic song with **Paul Hillier's Theatre Of Voices**; and the 1997 Van Cliburn competition winners.

In recent years, Harmonia Mundi USA's A&R has branched into Britain; both the **London Oboe Band**, led by **Paul Goodwin**, and the venerable **Academy Of Ancient Music**, directed by **Andrew Manze** and Good-

win, are on the label. Both groups have new recordings just released.

The London Oboe Band's "Playhouse Aires," featuring 18th-century English theater music, deviates a bit from the early music norm with its concluding track, "The Queen's Stomp," which is a newly minted, New Orleans jazz-style take by **David Gordon** on **James Paisible's** "The Queen's Farewell," the album's penultimate track. Goodwin conducts the **Jonathan Miller** staging of **Bach's** "St. Matthew Passion" at the Brooklyn Academy of Music, in a series beginning Sunday (23).

Another bright light on the label is **Manze**, a dynamic violinist who led the ensemble **Romanesca** to a 1995 Gramophone Award for the sonatas of **Biber**. Manze now has a splendid recording of Bach violin concertos with the Academy of Ancient Music, for which he serves as soloist and leader. (He is partnered with **Rachel Podger** in the two double concertos.)



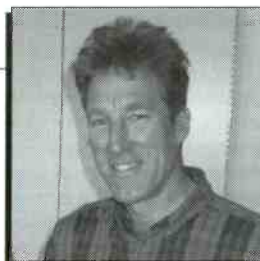
MANZE

Manze, who is associate director of the Academy, appears with the ensemble and **Christopher Hogwood** in a 13-concert tour beginning Saturday (29) in Wilmington, Del. The tour includes a March 30 stop at Avery Fisher Hall in New York and dates through April 13 in Canada and the Midwest.

Manze performs Bach's Concerto in A major BWV 1041. Manze and the Academy have recording sessions scheduled for music by **Vivaldi** and **Handel**, plus a solo turn for Manze of **Tartini** ("Devil's Trill"). Goodwin will also be leading the Academy for a recording of **Mozart's** "Zaide."

THE PASSION OF EASTER: Here's a thematic program released just in time for Easter—the **Orlando** (Continued on next page)

Jazz BLUE NOTES



by Jim Macnie

BROADWAY BABIES: Most jazz musicians try to work their way toward a weeklong stand at New York's Village Vanguard, but there are other options out there. Head about 30 blocks north from that downtown mecca and you'll find yourself upon the Great White Way. That's where two notable jazz players, **John Pizzarelli** and **Ed Hamilton**, are scheduled to spend their springs.

Pizzarelli is one of the stars of the new musical "Dream," a glance at the shifting landscape of American pop as heard through the tunes of master songwriter **Johnny Mercer**. Though known for his intimate cabaret work—the Oak Room at New York's Algonquin Hotel is an annual venue—Pizzarelli is no stranger to larger audiences. For him, theater doesn't generate too many jitters.

"I had practice playing for 12,000 people in Hamburg, Germany, opening for Frank Sinatra," he says, chuckling. "If you're not nervous for that, well... let's just say that the costume changes are the toughest thing here. Taking off a tux in 30 seconds ain't easy."

The guitarist/vocalist joins **Lesley Ann Warren** and **Margaret Whiting** as a principal actor. There's a narrative to the play; Pizzarelli equates the show to a confluence of "Dancin'" and "Sophisticated Ladies." The musical contexts evolve, with Dixieland giving way to cool jazz, then jumping into a big-band sound that's followed by a Broadway orchestra romp. The changes put the versatility of Pizzarelli's musical chops in high relief. Onstage, he has a flair for entertaining. His banter is natural and witty, and he is unafraid of biting into a bit of hambone.

"Johnny Mercer was not just a songwriter," offers Pizzarelli, "he was a personality and had wacky traits with loads of charisma. I'm allowed to ad-lib and do the stuff that he might have done on the radio in the '40s."

"Dream" opens April 3 at the Royale Theatre. In celebration of the singer's theatrical debut, RCA is releasing "Rhythm Is Our Business," Pizzarelli's collaboration with the **Don Sebesky Orchestra**. Watch those tie-ins. The disc, which is slated to come out April 29, opens with Mercer's "Dream."

"Sebesky really captures the feeling of our trio inside of his big band," says Pizzarelli. "The group swings at a ridiculous level."

Hamilton, meanwhile, is the contemporary jazz guitarist whose "Path To The Heartland" was released March 1 by Telarc's Jazz Zone label. He's also part of the pit band for "Annie" at the Martin Beck Theatre. He's 30 and no stranger to theater work.

"Broadway is how I funded my first record," he says. "I joined a traveling production of 'Grease' and hauled around recording equipment with me. We'd stay in cities for two weeks or a month, and I'd work on it. In L.A. I cut **Stanley Clarke's** parts in his living room. In Atlanta I hit **George Howard**—that kind of thing. Same deal with the new album. It's a cheaper way to make a record; you actually have money left over for a pizza or two."

The stable stint on Broadway places Hamilton next to other strong musicians. "The music's not exactly an improvisational challenge, but there are incredible players in the pit. I can blow rhythm changes with the sax guy next to me, and it's fine. Playing unison lines with other talented people—you can't beat it. Plus, the gig affords me the chance to do what I really want at other times." Like debut material from "Path To The Heartland" May 12 at New York's Blue Note.

Hamilton says further touring depends on how the disc does at radio. But if it does happen, the "Annie" stint will also allow the guitarist "to be a bit more of a road warrior, where I pack the guys up in a van and make a quick East Coast swing from Blues Alley [in

(Continued on next page)

VOICES CARRY

(Continued from page 4)

clothes, hitting the WDIA airwaves at 3. At night, more often than not, he was performing in clubs.

By 1953, Thomas' local celebrity was such that he was offered the opportunity to make a record for Memphis' fledgling Sun Records. His first release on the label, "Bear Cat, Jr.," was a top five R&B hit in the spring of that year and was Sun Records' first hit. Thomas was optimistic that this hit would lead to others for him on Sun, but fate was to intervene in the form of one Elvis Presley.

Sun Records owner Sam Phillips' most famous statement was something to the effect of, "If I could find a white man who could sing like a negro, I'd make a million dollars." Well, the "negro" in question may as well have been Rufus Thomas. As Thomas recalls, "Sam Phillips was looking for a white boy to sound black. When Sam Phillips picked up Elvis, he discarded everybody on the label who was black. Even before Elvis became real popular, he dropped us all. I gave him his first hit, and all the

while he was looking for a white boy who could do what I could." Although no longer with Sun Records himself, Thomas was, ironically, the first black DJ to play Elvis' early Sun Recordings on the air, enthusiastically supporting the young Presley's music.

In 1960, he and his teenage daughter Carla recorded a duet that became the first hit for yet another legendary Memphis label, Stax Records. The success of "Cause I Love You" caused Jim Stewart and Estelle Axton's tiny label to come to the attention of Atlantic's Jerry Wexler, who immediately struck a distribution deal.

Several more releases followed, but it was a 1963 dance craze called the Dog that finally turned Thomas into a consistent hitmaker. "Walking The Dog" was an out-and-out smash, becoming Thomas' first pop top 10 hit. He was then 46. Tending boilers at the textile mill was a thing of the past. Today an R&B standard, "Walking The Dog" has been recorded by more than 100 artists.

As the '60s rolled on, conditions for blacks in the South changed dramatically, and, for a performer who had gotten his start in segregated minstrel shows, these changes were palpable. At Stax, Thomas had become part of a racially integrated environment that stood in sharp contrast to the racist society around it. But even that society could not stand still. "You began to really feel the effects of the movement in '64, '65," he recalls. "Before that, I went in through the kitchen door of a lot of clubs. There was no toilet for black folks in white clubs where I played, so we had to go out back. When I met with Jerry Wexler at the Peabody Hotel to sign with Atlantic, I had to go in through the service entrance. . . . But the movement changed all that."

Near the decade's end, soul music had evolved, and Rufus Thomas' recording career appeared to be in decline. But in 1969, Thomas proved the naysayers wrong, falling back on his time-tested formula: a dance-craze record. A slice of seminal funk, "Do The Funky Chicken" brought Thomas right back to the top of the heap and was followed by an impressive series of million-selling hits, each of them tied to a then-current dance craze.

His crowning achievement occurred in 1970, when, at the age of 54, he had his first No. 1 R&B hit, "Do The Push And Pull." And in 1972, he positively stole the show at the L.A. Coliseum in front of a crowd of more than 100,000. "Isaac Hayes was supposed to be the star of that show. It wasn't supposed to be me," Thomas remembers. But by facing down at least 40,000 of that throng in a mass exhibition of the funky chicken, Rufus Thomas proved he was the undisputed master at working a crowd. He had only been doing it for 40 years.

Now it's 25 years later. Stax has long since closed, and the golden age of soul is just a sample on a hip-hop record, but Rufus Thomas is still into it at age 80. He performs regularly, both in the U.S. and abroad, still putting on the kind of charismatic stage act that first won him acclaim. In Memphis, he's the Official Ambassador of Beale Street, and in the town of Porretta, Italy, you can visit Rufus Thomas Park. On Saturday mornings, you can still hear him on WDIA. The last survivor of a generation, he has become a music icon.

For many black performers who came of age in the '30s and '40s, success was but an elusive dream made all the more unlikely by the harsh conditions

under which they toiled in the segregated South. Some succeeded artistically but never reaped the deserved financial rewards of their work; others found the burden of toiling under a racist system too much to bear and gave up, abandoning the dream and often growing embittered. In any case, by the mid-1960s, most of the performers of that generation were simply too old to capitalize on the newfound possibilities, much like aging Negro Leaguers after Jackie Robinson broke the color line in baseball.

Rufus Thomas, through sheer talent and force of personality, is the notable exception. Throughout it all, he never grew bitter, never gave up. And somehow, the former '30s minstrel-show performer-cum '50s radio pioneer wound up creating some of the most innovative and enduring records of the '60s and '70s. For all this and more, Rufus, your fans and friends everywhere wish you a happy 80th birthday, and look forward to a great many more.

Steve Greenberg is VP of A&R at Mercury Records in New York. Previously he produced the 1991 boxed set "The Complete Stax/Volt Singles: 1959-1968."

CHEAP TRICK WANTS TO BE WANTED

(Continued from page 16)

Phillips quickly changed his mind when he realized what he might be losing.

Phillips now says, "If I had let the group go, it would have been one of the biggest mistakes in my career." Phillips says he was unfamiliar with the band's history; Cheap Trick emerged as one of the first punk/power pop bands to come out of Middle America. "I knew them as a hit act, but I never knew how relevant they are to today's bands." Indeed, alternative rock bands from Nirvana to Guided By Voices have proclaimed their debt to Cheap Trick (Billboard, Aug. 10, 1996).

Phillips says he hopes to ship about 150,000 units of "Cheap Trick" to U.S. retailers. The album is already out in Japan and Southeast Asia on JVC, where it has shipped 35,000 units, according to the band's manager, Larry Mazer.

The first radio track off the album is "Say Goodbye," a midtempo slice of power pop that shows why the band has long been considered one of the best practitioners of the genre.

Mazer says "Say Goodbye" will be worked to a number of formats beginning Monday (24), including commercial alternative and triple-A. About the same time, the label will ship a three-song sampler to college radio with two album cuts, the punk-like "Baby No More" and the hard-hitting "Anytime," and a cover of the Move's "Brontosaurus." The latter song is from the Albini-produced 7-inch.

And just so nobody forgets Cheap Trick's past triumphs, "I Want You To Want Me," which went to No. 7 on the pop charts for the group in 1979, is on the Howard Stern "Private Parts" soundtrack, which debuted at No. 1 on The Billboard 200 two weeks ago.

Phillips says that Red Ant is totally committed to Cheap Trick—which last tasted platinum with 1988's "Lap Of Luxury"—regaining its commercial strength. Although a video will be made for "Say Goodbye," he says that the label's marketing plan is built around the "old-fashioned" tools of touring and radio airplay.

"The first barriers we want to knock down are the PDs at stations," Phillips says. "We will use Cheap Trick's live

show to remind people how great and important the band is."

The band will warm up with a two-week tour across the Southwest into the West, and then, beginning April 11, Cheap Trick will join the Stone Temple Pilots' tour, which Mazer believes will be instrumental in introducing the group to a new audience. ICM is the band's booking agent in North America, and ICM/Fair Warning handles that chore in Europe.

In addition to touring, Mazer adds that the band's profile should receive a boost from its position at the new label. Red Ant has released only one album so far, which means that Cheap Trick should get plenty of attention from the label.

Nielsen likes the fact that, for the first time, the band got to choose its producer instead of having the label decide with whom the band would work. Ian Taylor, who engineered the band's sixth studio album, "One On One," got the nod. Moreover, the band gets coproducer stripes on the project.

Also, instead of co-writing with tunesmiths foisted on them, which Nielsen says has happened in the past, the band members wrote nine of the 11 songs on the album. The two other songs, "Carnival Game" and "It All Comes Back To You," were written in conjunction with Jerry Dale McFadden and Robert Reynolds of the Mavericks, who are neighbors of the Nashville-based Petersson. The band's songs are published by Sony Publishing.

Rick Galusha, VP at Omaha, Neb., six-store chain Homer's, says he believes Cheap Trick's new record has "great potential" to be a hit. "The people in the industry were enamored by the box set," he says. "If the label can translate that to radio, then they have a shot. People are more aware of Cheap Trick now than they have been in a long time."

Mazer says that he finds the industry's support heartening. "Its amazing how many people in the music industry, in all quarters, are rooting us on," he says. "There is not one person who doesn't hope that Cheap Trick has a winner this time out."

COMMENTARY

(Continued from page 4)

employees, and inventory.

- Nontraditional/nonspecialty retailers are taking share from traditional/specialty stores. The response of the latter seems to be to shout "foul" in the direction of a nonexistent referee.

- There is no impetus from new-product breakthroughs and a seeming dearth of mass-appeal material.

Add it all up, and it's a bundle of doom and gloom. Clearly there is no hope. Call for Jack Kevorkian.

What a crock.

I am *hugely* optimistic about the industry, and I do not care if I stand alone. The root of my optimism lies with Theodore Levitt's classic 1960 Harvard Business Review paper ("Marketing Myopia"). This work identified that the whale-oil industry died at the end of the last century simply because it assumed it was in the whale-oil industry, when it should have realized it was in the *illumination* industry. So someone else developed gaslight, then the electric filament bulb.

We retailers are in a whale-oil industry mind-set—and I guess we're going to sit it out and watch somebody else invent what happens next. That's not homicide, it's suicide. Retailing is only one means to an end. It is *one* way of getting this industry's goods and services to the end user—but only one. In itself and in total, it is unlikely to evidence organic growth over the next few years, but there are lots of areas within it and around it where growth is probable or even certain.

If you are a real-estate-based retailer, you have everything you need to become a virtual retailer. There are proprietary, branded products and services where you can trade at much higher margins than 40%. There are pockets of strong growth—such as Latino music.

Who am I to paraphrase the great Levitt, but I don't think his major point was about marketing myopia. It was more that there are no such things as growth or decline industries, only

growth- or decline-minded people. So my message is simple: Find the growth and get there fast (as soon as possible after Spec's and TuTTi).

Does this mean you abandon real-estate-based retailing? Far from it, but you need a different approach if it stays in your portfolio. Gear your nonstore overheads to support a level of sales just less than current, not two or three times as high. Stop tracking same-store sales as a measure of health and track same-store cash flow. Focus your marketing dollars on getting your frequent customers to buy more, and more often, rather than trying to get outsiders to become new customers to the industry. It is also a good time for radicalism.

Instead of doing things differently, do some different things. Do you *really* need your own warehouse?

The only time Harry Houdini was beaten was when he attempted to get out of a straitjacket while locked in a prison cell. The jacket was no problem, but he couldn't figure out the door lock within the time he stated. He refused to give up and kept trying, until seven hours later he quit. At that stage, he found that the jailer hadn't actually locked the door, so the only thing that ever beat the great man had nothing to do with ropes, locks, or chains. It was the inhibitions of his own mind.

So why don't we stop moaning, and let's just try the door? You never know.

POLITICS FAVOR BRIT MUSIC BIZ

(Continued from page 6)

adopted by previous governments. "This [document] will be the launch pad for a new generation of artists," said Cunningham. "Previous policies have not given the same weight to fostering artists as audiences."

Also proposed are improvements to copyright law. Noting recent huge seizures of counterfeit CDs in the U.K., (Billboard, March 22), Cunningham commented, "Not enough is being done about this."

Initiatives on copyright protection would be pursued through the European Union, he said. The U.K. will take up the presidency of the EU in 1998.

The Labour document acknowledges that the U.K. generates 20% of worldwide music sales and argues that "these assets must be more strongly protected by copyright and measures to prevent copyright piracy."

"We welcome the document," says John Deacon, director general of the British Phonographic Industry. "We are very pleased to see the importance attached to education and copyright. Unless all information industries are

protected by strong copyright law, they simply won't invest."

The 18-year-old Conservative administration has long been impressed by the economic and export success of the British music industry, and they were especially impressed by a study released in 1994 that showed music exports to be worth 1 billion pounds (\$1.6 billion) each year.

However, in the last 18 months, the record industry has won the battle for the government's heart as well as its mind. Current National Heritage secretary Virginia Bottomley has made a point of expressing her understanding of the social and artistic importance of music. She has also expressed appreciation for the industry's economic impact.

In a Commentary written for Billboard (Billboard, Feb. 22), Bottomley said, "Music inspires us, informs us, stimulates us, and entertains us." She also noted, "The industry should be congratulated for making music one of the U.K.'s most successful industries."

Studio Action

ARTISTS & MUSIC

Wilson's Groove Theories Take Hold On Many Levels Artist's Writing, Producing Land Him On Labels' Wish Lists

BY MICHAEL PAOLETTA

NEW YORK—Bryce Wilson is sitting in near-darkness in Studio 3 at the Hit Factory here—and he wouldn't have it any other way. Instead of using overhead lighting, Wilson relies on the many points of light emitted by the Solid State Logic 9000J mixing console to create an atmosphere that is cloaked in sensuality and secrecy.



WILSON

"This is how I prefer to work," says Wilson. "I need to make sure the vibe is right

when I'm creating. And for me, dim lighting helps in creating that vibe."

For a few seconds, the expansive room is silent, but then a heart-pounding kick drum begins beating out of the Yamaha monitors, and a wide grin spreads across Wilson's face.

"Right now, I'm working on a track for the new Groove Theory album," says the 26-year-old Wilson, who, in addition to being a much-sought-after producer, is half of that acclaimed Epic Records duo (songwriter/vocalist Amel Larrieux completes the pair).

"Amel and I want the new album to have a harder vibe to it, while still retaining some of the retro flavor from the first album," says Wilson, referring to Groove Theory's eponymous, Wilson-produced debut, which was recently certified gold following the gold certification of the top R&B and pop hit "Tell Me."

Until last year, Bryce Wilson was a virtual unknown in the music industry. But just as Groove Theory was beginning its ascension, so, too, was Toni Braxton's No. 1 R&B/pop/dance smash "You're Makin' Me High," which Wilson co-wrote and co-produced with Kenneth "Babyface" Edmonds, and which received a Grammy nomination for best R&B song.

"I learned so much by working with Babyface in the studio," says New York-based Wilson. "He taught me sev-

eral vocal tricks, like how to get full-on vocals, better phrasing, and how to cut up vocals so that you don't have to record similar segments of a song over and over again. More importantly, I was able to observe his work ethic, which is both very intense and very hands-on." And without realizing, Wilson gleaned something else from Babyface: a fondness for the female voice.

"I like the way female singers address the music," says Wilson. "I'm always fascinated with the outcome when you combine hard—or edgy—beats with a pretty voice. Not that I don't appreciate male singers, it's just that I don't get the same kind of feeling from men as I do from women, who are much more passionate when they sing. You can definitely hear it in their voices."

Apparently pleased with what he has done for Braxton and Groove Theory, record companies have been lining up for a piece of the Wilson pie. And more often than not, they request his neo-soul, beat-savvy productions for their female singers.

Over the past several weeks, Wilson has found himself face to face with a wealth of talent: Mary J. Blige, En Vogue, Robin S, Jody Watley, Tracie Spencer, and Des'ree. When asked if he approaches each singer differently, Wilson offers the following: "Basically, I just go into the studio and remain quiet for a while—just tryin' to feel the singer out. Only after we reach a common ground will we start working. With Mary, for example, I felt like she was always trying to prove something even though she really doesn't have to. In that way, I kind of feel that Mary and I have similar stories. Maybe it's because neither of us received formal training in the careers we've chosen. Also, when Mary comes into the studio she brings her own vibe, which is much better than me having to create a vibe for the artist."

Born into a nonmusical family, Wilson was introduced to the music business nine years ago, while still in high school, when he successfully auditioned to be the rapper in the seminal '80s act Mantronix. Joining the hip-hop-infused

pop act, Wilson recorded two albums, had a major crossover hit with the single "Gotta Have Your Love," and then left the group. "Basically, it came to a point where I knew that I didn't want to rap anymore," he reflects. "What I did know is that I wanted to continue writing."

After signing with Karen Durant at Rondor Music International, Wilson, with his "nice advance," purchased some keyboards and "started messing around." For two years, he tweaked the knobs in his home studio, discovering what he could and couldn't do. "I would have to say that I learned how to produce by listening to old records," says Wilson. "I would play a Teddy Riley record and re-create it. I would try to figure out how he did certain things, and once I figured that out, it all became that much easier."

"It's funny, I see things in my head, so I would hear a hip-hop song and immediately know where the artist got the kick from, or where he got the high-hat or snare from. I would not only know what three records the artist sampled from, but how the samples were chopped up. Alone in my studio, I studied the whole process. After I learned how others did it, I then went and got my own style. Sound-wise, I always knew what I wanted in my



Ramone, Portmann Talk Up 02R. Award-winning producer/engineer Phil Ramone, left, and composer/producer/keyboardist Mark Portmann share their experiences with the Yamaha 02R Digital Mixing Console during a clinic at Westlake Audio's Studio C in Hollywood, Calif. Among the 120 attendees at the event were renowned engineers Bruce Swedien and Francis Buckley.

head, even if I didn't always know how to get it. Even today, if I can't play it on the keyboard, I won't let my ego get in the way. I will bring in a keyboard player who can play the vision that's in my head."

Not one to overproduce, Wilson knows when the vision is complete. He says he sees colors in his head, with each color representing an instrument.

When an element is missing, Wilson quickly identifies the color, thereby identifying the instrument. And he definitely hears when there is too much going on.

"I believe that less is better," says Wilson. "I like to give the track a personality, yet at the same time, I want it to have enough room to breathe. Above all, it should not sound cluttered."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 22, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase)/ Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase)/ Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	WE DANCED ANYWAY Deana Carter/ Chris Farren (Capitol Nashville)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	FALLING IN LOVE (IS HARD ON THE KNEES) Aerosmith/ Kevin Shirley/ (Columbia)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	EMERALD SOUND STUDIOS (Nashville, TN) Steve Marcantonio	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Elgueta	AVATAR STUDIOS/ THE HIT FACTORY (New York, NY) Kevin Shirley/ Elliot Scheiner
RECORDING CONSOLE(S)	SSL G Series	SSL G Series	SSL 4064E/G with Ultimotion	SSL A4000	Neve 8068/ VRSP 72 with Flying Faders
RECORDER(S)	JV 1080	JV 1080	Sony 3348	Sony 3348	Studer A800/A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Lane Craven	DADDY'S HOUSE (New York, NY) Lane Craven	EMERALD SOUND STUDIOS (Nashville, TN) Steve Marcantonio	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	SSL G Series	SSL G Series	SSL 4064E/G with Ultimotion	SSL 4000G with AT&T Disq Digital Mixer Core	Neve VRP72
RECORDER(S)	JV 1080	JV 1080	Sony 3348	Sony 3348	Ampeg ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MASTERING Engineer	HIT FACTORY Carlton Batts	HIT FACTORY Carlton Batts	GEORGETOWN MASTERS Denry Purcell	HIT FACTORY Herb Powers	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	BMG	BMG	EMI-LTD	BMG	Sony

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Reality Sound Check. Star Song recording group Reality Check has been holed up at Gotee Studios in Franklin, Tenn., recording its debut album with producers Todd Collins and David Litchens. Shown at the sessions, seated, is engineer Ric Robbins. Shown standing, from left, are Litchens; Collins; Reality Check members Chris Blaney, Nathan Barlow, Dave Muckle, and David Wyatt; and Star Song director of A&R Jonathan Watkins. Not shown is band member Rod Schuler.

Songwriters & Publishers

ARTISTS & MUSIC

Gordon Chambers Goes With The Flow Writer Turns Creative Inspiration Into Hit Product

BY HAVELOCK NELSON

NEW YORK—Viewing himself as one of pop music's passionate soul-boy messengers, songwriter Gordon Chambers says his tuneful creativity—responsible for hits by Anita Baker (“I Apologize”) and Brownstone (“If You Love Me”) as well as new titles by Allure and Aaron Neville—is something that



CHAMBERS

seems to emerge with emotional purity and transparency from some hidden, internal spring.

“It’s a funny thing,” he says. “My process is very similar to that of psychic palm readers who kind of just put some cards down on a table, then look at you before closing their eyes and entering the zone to see what messages will hit them.

“I get a lot of tracks from [producers], and after I hear a particular track that I’m feeling, I live with it for a while. Then I turn the stereo off and just keep it in my mind. I just wait for things to come to me, and the thing that comes to me first is what I go with.

“I never ever rebuke it, because that’s what God has brought me, so that’s what I go forth and develop. Sometimes I’ll change lines here and there, but whatever that initial thing is, is what I keep and go with.”

Chambers, who is signed to L.A. Reid’s publishing company, which is now tied in with Windswept Pacific, calls himself a visualizer and says that

he usually has to be alone to create.

“I just have to be in my own space, and I like to write in the bathroom,” he notes, adding, “When I worked with Anita Baker, she told me that she wrote ‘Giving You The Best That I’ve Got’ in the bathroom. So we did a little bathroom bonding.”

One of the biggest smashes of his pop life, though—the top 10 Hot 100 Singles hit “If You Love Me” by Brownstone—was written in a car during a particularly frazzling morning rush hour. “I was sitting in a traffic jam, stuck in the Holland Tunnel,” Chambers says. “I was very late for work that day, and it was blisteringly hot. I was frustrated, so I just rolled up the windows, turned the air conditioning on full blast, and just popped a tape that [producer] Dave Hall had given me.

“The opening notes for that tune were so haunting it reminded me somehow of rain. That’s where the opening line, ‘I don’t wanna rain on your parade,’ comes from. I wasn’t thinking about writing a female anthem at the time.”

Although Chambers doesn’t have a favorite composition—“Songs are like children, and when you have kids, some of them might become stars while others may not”—he does have some tunes that are more personal than others.

A song he wrote three years ago, “The Woman Inside,” is one of these. “I had sent it to all these people, thinking, ‘Oh my God, this is the most incredible song. I should get a huge cover on this,’” Chambers says. “I’ve never gotten one placement, but finally I sent it to Whitney [Houston], and she told me she thought it was ingenious. She says

she’s interested in it, which really [assured] me, because I really do feel it’s one of my personal masterpieces.”

Another tune that holds a fond place in Chambers’ heart is “If You Love Me.” “Every time I hear that song, I really still do love it. [Brownstone lead singer] Nicci sang it so beautifully and exquisitely, and the way it was arranged was very special.

“Also, it was the first song I started hearing on the radio, so it will probably always be a favorite of mine.”

As far as inspirations go, Chambers has many, including Leonard Cohen, Nina Simone, Al Jarreau, Dianne Reeves, and, especially, Stevie Wonder. “If there was no Stevie Wonder,” he says, “I would not be doing what I’m doing. I really fell in love with him when I was a kid about 10, and he is my prime inspiration. I was just dumbstruck by his genius, and I used to try and learn to play his songs. His chords sounded so effortless, but they were really complex stuff.”

Chambers says that, like Wonder, he strives for quality. “I try to say something in every song. I don’t ever write what I feel is a meaningless or pointless lyric, and whether a song becomes a huge hit or a flop, I know I have put my heart, soul, passion, energy, and emotion into it.”

Besides focusing on developing his career as an artist, Chambers says that he will be exploring writing in different genres to avoid becoming typecast. Next month he plans to go to Nashville to complete a few collaborations. Come May, he’s off to London.

“To only do R&B would deny me the chance to use all that I’ve studied and learned and was influenced by,” he says.



From Nashville To The World. Singer/songwriter Matt King, who records for Atlantic Records, has signed a worldwide publishing deal with Warner/Chappell Music. Shown, from left, at Warner/Chappell’s Nashville offices are Kathy Gurley of In House Management; Les Bider, chairman/CEO of Warner/Chappell; King; Tim Wiperman, executive VP/executive GM of Warner/Chappell Nashville; Rick Shoemaker, president of Warner/Chappell; and Bryan Switzer, VP/GM of Atlantic Records.



Dotting I’s & T’s. EMI Music Publishing has made a global publishing deal with 3T, which consists of three nephews of Michael Jackson—TJ, Taryll, and Taj Jackson—who have an international hit with “Anything,” from their MJJ Music/550 Music/Sony album “Brotherhood.” That set also includes “Why,” a duet with their uncle. Shown at EMI Music’s New York offices, from left, are Evan Lamberg, EMI Music Publishing East Coast’s senior VP, creative; TJ Jackson; Robert H. Flax, executive VP of EMI Music Publishing Worldwide; Taryll Jackson; Taj Jackson; Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide; and Ken Komisar, VP of MJJ Music.



Welcome To The Top. The Society of Composers, Authors, and Music Publishers of Canada (SOCAN) recently presented songwriters David Baxter and Lori Yates with their first No. 1 plaques. Their song “Usure Des Jours (These Are The Days)” was recorded by Martine St.-Clair and hit No. 1 last month on the Quebec music industry’s top 50 Francophone chart. SOCAN’s Lynne Foster, not shown, made the presentation at Toronto’s Cameron House.



Bacons Bring It Home. Following the Bacon Brothers Band’s recent performance at New York’s Bottom Line club, Del Bryant, center, senior VP of performing rights and writer/publisher relations at BMI, met backstage with Michael Bacon, left, and Kevin Bacon.



Signed Up. MCA Music Publishing has signed Jahborn Jahmal, co-writer with Erykah Badu of her hit “On & On,” which he also co-produced. Shown, from left, are Jahmal; Rob Bell, his manager; Stephen J. Finfer, VP/GM East Coast for MCA Music Publishing; and writer Saeed Thomas.

NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

THE HOT 100

CAN'T NOBODY HOLD ME DOWN • Sean “Puffy” Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP

HOT COUNTRY SINGLES & TRACKS

HOW WAS I TO KNOW • Cathy Majeski, Sunny Russ, Stephony Smith • Sony/ATV Cross Keys/ASCAP, All Around Town/ASCAP, Starstruck Angel/BMI, EMI Blackwood/BMI

HOT R&B SINGLES

CAN'T NOBODY HOLD ME DOWN • Sean “Puffy” Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP

HOT RAP SINGLES

CAN'T NOBODY HOLD ME DOWN • Sean “Puffy” Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP

HOT LATIN TRACKS

ENAMORADO POR PRIMERA VEZ • Enrique Iglesias • Fonomusic/SESAC

Ira Gershwin's Washington Wit Revisited On A New York Stage

POKING POLITICAL FUN: About the most cutting piece of political satire Ira Gershwin ever penned came from the verse to “Strike Up The Band,” where the martial air states, “We don’t know what we’re fighting for, but we didn’t know the last time.”

But Ira had no shortage of wit when he addressed the foibles of Washington in three satires he and his brother, George, wrote for Broadway in the late '20s and early '30s. One of them, 1931’s “Of Thee I Sing,” earned a Pulitzer Prize for Ira and the show’s authors—George didn’t get one because the prize in this category was not geared to composers.

The books of all three musicals involved work by George S. Kaufman and Morrie Ryskind, as a team or separately.

Fun at the expense of bumbling but genial politicians and masters of corporations was the theme March 4 of “Mr. Gershwin Goes To Washington,” another in Carnegie Hall’s continuing survey of the works of Ira in celebration of his 100th birthday. The series opened with a big concert the very evening he would have turned 100 (Dec. 6, 1996). The site was Carnegie Hall’s gem of a little sister, the Weill Recital Hall.

With ABC News anchor Peter Jennings narrating and also acting in the role of a radio announcer covering presidential politics (with an occasional Clinton White House update), the event amusingly combined the songs of four of the Gershwin brothers’ satires—the 1927 and revised 1930 editions of “Strike Up The Band,” 1933’s “Let ‘Em Eat Cake,” and “Of Thee I Sing.” Most of the plot line and songs of “Of Thee I Sing” served as the basis of the narrative, along with its main characters, President John P. Wintergreen—“He’s the man the people choose/Loves the Irish and the Jews”—and Vice President Alexander Throttlebottom, who is subject to stranger-in-our-midst one-liners.

This one-from-three approach also found appropriate spots for two songs not associated with any of these shows, nor, in fact, with music

by George (after all, this is Ira’s time—George’s 100th birthday is in 1998). They were “The Economic Situation” (music by Vernon Duke) and “In Our United State” (music by Burton Lane). Although the Gershwins’ shows had such delicious love songs as “Love Is Sweeping The Country,” “Who Cares?,” and “Mine”—all of which are neatly in context with the characters they are performed by—the political hi-jinks require more expansive musical material.

With the Gershwin brothers at the helm, this hardly means stuffy exposition numbers. Instead, it means always tuneful and bright concoctions that sometimes suggest Gilbert and

Sullivan, but without the Gershwins losing their own glorious identity.

The singers, along with artistic adviser and pianist Rob Fisher,

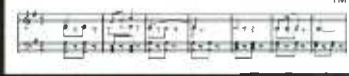
were Maureen Brennan, George Dvorsky, Kim Lindsay, and Michael McGrath.

ASCAP BOARD CHANGES: ASCAP’s board of directors has two new publisher members, while its writer board members all stay on for another two-year term, effective April 1. New members of the board who represent the publishing community are John Eastman of Edwin H. Morris & Co., part of the MPL Communications publishing complex, and Kathy Spanberger of Songs of Peer Ltd., whose parent is peermusic. They replace Susan Burgeson, of Walt Disney Music, and Julie Lipsius, an independent publisher. In the writer category, Jimmy Jam, who replaced the late Burton Lane, who resigned from the board last year because of illness, has been elected to a full two-year term.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Bush, “Razorblade Suitcase.”
2. Metallica, “Load.”
3. Aerosmith, “Aerosmith Riff By Riff.”
4. Bush, “Sixteen Stone.”
5. Soundgarden, “Down On The Upside.”

Words & Music



by Irv Lichtman

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A73HS

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

EMI CEO Steers 'Big Ship's' New Direction Cecillon Aims To Build, Reshape 3 U.K. Labels

■ BY ADAM WHITE

LONDON—The CEO of EMI Records in the U.K., Jean-Francois Cecillon, wants to fall in love.

"That's in quotation marks," he says, to make sure a visiting journalist doesn't misconstrue his figure of speech about the search for a senior classical music executive. "I want to be attracted by somebody, I don't want just a technician in the job."



CECILLON

A few minutes later, Cecillon doesn't bother with a metaphor to describe the recent departure from EMI of a trusted lieutenant. Instead, he uses a couple of choice expletives.

After seven years in London, at the repertoire heart of EMI, "JF" Cecillon is known for colorful communication. The idiosyncrasies, energy, and ambition of this 38-year-old from Provence, France, have become a fixture of the British music business, especially since he succeeded Rupert Perry as president/CEO of the EMI Records Group U.K. and Eire in May 1995.

The Frenchman is proud of his drive to reshape the group, which is one of the most important sources of A&R for the multinational's affiliates worldwide. "To make this an A&R-driven company won't happen in two years," says Cecillon, "but we can see great signs of development."

"It's a big ship, EMI Records. To change five degrees in a new direction takes more than five minutes. It's a long-term thing, but I'm going to win on the A&R side." That long-term goal? To make three of the company's music units—Parlophone, EMI, and Chrysalis—into fully developed, diverse labels in five years. "The road ahead is long but clear," says Cecillon.

At present, he describes Parlophone as "more alternative," EMI as leaning to black and pop, and Chrysalis as "mainstream adult." In the future, "they will have everything, everywhere: superstars, black, dance, pop, rock, alternative, MOR, compilations. Three fully fledged labels, five years from now."

There are currently 80-85 acts signed to the roster, according to Cecillon. In terms of U.K. album market share, Parlophone Records, under managing director Tony Wadsworth, is the strongest of the three labels (4.1 percent in 1996). Its artists include Radiohead, Blur, Mansun, Supergrass, the Pet Shop Boys, Tina Turner, and Queen.

Asked if Parlophone is also the most profitable division, Cecillon places three other units ahead in that respect: EMI

Classics, commercial operations, and international. "Record labels are not here to make money, per se, in the U.K. I want them to sign the best artists. They break the artists in the U.K., then the machine will do the rest of the job, both in terms of secondary exploitation domestically or internationally. I want Tony Wadsworth and [Parlophone A&R director] Keith Wozencroft to identify, for example, the next Mansun, break the next Mansun here, then stop their involvement at that stage, and find another Mansun and break it again, and so on.

"Of course, if they can sell 2 million [Mansun albums] in the U.K. and make a lot of money, great. But if Mansun sells 300 and they don't make good, it's

not important. What's important is the world and [international] sales of 1.5 million Mansun albums. I don't see the labels as profit centers, but as artist development units, really, and obviously maximizing their assets."

Meanwhile, the EMI label, under managing director Clive Black, is undergoing reinvention. Cecillon says that when Black was appointed in September 1995, he was confronted with a relatively modest release schedule (most of the label's top acts had delivered albums in the preceding two years). "Being an A&R man, Clive signed six or seven acts in the first 18 months, which will all be released in 1997. Now it's his moment."

EMI has a "wider portfolio" than Parlophone, Cecillon agrees. "Clive's got to spend more time on various components of that portfolio—which means it's more complex and less defined [in terms of label image]." One major priority: the new project by female trio Eternal, whose U.K. album sales to date have topped 2 million. To help convert that impact to North America, EMI Records U.S. president Davitt Sigerson has A&R'ed four tracks on the group's latest release.

Much of Cecillon's own time in the past year has been spent on Chrysalis Records, which was amalgamated into EMI in 1995. "Chrysalis was losing so

(Continued on page 45)

Italian Labels, Radio Accused Of Payola Government Looking Into Pay-For-Play Accusations

■ BY MARK DEZZANI

ROME—Italy's record companies and radio stations are under government investigation for alleged pay-for-play payola.

The government-appointed media regulation authority, Ufficio del Garante, has initiated a preliminary inquiry following allegations made by Italy's right-wing Alleanze Nazionali (AN) party, part of the opposition Freedom Coalition led by media magnate Silvio Berlusconi.

Lawyer Giorgio Giovannini, responsible for the radio section of Ufficio del Garante, says that his investigation is at a preliminary stage. But he adds that after examining evidence presented to him by AN representatives, he already has enough evidence to pro-

ceed on grounds of surreptitious product promotion by the stations.

Ex-singer Edoardo Vianello claims that, together with his AN show business committee colleagues Nello Marti and Guglielmo Rositano, he has pre-

F.I.M.I.

sented documentary evidence to prove playlist fixing to Giovannini.

"The Garante office showed great interest in what we had to show him and reserved the right to proceed, with the help of the Guardia Di Finanza [State Fiscal Investigators], in investigating the economic relations between record companies and radio," says Vianello.

Included in the evidence presented by Vianello were alleged quotes for the sale of guaranteed plays from radio stations to record companies and arrangements to split record mechanical royalties between record companies and radio stations.

Record industry and radio executives are strongly denying the allegations. Lorenzo Suraci, managing director of national network RTL 102.5 Hit Radio, says, "These allegations are absurd and have been built like a house of cards, and they can easily be demolished."

He continues, "There is a traditional synergy between record companies and radio, but the criteria for selecting music for our playlist is quality; if a record is rubbish, we won't play it. It's

(Continued on page 60)

Malaysian Law Limits Club Culture

■ BY ALEXANDRA NUVOICH

KUALA LUMPUR, Malaysia—Urban club culture in Malaysia is reeling after recent state-imposed sanctions have cut a full two hours from the party.

After years of 3 a.m. last calls, the government's attitude toward night-spots has shifted virtually overnight. It began in January with a Selangor state council directive addressed to night clubs, the content of which boils down to "lights out by 1 a.m.," in the words of Datuk Bandar Tan Sri Kamaruzzaman Sheff, mayor of the country's capital, Kuala Lumpur. Subsequently, another official announced the same fate for Selangor, the state that contains Kuala Lumpur.

Though the ruling is not at a cabinet or national level, there have been talks of more states implementing it. On Jan. 27, the national daily newspaper, The

New Straits Times, reported that Prime Minister Datuk Sari Dr. Mahathir Mohamad had told state ministers to keep a close check on video and gaming outlets.

The new rulings were said to be due to the escalation in use of the drug ecstasy. Also, last month, the Prime Minister roundly denounced punk culture, referring to it as "stupid" and "unbeneficial," according to The New Straits Times.

Some music executives polled by Billboard say that while these incidents were coincidental, the new ruling will have a real, if indirect, effect on the music industry. Others disagree, particularly those who have a diverse A&R portfolio. "It's just a storm in a teacup," says Tony Fernandes, managing director of Warner Music Malaysia.

However, Chang Onn Yen, an A&R

executive at Singapore-based Form Records, says the move will affect them "drastically." He adds, "It will eventually affect sales and the evolution of dance music." Dance is broadly expected to provide the next wave of Asian pop music hopes. "We wanted to move the market away from Euro cover versions to deep house and trance," says Chang. "But you just can't play stuff like that before 1 a.m. to 50% of the crowd."

DJ Ravin N, from one of Kuala Lumpur's popular trance haunts, Fire Disco, confirms this view: "We are mellowing out our repertoire. With shorter hours, there's a drop in patronage, and it's harder to build up a party atmosphere."

Rave music is still in its infancy in Kuala Lumpur, and newer forms of European dance music are far from

(Continued on page 45)

Grainge Fosters Polydor U.K.'s A&R Culture

■ BY JEFF CLARK-MEADS

LONDON—The Polydor U.K. A&R machine is changing driver without changing direction.

The man behind the label's new generation of acts, Lucian Grainge, has been appointed managing director of the company, replacing Marc Lumbruso, who has returned to his native France after 2½ years on the job.



Grainge was previously Polydor's senior director/GM, with responsibility for A&R and legal and business affairs. He says his appointment as head of the company is a sign of creative continuity.

"What's at issue here is a personal culture and, therefore, a company culture," Grainge says. "I continue to be committed to new talent as well as established talent, whether it be the Bee Gees or the Lighthouse Family."

Grainge is one of a rare breed

(Continued on page 79)

Toshiba-EMI Names Saito Prez, Divides Into Virgin, EMI Arms

■ BY STEVE McCLURE

TOKYO—Toshiba-EMI is the latest Japanese label to announce high-level executive and organizational changes to keep on top of a music market in transition.

Masaaki Saito, 49, has been chosen as president of Toshiba-EMI, Japan's No. 2 record company, replacing Takeshi Okkotsu, who will serve as chairman.

The move is expected to be followed by other personnel and structural changes at the company. The marketing, A&R, and promotion departments will be reorganized into a Virgin division, combining international and Japanese music, and an EMI division, combining EMI's international repertoire and Japanese artists signed to Toshiba-EMI.

Also being set up is a strategic marketing division, which will handle jazz, classical, catalog, and special-project marketing in the international and domestic fields.

Saito's appointment will become official at Toshiba-EMI's annual general meeting June 27. He currently serves as executive GM of the

(Continued on page 79)

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German Show'97case

A BILLBOARD ECHO AWARDS EXPANDED SECTION

ECHO CLOSE-UP

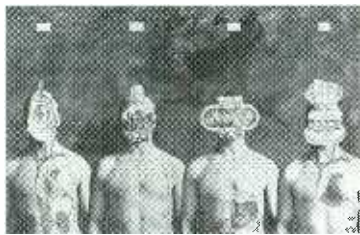


FOOL'S GARDEN

Echo Award: Best national new-comer
Album: "Dish Of The Day"
Label/distributor: Intercord
Manager: Steffen Koch
Publisher: Town Music
Booking agent: Steffen Koch

ENIGMA

Echo Award: Most successful national production abroad
Album: "Le Roi Est Mort"
Label/distributor: Virgin
Manager: Anja Schiegel (Virgin)
Publisher: Sony/ATV Tree Publishing
Booking agent: None



SARAH BRIGHTMAN AND ANDREA BOCELLI

Echo Award: Best national rock/pop single, "Time To Say Goodbye"
Albums: "Fly" (Brightman)/"Bocelli" (Bocelli)
Label/distributor: EastWest (Brightman)/Polydor (Bocelli)
Manager: Frank Peterson (Brightman)/Eugen Joeckel (Bocelli)
Publisher: Warner/Chappell (Brightman)/various publishers (Bocelli)
Booking agent: Tony Gordon (Brightman)/Karsten Jahnke Konzertagentur (Bocelli)



Echos Are A Resounding Hit German Awards Draw Big-Name Acts

■ BY WOLFGANG SPAHR and THOM DUFFY

HAMBURG—Spotlights crossed the night sky outside the Congress Center here as limousines pulled up to the entrance. Hundreds of young girls cried themselves hoarse, while security guards sought to protect the celebrities from overly intrusive fans. Such national stars as Peter Maffay, Die Toten Hosen, and Klaus Meine of the Scorpions, along with such international headliners as Aerosmith, Eros Ramazzotti, and the Fugees, entered the hall along a red carpet amid the blinding light of TV cameras and a storm of photographers' flashes.

Welcome to the 1997 Echo Awards.

The flash and scale of this year's Echo Awards show proved that the annual German music industry honors have come of age at a time when the strength of national repertoire is at an all-time high in the German market and German productions are enjoying ever-increasing success around the world.

Only a few years ago, the show was closed to the public. In 1995, it was staged in a television studio in an industrial park in Munich. This year, the crowds of fans clutching cameras and autograph books were only the most obvious sign of a significantly higher profile and impact for the event, organized by the German Phonographic Academy.

More than 80 acts from around the world were guests for the sixth annual Echos, giving this otherwise stiff city an evening of glitter and glamour. The German Phonographic Academy went to considerable expense to bring a touch of Hollywood to Hamburg; stars were flown in on private jets when necessary and the total cost of staging the event was \$1.5 million, the Academy reported. Some artists interrupted tours so as to lift the pop spectacle with their presence.

"We are every bit as good as the U.S. Grammys, and that's why they now all want to be here," says Gerd Gebhardt, chairman of the German Phonographic Academy and president of Warner Music Central Europe.

"It's getting bigger and bigger and better," said U96 producer Alex Christensen as he entered the hall.

"We've been to many award shows over the years, and it's good that Germany has something that can become like the Grammys in America," said the Scorpions' Meine. "It's a great award, especially for German artists."

However, some national stars sought, for the sake of their image, to distance themselves from the hype. "It's just another Tuesday night," said Campino of Die Toten Hosen, who, like other members of the punk-inspired band, uses only his first name. "It's one of those

things you have to do, I guess, in terms of the business. A party with my friends would be slightly different."

Jay Kay of Britain's Jamiroquai was one of the international artists who flew in to perform at what has proven to be a prime promotional opportunity. "It's a way of playing for millions of people at a time," he says.

The 90-minute, prime-time broadcast of the Echo Awards March 8 on ARD-TV drew an audience of 4.35 million, for a market share of more than 14%, according to Media Control.

German music industry leaders and retailers say that there is not yet evidence of an immediate sales impact from an Echo Award victory or appearance similar to that enjoyed by artists in the U.S. in the wake of the Grammy Awards. However, all were unanimous in their praise of this year's event.

The exciting 150-minute show provided a cross-section of the past year's hits and promotional opportunities for new albums by the likes of Aerosmith and Jamiroquai. Such veteran national artists as Peter Maffay, Die Toten Hosen, and comedian Otto shared the spotlight with such new artists as DJ BoBo, No Mercy, 'N Sync, Mr. President, and Tic Tac Toe. (Despite four Echo nominations, the popular female trio Tic Tac Toe went home empty-handed.)

(Continued on next page)

With Domestic Product On The Rise, German Labels Target Priority Acts

■ BY WOLFGANG SPAHR and ELLIE WEINERT

German record companies expect to see a continuing increase in the share of domestic product on the singles and albums charts in the first half of 1997. According to A&R and marketing managers, the releases are so varied and chart-oriented that domestic product is certain to maintain its dominant position in the German market through the year ahead.

"We are all giving music buyers such an appealing range of music in the first half of 1997, all we have to do now is to motivate customers to go out and buy the right records," says Boris Lohe, marketing director of Mercury Records in Hamburg. "National productions are covering the entire gamut of music styles and are proving even more than before that they have reached a world-class standard."

Coinciding with coverage of this year's Echo Awards, Billboard offers a sample of the acts cited as priorities by the major German

labels for the first half of this year. Unless otherwise noted, all releases or chart positions cited are for the German market.

• BMG Entertainment International GSA in Munich is giving top priority to the album "Love, Sweat & Tears" by the three-man Anglo-American vocal group Soutlans, who perform like the Temptations with a '90s edge. Produced by Haddaway producers Dee Dee Halligan and Junior Turrello, the Soutlans' album was released in February on the BMG/Coconut label. "This act has become established on the basis of two singles which have taken all radio formats by storm," says Matthias Immel, BMG product coordinator GSA.

The group's debut single, "Can't Take My Hands Off You," was a top 30 hit, as was a follow-up remake of Marvin Gaye's "I Heard It Through The Grapevine."

"The singles did well in Austria, Switzerland, and Denmark, and we expect to break this act in other international markets, since we believe their soul-pop, with striking

vocals, will appeal to every territory," says Immel.

• BMG Ariola Hamburg has announced an April release for the latest album from the trio Tic Tac Toe. The album, "Klappe, Die Zweite," features the three young women singing cheeky German lyrics in playground slang. The group's self-titled hip-hop debut has been certified platinum in Germany, with sales of more than 500,000 units.

Tic Tac Toe singer Jazzy says, "It is fantastic that we collected so many new ideas last year which we have now put into practice."

• Columbia Records' priority act remains Jam & Spoon, the collaboration of Frankfurt "technomeisters" Jam El Mar (Rolf Ellmer) and Mark Spoon (Markus Löffel), who have gained a considerable worldwide reputation with their own albums as well as remixes for other artists. The single "Kaleidoscope Skies" is slated for April release, with a May release planned for the album "Kaleidoscope."

(Continued on next page)

ECHO CLOSE-UP

MR. PRESIDENT



Echo Award: Best national dance single, "Coco Jamboo"
Album: "We See The Same Sun"
Label/distributor: WEA
Manager: Jens Neumann
Publisher: Warner/Chappell
Booking agent: Jens Neumann

DIE TOTEN HOSEN

Echo Award: Best national group
Album: "Im Auftrag Des Herrn—Live"
Label/distributor: JKP/EastWest Records
Manager: Jochen Huelder
Publisher: BMG Ufa
Booking agent: KKT



German Showcase

A BILLBOARD ECHO AWARDS EXPANDED SECTION

ECHO CLOSE-UP



PETER MAFFAY

Echo Award: Best national male artist
Album: "Sechsendeunzig"
Label/distributor: Red Rooster/BMG
Manager: Dieter Viering
Publisher: BMG Ufa
Booking agent: Mama Concerts & Rau

BLÜMCHEN

Echo Award: Best national female artist
Album: "Herzfrequenz"
Label/distributor: edel
Manager: Britta Friedrich (A.B. Glanz)
Publisher: Peer Musikverlag, PolyGram Songs, EMI Publishing
Booking agent: Holger Storm



ECHOS ARE A RESOUNDING HIT

(Continued from preceding page)

ed. "What counted most was being here," a group member said.)

The excitement of the fans in the 3,000-capacity hall built steadily through performances by Aerosmith, 'N Sync, Jamiroquai, No Mercy, and the Fugees. Yet the energy level noticeably increased with the appearance of Otto, who displayed the full range of his comedic skills. Italian pop superstar Ramazzotti provided another highlight of the night. However, some observers were disappointed that, due to the constraints of the television production, most of the "live" performances were by acts singing to prerecorded music tracks.

In the penultimate presentation of the night, producer Frank Farian accepted the lifetime achievement award for his international success over three decades with such artists as Boney M, Milli Vanilli, Eruption, La Bouche, and No Mercy. A personal tribute from presenter Michael Cretu, the creator and producer of Enigma, visibly moved Farian as he accepted the award. With the audience rising to its feet for a standing ovation that lasted several minutes, Farian clearly was fighting back tears.

To close the show, the Echo producers presented the final award of the evening in the category of best national pop/rock single. The winner may have been inevitable: the duet "Time To Say Goodbye," performed by British singer Sarah Brightman and Italian tenor Andrea Bocelli, has sold more than 2.5 million copies in Germany, according to EastWest Records.

Emotions in the hall ran high as Brightman led the blind Bocelli onto the stage to accept the award for the most successful song of 1996 and to perform the ballad amid lush staging and clouds of dry-ice smoke.

The breakthrough in prestige and profile for the Echo Awards over the past two years has not been a coincidence. By presenting the awards in Hamburg, Germany's leading media capital, the German Phonographic Academy guaranteed the event saturation-level national coverage. Since Hamburg does not normally see as many celebrity-studded events as, say, Berlin, Frankfurt, Cologne, or Munich, the Echos stood out here all the more.

"Just like last year, this year's Echo Awards again proved to be a great success," says Wolf-D. Gramatke, president of PolyGram Germany and chairman of the International Federation of the Phonographic Industry in Germany. "In particular, Hamburg as the location created a very special atmosphere, with its strong media response and the many enthusiastic fans both inside and outside the auditorium. The party afterwards was an important forum for the industry for exchanging opinions and meeting new and old faces. All in all, it was a show which underscored Germany's status as a leading music market."

Other German industry leaders agreed.

"It was a great show with great appearances by our artists," said Thomas Stein, president of BMG Entertainment International/Germany, Switzerland, and Austria (GSA). "I think overall it was a fantastic show."

Helmut Fest, president of EMI Music GSA, said that Gebhardt, as chief organizer the Echos, will have difficulty topping this year. "I suggested to Gerd that he should retire from the job now, because I don't think you could do it any better." While international artists previously would send only video mes-

(Continued on page 60)

GERMAN LABELS TARGET PRIORITY ACTS

(Continued from preceding page)

"This time Jam & Spoon have delivered an album of mostly vocal songs, with their typical flair and great production," says Columbia managing director Hubert Wandjo. "The singles are unashamedly commercial and of stunning quality, but with Jam & Spoon albums one should always be ready for the most interesting surprises. The album title, 'Kaleidoscope,' illustrates the many facets and colors dance music can take on in the hands of experts."

• As a follow-up to "Time To Say Goodbye," the hit duet between British singer Sarah Brightman and Italian tenor Andrea Bocelli that has sold 2.5 million copies in Germany, according to EastWest Records, the label will release a new album by Brightman in April. It is produced by Frank Peterson, who was also responsible for "Time To Say Goodbye." The album, "Timeless," will feature a blend of classical music and pop and takes up where Brightman's crossover hit left off. Another production with strong chart potential by Hamburg-based Peterson is the self-titled pop album by singer Princessa. The debut set, which is also slated for April release, already has release guarantees in Japan, Norway, and Finland.

• Edel owner Michael Haentjes is boosting the international potential for the young teenager singer Blümchen, who sold more than 1 million dance singles last year, according to edel. Under the name Blossom, the artist will be releasing her first album, "Heart Beat," in Japan, Scandinavia, France, and Germany. Says Haentjes, "Blossom belongs to the younger generation of singers who know no limits and appeal to a global audience." Edel is also expecting a new album in June from million-selling dance act Scooter.

• Worlds Apart, EMI Electrola's most successful teen act, will be putting out an as-yet-untitled album in June, which the label plans to release across Europe. Worlds Apart has sold more than 2 million units of its debut album. "With more than 1 million albums sold in Europe, including France, Switzerland, Austria, Poland, and the Czech Republic, they are one of the most successful boy groups both in Europe and beyond," says EMI spokesman Carl Mahlmann.

• Epic Records is going all out for the group Catherine, whose album "Hot Saki & Bedtime Stories" is being released this month on Epic's Dagnet label. Catherine is a four-piece, razor-sharp guitar-pop band from Chicago whose first single, "Four Leaf Clover," features vocals by D'Arcy of the Smashing Pumpkins.

Catherine (signed to TVT in the U.S.) was the subject of a bidding war that was won by Dagnet, the alternative licensing arm of Epic Germany. Dagnet made its reputation marketing Bad Religion outside America.

"We are very proud to have Catherine on the Dagnet label, and we are convinced that we will break them not only in Germany

but also in the rest of Continental Europe in 1997," says Epic managing director Jörg Hacker. "They will tour extensively in spring and summer, opening with the WDR-Rocknacht in March. Catherine are cool, young, and hungry, and their songs are just too good."



WORLDS APART

• Stuttgart-based Intercord has high hopes for 22-year-old female singer Nina, former vocalist of the Captain Hollywood Project. The release this month of the single "Wanna Feel So Good" will set up the July release of an as-yet-untitled

pop/dance album. Intercord launched Nina's career with two singles and an album that sold very well in Japan.

Her single "The Reason Is You" became a No.1 hit in Belgium and Spain. "This is an artist-oriented project, and we believe that Nina is



NINA

a really talented, professional-minded singer who has a great voice," says Jörg Hellwig, Intercord VP of marketing and A&R. "We are aiming to break the artist in Europe, Southeast Asia, and

(Continued on page 58)

ECHO CLOSE-UP



WOLFGANG PETRY

Echo Award: Best schlager artist
Album: "Alles"
Label/distributor: Hansa/BMG Ariola
Manager: Agentur Rahn
Publisher: various
Booking agent: Angie Heede

DIE KASTELRUTHER SPATZEN

Echo Award: Best volksmusic group
Album: "Live In Berlin"
Label/distributor: Koch International
Manager: Helmuth Broffmann
Publisher: Koch International
Booking agent: Helmuth Broffmann



OTTO

Echo Award: Best national comedy act
Album: "Otto: Live"
Label/distributor: Ruessl Raekords/Polydor
Manager: Hans-Otto Mertens
Publisher: Ruessl Raekords MV
Booking agent: Hans-Otto Mertens

THE GERMAN RECORD AWARD

Echo 1997



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**SARAH BRIGHTMAN
& ANDREA BOCELLI**



**BEST NATIONAL
ROCK POP SINGLE**
»Time To Say Goodbye«

With their mega-seller »Time To Say Goodbye« Sarah Brightman and Andrea Bocelli have set a new sales record in the German recording industry. To date the single has sold over 2,3 million copies and it is still at #1 in the charts. Sarah Brightman's album »Fly« has so been at the top of the charts for weeks. Her recent tour of the U.S., featuring a collection of musical favorites, broke records for ticket sales across the country. Superlative achievements for a superlative artist.

DIE TOTEN HOSEN



BEST NATIONAL GROUP
BEST VIDEO CLIP
»Zehn kleine Jägermeister«

Two platinum albums within one year: not bad for a band whose motto is "long live our club!" Their album »Opium fürs Volk« («Opium for the people») jumped straight #1 in the German album charts and has a position for over 50 weeks. Various hit singles, including »Zehn kleine Jägermeister«, a macabre and sarcastic version of »Ten Little Indians«, prove that this cult band is the people's choice.

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MR. PRESIDENT



BEST NATIONAL DANCE SINGLE
»Coco Jambo«

Lady Danii, T-Seven and Lazy Dee were in the charts throughout Europe with »Coco Jambo« - in many cases at #1. They have gold and platinum awards from over ten countries and are now taking »Coco Jambo« and their album »We See The Same Sun« to Latin America, Japan and the United States (on Warner Bros.)



**OUR SPECIAL THANKS TO ALL OF THE ARTISTS AND
EVERYONE WHO HAS CONTRIBUTED TO THEIR SUCCESS**



German Showcase

A BILLBOARD ECHO AWARDS EXPANDED SECTION

GERMAN LABELS TARGET PRIORITY ACTS

(Continued from page 56)

Japan."

The Berlin-based rock sextet **She's China** is the subject of a long-term development campaign by Koch International. The group's album, "Age Of Consequence," was released at the end of 1996, and a single, "Black Bird," was released in January. An "unplugged" album is scheduled for release in mid-'97,



SHE'S CHINA

with a new studio album slated for the beginning of next year. Activities planned include a one-hour video shot at the Spandau Citadell, with the band performing with the string section of the Potsdam Symphonic Orchestra. Documenting the strength of the band's live performances, the video was done in conjunction with the release of the unplugged album.

In recent years, She's China has made a name for itself as a live act. "Since the band sings in English,

we plan to market this group outside of GSA—either through our own affiliates or via other licensing and distribution partners," says Franz Selb, Koch VP and head of A&R.

Low Spirit in Berlin is focusing on "Ur Life," the new album by **Marusha**. After a one-year pause, Marusha is returning with a mixture of techno, hip-hop, and new wave sounds.

This month, Mercury is releasing the debut album by hip-hop act **Der Wolf**; its first single, "Gibt's Doch Gar Nicht," recently shot straight onto the German singles chart. Mercury is also launching Swiss electronic duo **Yellow**'s new album, "Pocket Universe," which has been set up by the strong chart performance of the single "To The Sea."

Motor Music is going for broke with hard-rock band **Rammstein**, whose album "Sehnsucht" is set for a summer release. Motor is giving top priority to the group's latest effort, as its debut album, "Herzeleid," was a top 40 hit on the German album chart and has remained on the chart for more than 10 months. The band has also contributed two tracks to the soundtrack to the new David Lynch film, "Lost Highway."

Working with renowned producers Annette Humpe, Luci van Org, and Armand Volker, the artist **Nena**, who has had more than 10 years of success, has a new album, "Jamma Nich," for Polydor. On the April release, "Nena reveals her-

self as a more mature, reflective young woman," says Polydor A&R chief Karin Heinrich. "The musical production is perfect. The result is a pop jewel with a commercial touch." Polydor is also confident about the prospects for "Reim 3," the new album by **Matthias Reim**, out this month.

A four-piece band from Salz-



NENA

burg, Austria, **pH Value** is a key signing to the Portrait label, an imprint that has been revived within Sony Music Media in Germany. The band has been playing together for more than five years. Portrait label manager Tom Ströbele says that "pH Value are one of the most exciting projects to come my way in many years. They combine excellent songwriting with catchy pop tunes that will appeal to all ages. These sort of songs know no geographical boundaries." The

band's album, "Cool," is slated for release in May, with the title track to street in April.

Universal Records (formerly MCA Records) has met with spectacular media response to its new album from actor **Ben Becker**, whom Universal GSA managing director Heinz Canibol describes as an innovative artist in a style that falls between punk and pop. Canibol says that Becker's album, "Und Lautlos Fliegt Der Kopf Weg," is among the releases with the greatest potential in the German market.

Also on Universal, rocker **Herwig Mitteregger** returns from a long creative break with a new release, "Aus Der Stille," slated for April. Back in the '80s, Mitteregger was a member of the Nina Hagen Band and Spliff.

Virgin Schallplatten is betting on **Toni Cottura** to be a shooting star in the dance scene this year. Cottura is the former front man of the dance group Fun Factory, which scored six top 20 hits on the German singles chart, and also is a producer who has worked with Backstreet Boys, Nana, and 'N Sync. He produced his debut solo single for Virgin, "Da Partyboom," which was released in late February. An as-yet-untitled album is scheduled for simultaneous release in Europe and Southeast Asia at the end of April.

WEA Music is poised to launch another domestic act into the German charts with the new album by the **Cultured Pearls**. Featuring the soulful voice of Astrid North

and the rhythm section of bassist Tex Super and percussionist B. La, Cultured Pearls' album was produced by Jens Krause (Fury In The Slaughterhouse, Big Light).

According to WEA managing director Bernd Dopp, the Cultured Pearls' album is a blend of the rare soul grooves of the '70s, the London club vibes of the '80s, and the



CULTURED PEARLS

rhythms of the '90s. "We love traditional soul music, but the underlying idea is pop," says B. La. The album is set for release in several European markets, says Dopp. Also on WEA, **Die Schroeders** return with a self-titled album, building on a solid base throughout the GSA market. The group's straightforward rock'n'roll has attracted thousands of listeners to its concerts. "Schroeders' songs are all full of pure, unadulterated power," says Dopp.

DJ BOBO

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Echos '97: Germany's Night Of Glamour

HAMBURG—The Echo Awards this year proved to be the most glamorous and successful to date as a celebration of the achievements of national and international artists in the German market. Performances at the 3,000-capacity Congress Center by such international artists as Aerosmith, the Fugees, Jamiroquai, and Eros Ramazzotti were matched by top names from the German market, including Peter Maffay, Die Toten Hosen, DJ BoBo, and others. The after-show party at the Congress Center was attended by hundreds of guests from the international and German music industry.



After winning the best national pop/rock single award with Italian tenor Andrea Bocelli for their hit duet, "Time To Say Goodbye," Sarah Brightman is surrounded by well-wishers. Shown, from left, are Frank Peterson, Brightman's producer; publisher Norbert Masch, managing director of Warner/Chappell Music; Brightman; Gabriele Schulze-Spahr of Warner/Chappell; and Professor Dr. Juergen Becker of GEMA.



Comparing thoughts on a perfect event, from left, are songwriter/singer Hartmut Engler, known for his work with successful German act Pür; Reinier Ritter, manager of singer Catherine Valente; Tim Vogel, manager of Pür; and publisher Hartwig Masuch of BMG-UFA.



Producer Frank Farian, winner of the lifetime achievement award, receives congratulations from Professor Dr. Juergen Becker, deputy chief of GEMA, the authors' rights society.



Toasting the successful Echo Awards were members of the board of BPW, the German national record industry association. They included, from left, Wolf-D. Gramatke, president of PolyGram Germany; Thomas M. Stein, president of BMG Entertainment International GSA; Gerd Gebhardt, president of Warner Music Central Europe and chairman of the German Phonographic Academy, which stages the Echos; Helmut Fest, president of EMI Music GSA; and Professor Werner Hay, managing director of the German Phonographic Academy.



Two of Germany's hitmakers, Captain Jack, left, and rock singer Udo Lindenberg, trade notes.



They want their MTV Germany: gathered, from left, are MTV executives Bill Roedy, Greg Ricca, Michael Oplesch, and Brent Hansen.



Goetz Kiso, managing director of Polydor Records Germany, catches up with Intercord managing director Herbert Kollisch.

ECHOS ARE A RESOUNDING HIT

(Continued from page 56)

sages to the Echos, Fest noted the presence of Aerosmith, the Fugees, and others this year. "That is a statement," he said.

"I think it was the best show since the Echos began," said Jochen Leuschner, senior VP of Sony Music Entertainment GSA. "We have discussed among the company presidents [what should be] the next step. I personally think it should move to a larger venue. I would like to see more bands, and I personally would like to see the award presentations move to Berlin and stay there."

Tim Renner, managing director of PolyGram's Motor Music label, noted that compromises have resulted from the television production of the Echos. "You don't have the feeling of the presenter being close to the winners, nor are they close to the music industry, but that they were chosen more for [the television] audience," he said. However, Renner added, "It now looks like a serious awards show."

In a counterpoint to the evening's glamour, the German Phonographic Academy announced that it had donated \$130,000 to the

Nordoff/Robbins Music Therapy Foundation.

Two compact discs featuring highlights of the Echo Awards are expected to generate strong sales, according to Thomas Schenk, managing director of Warner Special Marketing. The CDs are divided between international rock, pop, and dance hits on one, and German pop, *schlager*, and comedy on the other.

Wolfgang Orthmayr, chief purchaser and managing director of the 19-store World of Music retail chain based in Kiel, says sales had not registered any significant impact following the TV broadcast of the Echo Awards. However, he anticipates a sales surge similar to that seen following the broadcasts of the Brit Awards in the U.K. and the Grammys in the U.S.

Fest, of EMI, backs that view. "It may take a couple of years to have a similar impact as the Grammys in America, where you see winning artists shooting up the charts. The Brits have that impact and the Grammys have that impact. Give us a couple of years."

ITALIAN LABELS, RADIO ACCUSED OF PAYOLA

(Continued from page 42)

as simple as that."

Roberto Gallanti, spokesman for major labels body FIMI, describes the allegations as "absolute rubbish," adding, "It is completely untrue to suggest that the music industry pays bribes or that radio stations accept them. Every entrepreneur cultivates a synergy with appropriate media to best promote their activities; these allegations are a muddle and a mess and, taken to their extremes, would mean that even record reviews in the press would be banned."

"These allegations are being made to put the record industry in a bad light," suggests Gallanti.

One of the common practices being investigated, though it is not directly illegal under Italian law, is the allocation of a song's mechanical royalties to a publishing group directly or indirectly owned by national radio networks. The implication of this is that it is in the radio network's interest to promote a record and therefore gain from boosted royalties.

Giovannini says he believes that this could be grounds for charges to be bought, on the basis that these deals represent undeclared advertising.

Adriano Solaro, director general of Italy's largest music publishing group, Warner Chappell Music Italy, is calling on the government to pass laws preventing radio and TV companies from owning publishing rights or music publishing companies.

Nearly all of the major broadcasting groups in Italy also operate their own record labels and music publishing companies. Public broadcaster RAI owns the Fonit Cetra label and the Edizioni Usignolo

music publisher. Opposition leader Berlusconi, in addition to owning a majority stake in three national TV networks, also owns the RTI record company and music publisher. Most of the private networks own their own music publishing companies, including Radio DeeJay (Dee Jays Gang); Radio Dimensione Suono (Publymusic); Radio Italia SMI (Edizioni Radio Italia SMI); RTL 102.5 Hit Radio (Baraonda & Creahits), and Radio 105/RMC Italy (Kromaki).

Roberto Razzini, head of international operations at Warner Chappell Italy, is adding his voice to the call for transparency in the relationship between the radio and record industries and for new laws to outline what is acceptable or illegal.

"Despite the denials, it is widely known that, unless you reach some sort of financial arrangement with a radio station, it is impossible to get a record played," says Razzini. "Either you have to give away half of your royalties—that means giving away in advance a large part of your profits—or book a large advertising campaign with a radio station."

Undoubtedly, this destabilizes and distorts the music market and makes it pretty impossible to break a new artist unless you pay."

One radio industry executive, who wishes to remain anonymous, alleges, "It might be difficult to trace many advertising-for-airplay contracts, as often a record company will place an advertising campaign for one established artist on condition that an emergent artist receives airplay." Giovannini is expected to make a decision on whether to initiate a full investigation by the end of this month.

Fool's Garden

Winner of the German ECHO Award '97 "Best Newcomer"

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having lots of "Wild Days" in 1996,
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*Michael Haentjes
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Industry Reassesses Musicland's Financial Prospects

TWO WEEKS AGO, many music industry financial executives and Wall Street investors were of the opinion that the Musicland Group's long-term health depended upon a cash infusion from an equity investor, which would allow the company to restructure its debt.

Last week, the Musicland Group announced that a potential equity investor had taken a walk (Billboard Bulletin, March 17). This week, Retail Track is witnessing a turnaround of epic proportions. All of a sudden, now that pie in the sky is not an option, many executives and investors think Musicland can

survive if the company can get additional funds from the bank group supplying its revolving credit facility.

One bondholder says that Musicland has been operating pretty well, showing improvements on operating margin, over the past few months. If you assume that the company will continue to perform well and that the overall music business will stay at least flat, Musicland should generate \$60 million in earnings before interest, taxes, depreciation, and amortization (EBITDA) this year. Bank interest, he notes, is \$25 million,

RETAIL TRACK

by Ed Christman



bond interest is \$10 million, and assume capital expenditures of \$15 million. That leaves \$10 million in breathing room. "Musicland can't yet pay back their debt, but they can support it," he says.

If Musicland continues to close underperforming stores, reducing expenses, and if its fortune holds, the following year EBITDA could be \$80 million, which means that the retailer will then be in the position to start paying down debt, he adds.

Another bondholder agrees with that assessment, adding one more ingredient that is essential—continuing trade support. He suggests that the trade will have to cut a deal with Musicland on its payables. In fact, he predicts that the bank group will make a trade deal a contingent before it agrees to fork over more funds. (Last time I checked, the bank group was talking about adding \$50 million to the revolver, bringing it back up to \$325 million. That \$50 million would be on a secured basis.) The bank group has just extended the waivers on the covenants for another two months, until the end of May.

The trade executives to whom I have spoken are also changing their tune. They say that an expanded revolver should help

Musicland limp along for another year, but they see no need to discuss any deal on payables. Nonetheless, they are taking an optimistic outlook, even though it means another year of jaking around with Musicland. One says that if Musicland continues to show good operating results during the year, who knows what could happen a year from now—maybe the investor that walked (some sources say it was Apollo Advisors) will come back, or maybe another investor will find a Musicland turnaround a compelling story worth investing in.

Of course, I still see a big fly in the ointment—unprofitable stores. Getting Musicland to admit that it has to close more outlets is like pulling teeth, but sources suggest that Musicland still has about 200 unprofitable stores that need rent concessions or have to be shuttered. But the upside is that if the company can figure out a way to deal with that problem, it will make the EBITDA outlook even brighter.

Anyway, that's the read on Musicland this week. I'll let you know if it changes next week.

IN OTHER Musicland news, on March 13 the company let go about 20 employees, including Media Play VP Paul Ramaker. As part of that shakeup, some executives were assigned new responsibilities. John Estes, who was an On Cue director, is now VP for the chain; Larry Kurzkes, who was running On Cue, has been named VP of Suncoast; Mike Colon, who was VP of Suncoast, is now VP of the music

(Continued on next page)

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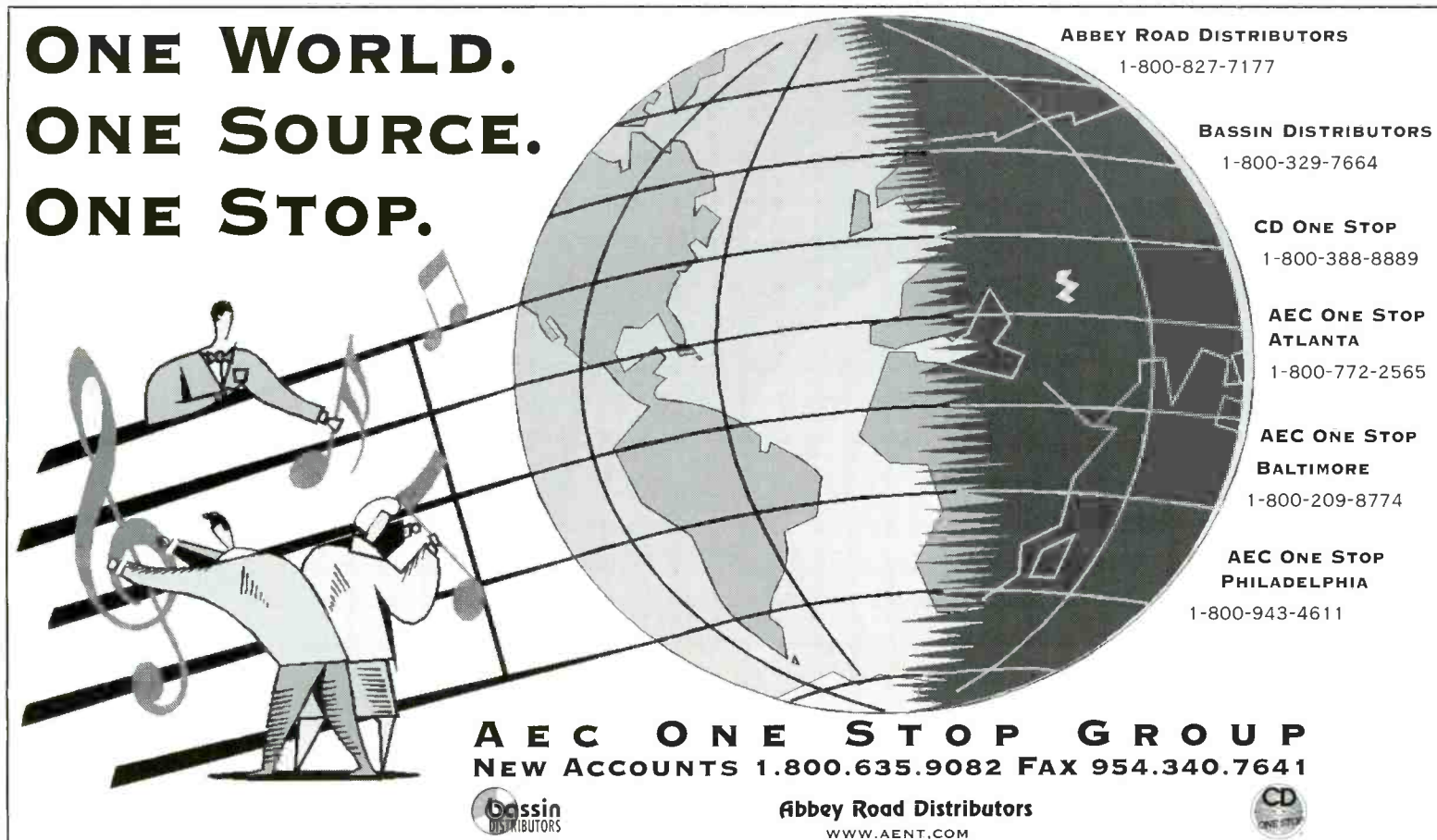
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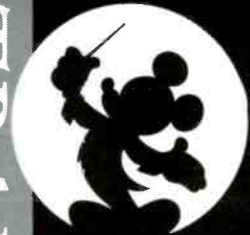
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Home Video

MERCHANTS & MARKETING



Firmly A Hit. BMG Video and the folks behind "The Firm" celebrate the sale of 1 million copies. In the front row, from left, are co-creators Mark Henriksen, Anna Benson, and Cynthia Benson. In the rear, from left, are Ahmed Tahir, consultant; Al Reuben, sales and distribution senior VP, BMG Video; Mindy Pickard, marketing VP; Gene Fink, sales VP; Michelle Fiddler, associate marketing director; Susan Rosenberg, acquisitions and programming VP; and Joe Shults, GM.

Training Videos Find Firm Following Weight Lifting Series Rock-Solid At Retail

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—General exercise videos may not be setting any sales records, but as more female fitness buffs make weight lifting a central part of their regimen at home and at the gym, demand for like-minded cassettes is rising as well.

Exercise tapes with a bent for the iron bar aren't a new phenomenon on retail shelves. But the proliferation of newer workouts to which weights are integral—BMG Video's quartet of "The Firm" tapes and Anchor Bay's "Crunch" series, for exam-

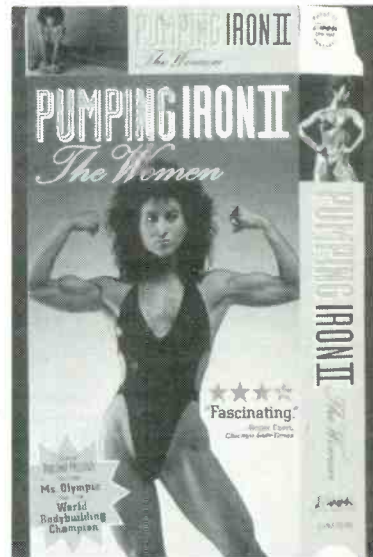
ple—as well as resurrected body-sculpting tapes, prove the genre's born-again popularity.

Among titles that are getting a new lease on shelf life are New Line Home Video's "In Shape With Rachel McLish" and Central Park Media's "Pumping Iron II: The Women," a documentary devoted to women bodybuilders and the sequel to the men's release that served as the screen debut of Arnold Schwarzenegger.

"Pumping Iron II," which originally debuted in the late '70s, looks at the sweat and rock-solid determination of five of the world's leading female bodybuilding champions at the time. Video rights to the movie were purchased by Vestron, which went bankrupt before the tape got a fair chance at retail.

With enthusiasm for bodybuilding high, licensee Central Park decided to take another stab at the broad consumer market, says director of sales Mike Pascuzzi. "The timing really seemed to make sense with all of the activity going on with the bodybuilding craze, and there are not many tapes of this kind."

Indeed, the trend toward weight lifting could add bulk to some long-standing fitness lines. "There will always be a demand for aerobics videos, step aerobics videos, and alternative things like yoga, but I do believe there is a new focus on how important weight training is to general health," says Michelle Fiddler, associate director of marketing at BMG Video. "Never mind how great it makes you look—it's just so healthy."



"Pumping Iron II," from Central Park Media, does for women what Arnold Schwarzenegger did for men.

DVD Sneak Peeks May Calm Suppliers' Jitters; PPI Puts Movies On Parade

DVD PROPONENTS, TAKE HEART: Studio support has been one of the biggest concerns among suppliers making the leap into DVD. As of the format's March launch, only Warner and Columbia TriStar Home Video, among the six Hollywood majors, are committed.

We suspect there will be significant additions to the list this spring and summer, and we've already witnessed retailer enthusiasm that will bring in the fence-sitters. However, Warner Home Video president Warren Lieberfarb didn't allow propitious signs to cloud his pessimism at the National Assn. of Recording Merchandisers' (NARM) recent convention in Orlando, Fla. He told the audience of a DVD panel that Warner would reconsider its position by the fourth quarter if other studios weren't in the market (Billboard, March 22).

Would Warner pull out for lack of support? "Warren has always maintained we couldn't do it alone," says Warner spokeswoman

Gail Becker. "It's a point that's gotten lost along the way." Lieberfarb's remarks were "a call to action" for NARM retailers to lobby for greater Hollywood involvement, according to Becker, who notes that pressure from chains opened the door to VHS sell-through. Nevertheless, she agrees that Lieberfarb's remarks were "a pretty fair statement" of negative intent.

One New York retailer's initial experience with DVD—primarily the hardware—might help change his mind. Sound City, a consumer-electronics dealer in New York, says it sold about 30 Panasonic players in the first weeks of availability, before software arrived. The salesman, who already were enthusiastic about DVD's prospects, liked the format even more when we let them demo three discs Warner sent us: "Space Jam" (which arrives day and date with the VHS version), "Eraser," and "Twister" (the multimillion-unit fall sell-through release).

DVD images, of course, drew consumer attention. More important, the clarity, depth of detail, and a TV screen free of dropouts further convinced Sound City staffers that DVD is a clear improvement over VHS and laserdisc. They think it will succeed, big-time—and the cardinal rule of salesmanship is to sell yourself first.

The mostly animated "Space Jam," with high-contrast cartoon colors, showed off DVD to its best advantage. "Eraser," an Arnold Schwarzenegger vehicle, wasn't quite as sharp, but Sound City voted it a distinct improvement over the version brought back from Japan. Warner premiered "Eraser" on DVD in Tokyo in December when there were still player-compatibility problems. Pictures aside, the salesman were most impressed by the AC-3 sound. One caveat remained, however: Although it's

offered as an onscreen option, they weren't able to change images to letterbox dimensions.

Sound City wasn't sure it would be stocking DVD titles. This advance peek—whether or not it's part of Warner's marketing strategy—could be a convincer.

FIRST FITNESS, NOW FLICKS: Don't tell PPI Entertainment Group there's a surfeit of budget features on the market. The Newark, N.J.-based vendor has rounded up about 120 titles for release under the label Movies on Parade. Parade Video is PPI's brand, best known for its Denise Austin fitness cassettes. (Twenty are out, with more on the way.)

Looking to expand outside what many consider a fading genre, "We decided to get into the movie business," says PPI president/CEO Donald Kasen. Actually, this is his second foray. During the Video Software Dealers Assn. convention in Los Angeles

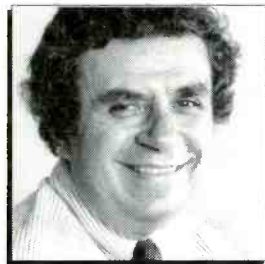
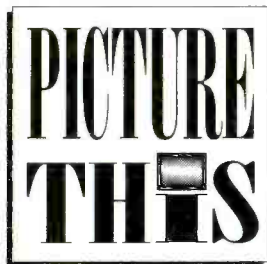
last July, Kasen announced he had struck a deal with the Dove Foundation to distribute family-values titles. Each would carry the Dove seal of approval (Billboard, July 27, 1996). Selections are still being made from Dove's catalog.

Movies on Parade is altogether different. PPI sells them for \$3 wholesale, which translates to \$5-\$8 retail, he estimates. The titles are either in the public domain, were never registered for copyright protection, or have been licensed. "Who Shot Pat?," one of the initial batch of six, came from Edde Entertainment, a Los Angeles-area budget specialist owned by George Atkinson. Atkinson, in home video from day one, takes credit for being the first retailer to rent tapes and to create a franchise, Video Station, which went public before folding about 15 years ago.

PPI's titles are smartly packaged, with the box art emphasizing the star power—Matthew Modine in "Streamers," George Clooney in "Red Surf," Ted Danson in "When The Bough Breaks," Donald Sutherland in "The Trouble With Spies," and Sandra Bullock in "Who Shot Pat?" Cassettes are duplicated in the extended-play mode, mandatory at that price point.

Hard work will make it "a profit center," says Kasen. "It makes us more important to our accounts, and it keeps us busy throughout the year," especially since "interest in special interest has waned somewhat." The plan is to release 24 titles each quarter, beginning in April. Kasen counts Best Buy and Kmart among his feature customers, hopes to add Blockbuster, and is soliciting Wal-Mart.

"It's primarily a mass-market item," he adds, but PPI's slogan takes aim at video stores, as well. Kasen calls the line his "rent a movie and keep it program."



by Seth Goldstein

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And Playboy's ready for action with a trio of titles starring the sexiest women of the season. *Spring Break*, *Twins* and *21 Playmates, Volume II*. It's a spring spectacular sure to put some zing into your sales!



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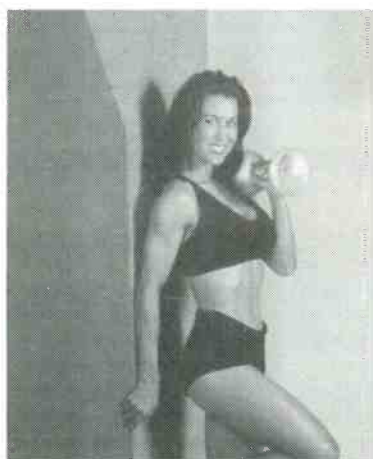
TRAINING VIDEOS

(Continued from page 69)

Workout" and "Hare Workout," which, respectively, use heavier weights and slower moves and lighter weights and a quicker tempo; "Firm Strength"; and "Firm Cardio."

In a bid to build consumer awareness, BMG has partnered with Fitness magazine for a pull-out, digest-size brochure. It's also doing extensive television advertising through its partnership with Time-Life Video. Although Fiddler says the promotional material doesn't specifically address the importance of weight lifting, it is "covered quite extensively in the package copy."

BMG is building on the importance of weights in a new promotion specifically for "Firm" collectors. In a first



Spotting a trend, New Line Home Video is giving "ShapeShifting With Rachel McLish" another chance.

for the series, BMG will send consumers who provide proofs of purchase from two of the new titles a free "Firm" stretch tape that retails for \$14.95.

Although New Line's "In Shape," featuring Ms. Olympia and World Women's Bodybuilding champion McLish, has been available since 1995, the current enthusiasm for body sculpting coupled with Mother's Day made this spring the ideal time to repromote the tape, according to Louise Alaimo, New Line VP of sell-through marketing and nontheatrical acquisition.

"We were one of the first to introduce physical fitness tapes that concentrate on form using weights, and Rachel was one of the first to forge the trend for these types of tapes," Alaimo says. "And today there is a definite trend toward body sculpting. Everyone wants a fine physique."

To generate interest anew, New Line went back to Shape magazine, its partner the first time around, to insert an advertorial about the title and the merits of this type of exercise routine. "Shape worked on the initial cross-promotion, and the fact that they again wanted to work with us speaks volumes about this type of exercise and the fact that it still is a viable trend," Alaimo says.

Consumers who purchase the tape, as well as several other New Line offerings, are eligible to receive a free issue of either Shape or Men's Fitness magazines.

The reason weight lifting and
(Continued on page 73)

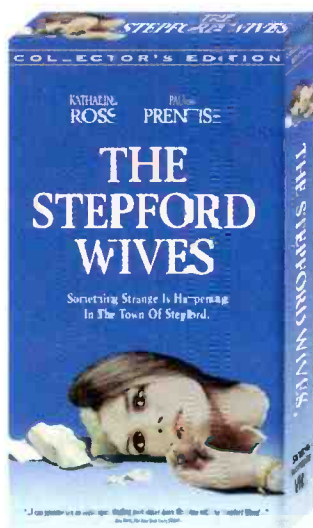
The original wives' club.

After 20 years, "The Stepford Wives" is finally being released on video.



Before the Energizer bunny.
Before the Duracell family.
There were the Stepford wives.

When you're a Stepford wife, it's easy to stay youthful for 20 years.



"...I can promise you an eerie...shiver down the spine with the 'Stepford Wives'..."

-Rex Reed, *The New York Daily News*

"...another thriller written by Ira Levin...a finely crafted movie..."

-Kevin Sanders, WABC-TV

"A nifty horror film...it is wonderfully ridiculous black-humored satire..."

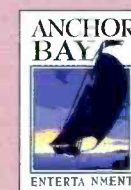
-Hollywood Reporter

"...Katharine Ross, in an excellent and assured performance...Paula Prentiss (also excellent...)..."

-Daily Variety

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Tina Louise, Carol Rossen and Patrick O'Neal.

Screenplay by William Goldman; Executive Producer, Gustave Berne; Directed by Bryan Forbes

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

► **KIM RICHEY**
Bitter Sweet
PRODUCERS: Angelo, John Leventhal
Mercury 314 534 255
🎵 Featured in Music to My Ears, March 15

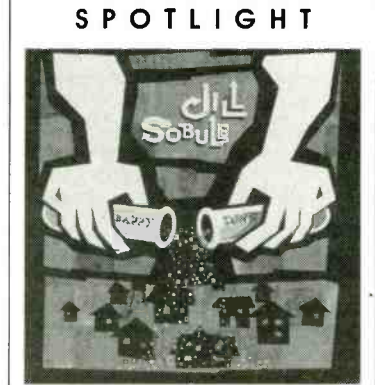
POP

► **JON SECADA**
Secada
PRODUCERS: various
EMI 55897
The Cuban-born singer/songwriter/producer's first album in three years stands as a strong contender to renew interest in his broad global base of fans, while picking up some warm bodies along the way. The project bodes close kinship with his triple-platinum, self-titled 1992 debut, bringing to the helm a majority of tear-stained ballads and a handful of pulsing, midtempo pop nuggets in the vein of debut smash "Just Another Day." The top 40 response to the first single, "Too Late, Too Soon," remains uncertain, but there are enough goodies here to get you through many a warm summer day. Don't miss the chug-along "Believe," "I Live For You," and "Forever (As Long As It Lasts)." Vocally, Secada ranks as a male equivalent to Celine Dion—it would be nice for radio to offer him a chance to be heard. Look for EMI to release a Spanish-language version of the album within a couple of months.

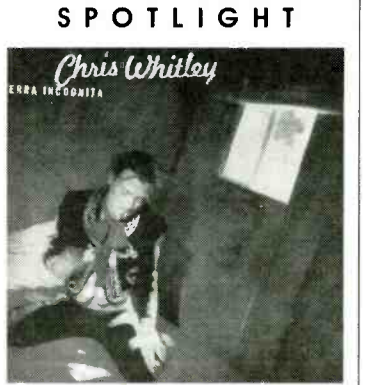
► **88 BUTTERFLY**
Taking Shape
PRODUCERS: D. McCoy, J. Coplan, A. Komis
Featherweight 001
Entrancing TriBeCa vocalist/songwriter Dana McCoy is the leader of the combo 88 Butterfly, named for a Brazilian strain of the Lepidoptera order of winged insect, and it glides and pounces with a deeply sensuous intensity. At a time when many artists have apparently lost the knack of making truly sexy music, the highly promising McCoy creates it with an ease that seems secondary. Fans can find her funky, pretty "Kiss Goodbye" on the Island soundtrack to the new Harvey Keitel/Timothy Hutton film "City Of Industry," but those seeking a full dose of her subtle magnetism should seek out "Taking Shape." If there are more amorous current love songs than "So Close" or "Coming Out," we can't locate 'em. Contact: 212-966-5929.

JAZZ

► **GEORGE BROOKS**
Lasting Impression
PRODUCERS: George Brooks, Mike Marshall
Moment 1016
The debut set from reedman/composer George Brooks reflects his varied background of living in India, associating with the likes of Terry Riley and Anthony Braxton, and backing blues and R&B artists. Brooks integrates his piano/bass/drums accompaniment with hemispherically opposed sitar and tabla and gracefully bridges seemingly antithetical disciplines. Quavering Middle Eastern harmonies and Zakir Hussain's frenetic tabla enliven the tempestuous "Taj Express," and Krishna Bhatt's fleeting sitar riffs add to the dreamy soundscapes of "Days Of Rain." In a fascinating set marked by Brooks' overtone-rich, Gato Barbieri-like tenor, other standout tracks include the exotically lyrical, minor-key "Eagles Beak" and "Fallen Rose," a jazz ballad transformed by the zinging swells of sympathetic sitar strings.



JILL SOBULE
Happy Town
PRODUCERS: Brad Jones & Robin Eaton; Mark Goldenberg
Lava/Atlantic 82991
Few artistic voices are as lucid, inspired, and endowed with grace and humor as Jill Sobule's. On her third and most sophisticated outing, the singer/songwriter dances between stinging irony ("Bitter," "Happy Town"), rare sensitivity ("Clever" and the Steve Earle collaboration "Love Is Never Equal"), and an uncanny instinct for articulating the emotional poignancy of childhood ("Super 8," "Underachiever"). Like Sobule's offbeat breakthrough hit, "I Kissed A Girl," the material here is suited for modern rock, triple-A, college, and pop airplay. Beyond its commercial possibilities, the album is a bold step forward for a creatively expansive artist.



CHRIS WHITLEY
Terra Incognita
PRODUCERS: Chris Whitley, Toby Wright, Dougie Bowne
Work/Sony 67507
Brimming with High Plains ambience, Chris Whitley's debut, "Living With The Law," won a host of admirers for its lyrical refraction of itinerant blues tradition. The singer/guitarist's sophomore set, "Din Of Ecstasy," confounded some fans, as it amped up and distorted his blues with a squalling power-trio sound that had as much in common with downtown as down home. But that fusion of Jimi Hendrix and Howling Wolf, Sonic Youth and Son House, was a vital leap into more personal, expressive territory. On "Terra Incognita," Whitley continues to mine this raw vein with an added dose of laconic melody. "Power Down" and "Weightless" are just two highlights on a smart, soulful album.

R & B

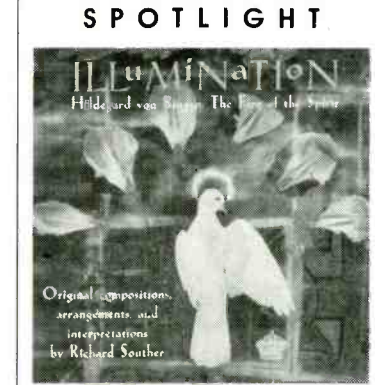
► **MARK MORRISON**
Return Of The Mack
PRODUCERS: various
Atlantic 82963
This vocalist presents an ultimately familiar musical window pane dressed with standard rhythmic tapestry consisting of contemporary R&B, skippity hip-hop, and a dash of dancehall. Despite being decidedly soulful, this U.K. native's eclectic debut maintains a mainstream appeal—a

VITAL REISSUES

CHARLIE PARKER
Yardbird Suite: The Ultimate Charlie Parker Collection
REISSUE PRODUCERS: Bob Porter, James Austin & Patrick Milligan
Rhino 72260
In billing its Charlie Parker retrospective as "Ultimate," Rhino Records invites critical dissection by Bird watchers everywhere, but this two-disc, 38-track set should handily survive scrutiny. Composed principally of his Guild, Dial, Savoy, and Clef recordings, these tracks glow with the enchanted aura of Parker's divinely inspired, elaborately aerobic alto improvisations, the influence of which would touch practically all players after him. The set also details Parker's compositional artistry, as his were the sort of elegantly complex tunes that defined bebop. Included are Bird standards "Donna Lee," "Confirmation," "Scrapple From The Apple," "Now's The Time," "Yardbird Suite," and "Ornithology," plus second-tier classics "Moose The

Mooche," "Relaxin' At Camarillo," "My Little Suede Shoes," and "Parker's Mood." Its first six tracks are Dizzy Gillespie sessions featuring Parker, and the Bird-led remainder boasts accompaniment from other jazz legends Miles Davis, Thelonious Monk, Bud Powell, Max Roach, Errol Garner, and others. Also features several broadcast rarities and selections from a 1952 concert where Parker's quintet was backed by strings. The 58-page CD booklet features archival photos, a personal remembrance by Ira Gitler, and Bob Porter's succinct, informative biography of the self-destructive genius.

MILES DAVIS
Kind Of Blue
REISSUE PRODUCER: Phil Schaap
Columbia/Legacy 64935
One of the most esteemed and best-selling jazz releases of all time, this album has been nevertheless encumbered since its release in 1959 by flaws in presenta-



RICHARD SOUTHER
Illumination
PRODUCER: Tony McAnany
Sony Classical 62853
"Illumination" is an enchanting follow-up to Richard Souther's successful 1994 album, "Vision." As he did on that recording, Souther revamps the 12th-century chants of Abbess Hildegard von Bingen. Returning from the first CD is singer Sister Germaine Fritz, and she's joined by Irish vocalists Noirin Ni Riain and Katie McMahon. Souther frames their often interwoven voices with synthesizers, world hand percussion, the cello quartet, and the Irish whistles and uilleann pipes of Davy Spillane. The artist avoids the dance beats these projects usually engender in favor of a more atmospheric sound that maintains the timeless quality of von Bingen's chants.

result of influences acquired from his various world residences throughout his life, including Germany, the U.K., and Florida. "Get High With Me" rocks with catchy, head-bopping beats, while "Crazy" unloads dancehall-influenced rhythms backed by the artist's homegrown patois. "Moan And Groan" gives listeners a taste of '90s R&B. "Tears For You," the set's most interesting track, matches Morrison with the vocals of guest songstress Mica Paris, elevating the song to a satisfying, mature status.

tion. The sound was flawed due to a slow-running tape recorder at the session that sharpened the pitch of three tracks, puzzling generations of musicians and listeners. Song descriptions in the liner notes were mismatched, and the last name of alto sax giant Cannonball Adderley was misspelled, both on the cover and in the notes. And, on the first CD version, there was partial use of later-generation tapes and a non-original cover photo of Miles. No more. The graphics are corrected, and remastering of the recently discovered original "B" session reel utilizing a tube-driven tape recorder of the era has resulted in the original rich, dense sound. Other pluses: an alternate take of "Flamenco Sketches," previously available on an expensive boxed set, rare session photos, and the original cover. Icing on the cake: a non-premium price tag! Hats off to Legacy once again for giving this classic the attention it deserves. "Kind Of Blue" lovers, this is the one!

COUNTRY

► **TANYA TUCKER**
Complicated
PRODUCER: Gregg Brown
Capitol 36885
Tanya Tucker's 30th album in a storied 25-year career is her best outing in some time. Her one-of-a-kind voice is well displayed by Gregg Brown's understated production, and Tucker—while not a songwriter—is a savvy song picker and has plenty of good material to work with, from the likes of Harlan Howard, Kostas, Al Anderson, Troy Seals, Bill LaBounty, and Amanda Hunt Taylor. Her natural instinct to belt it out has been reined in on this tempered collection of ballads and beltters. It's hard to believe that her current single, "Little Things," is her 58th to hit the country singles chart. Not bad for a 38-year-old.

LATIN

► **LA DIFERENZIA**
Canta Conmigo
PRODUCERS: Michael Morales, Ron Morales
Arista/Latin 18840
After cutting a wide-ranging disc that realized mixed success, Ricardo Castellón y compañía return to their Tejano roots with a hit-laden batch of sugary cumbia and conjunto entries offset by a bouncy merengue number "Soy Feliz." Immediate radio contenders are witty cumbia anecdote "Diablitto" and a perky conjunto cover of Juan Gabriel's evergreen "Querida."

CLASSICAL

► **ARVO PÄRT**
De Profundis
Paul Hillier, Theatre Of Voices
PRODUCER: Robina G. Young
Harmonia Mundi 907 182
Featuring four world-premiere recordings, "De Profundis" is the latest collection of vocal works by one of the world's most popular living composers. The album may not be as thoroughly compelling as last year's "Litany" (which went to No. 1 on the Top Classical Albums chart), yet it is an impeccably sung and recorded set that includes not only new compositions but such classic statements as "Summa." With their medieval tinge, the old and new pieces will appeal just as much to collectors of "Chant" as they will to Arvo Pärt fans and admirers of John Tavener's choral writing. Theatre Of Voices leader Paul Hillier's book on Pärt is published by Oxford University Press this month in the U.K. and in July in the U.S.

CONTEMPORARY CHRISTIAN

STEVE AMERSON
Living At The Horizon
PRODUCERS: John Campbell, Steve Amerson
AMMC 0105
Steve Amerson has long been one of Christian music's most successful independent artists, touring incessantly and selling a lot of product on the road, and this strong album demonstrates why he's doing so well. His voice has a warm, accessible quality, and he demonstrates his talents as a songwriter on the title tune, "Lamb Of God," "Here I Am, Send Me," and "That's Why I'm Here." The Lowell Alexander/Billy Simon cut "Lasso The Moon" is another enjoyable moment on an album whose only shortcoming is excessive production (especially on "Here I Am, Send Me"). Amerson is at his best when the song and his vocal are the focal points.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (🎵): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

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The Blue, The Green, And The Twisted. WKTU New York PD Frankie Blue, during the station's recent first-anniversary celebration at the Roxy in New York, is flanked by the Funky Green Dogs' Pamala Williams and Mike Bergin, VP of promotion for Twisted America. The Dogs' "Fired Up!" is No. 83 on Billboard's Hot 100 Singles chart this issue.

newsline...

ADD MAJOR SYNDICATOR to Jacor's résumé. On March 18, the group owner bought EFM Media, which syndicates Rush Limbaugh to 600 radio stations nationwide. In February, Jacor bought rights to distribute Dr. Judy Kuriansky's "Lovephones." It also syndicates Bubba the Love Sponge.

WHILE JACOR AND INFINITY may have been grabbing the spotlight of late, Nassau Broadcasting Partners has quietly assembled a group of 15 clustered stations throughout New Jersey. On March 19, it announced the formation of the Jersey Radio Network, designed to have a strong influence over "the top metro areas" of New Jersey and eastern Pennsylvania not being served by New York and Philadelphia outlets.

ABC RADIO NETWORKS will end its syndicated adult modern MR-35 format feed May 31. The company currently has about a dozen affiliates. A spokeswoman says that the format just wasn't as successful as anticipated.

KMEL SAN FRANCISCO is now billing itself as "the station for the hip-hop generation," a move that PD Michelle Santosuosso says will "actively promote the culture of hip-hop" and "spread the message of consciousness and positivity."

EVERGREEN MEDIA is close to a deal for top 40/adult WPNT-FM Chicago, reports The Chicago Sun-Times. Various other transactions are supposedly in the works for Evergreen's crosstown WEJM-AM/W MVP/WLUP, according to that story and one in Crain's Chicago Business.

PREMIERE-OWNED AFTER MIDNITE ENTERTAINMENT is launching at the end of April a countdown show, "The Country Chart," to be hosted by Blair Garner. Huntsman Entertainment has acquired the monthly Positive Country distribution service, which ships to nearly 1,000 country and Christian stations.

IT'S A DIFFERENT DION in the headlines this time. Oldies mainstay WCBS-FM New York is celebrating its 25th anniversary in April with a concert at Radio City Music Hall starring Franki Valli and the Four Seasons, Ronnie Spector, and Dion. The complete lineup accounts for nine No. 1 Billboard singles and 49 albums.

HERE'S A CURIOUS ONE. USA Radio Network has announced plans to begin airing a weekly program called "The Christian Computing Hour," which will promote computer technology as a "vital tool for ministry."

CELEBS ON THE AIR. R&B WBSL New York was one of several R&B outlets with morning celebrity guest hosts the week of March 17. Gladys Knight Brown filled in for husband, Les Brown, on WBSL, while Morris Day and Jerome Benton of the Time did a week of morning fill-ins at WXYV (V103) Baltimore. And comedians James Stevens III, A.J. Jamal, and D.L. Hugueley sat in on mornings for Steve Harvey at WGCI-FM Chicago.

Radio Ireland Conquers Controversy

Luck Of The Irish Helps Land March 17 Launch

■ BY MIKE Mc GEEVER

DUBLIN—Despite weeks of controversy, shareholders pulling out, and a senior-level power struggle, the luck of the Irish saw to an on-time launch of Radio Ireland on St. Patrick's Day.

It's enough to make one raise a mug in gratitude.

The country's new national commercial broadcaster hit the airwaves at the stroke of midnight, with intentions to exploit the renaissance of Irish culture and music that has recently emerged.

The network will primarily offer block programming of distinct genres of popular music, including top 40, dance, and AC, as well as speech, Irish-language and music programming, drama, and sports.

"We are introducing Radio Ireland at a time of unparalleled prosperity in Ireland," says Radio Ireland's chief executive Dick Hill. "We believe the timing is right."

The new station's main competition will be a number of local mainstream commercial broadcasters in Dublin and national public broadcasters RTE 1 and RTE 2.

According to Hill, the new station is forecasting a 10% cume in the country of some 3 million and will primarily target the 24- to 45-year-old age group. If that figure is attained in the first year and grows, Hill predicts that Radio Ireland will reach profitable status in its third year.

SERIES OF SNAGS

Such an accomplishment would be particularly gratifying for the outlet in light of the series of snags it encountered in its effort to flip the switch March 17. The problems compounded to such a degree in the months approaching that date, in fact, that the Irish press dubbed the station "Radio Riverdance."

To begin with, according to sources, the station's U.S. consultant, Paragon Research, had urged Radio Ireland to take a more soft AC approach to music programming rather than full-service broadcasting. The station refused.

"We're not concerned about that now," Hill says. "Somewhere down the road, perhaps not all programs will have the broad parish they do now, but we don't intend to narrow the focus."

Perhaps more headline-grabbing, previous chief executive and program controller Dan Collins was fired Feb. 21, and a financial settlement was just reached by the station's board on the eve of its launch.

Collins' release by the board arose from an openly bitter dispute over editorial and programming policies that surfaced around the holidays last year. (Hill, a former Irish television execu-

tive, came on board March 3, while in February, before Collins was fired, Andy Park, a former Scottish Radio and BBC programmer, was hired as assistant program controller and has since taken over Collins' programming responsibilities.)

Details of Collins' settlement package have not been disclosed, but sources say it is worth about 250,000 pounds (\$397,000). At the time of his firing, Collins was roughly one year into a 80,000 pound (\$127,200) per year, five-year contract.



HILL

NOT-SO-HAPPY HOLIDAYS

Compounding the station's challenges, after Christmas, two of Radio Ireland's shareholders, publishers Thomas Crosbie Holdings and the Farmers Journal, pulled out funding support. A U.K. company, Scottish Radio Holdings—an unsuccessful bidder for the license last year—softened the blow by taking on a 15% stake of the network.

But then, in February, Radio Ireland's problems were exacerbated by the failure to attract a single local sta-

tion to subscribe to its new programming. Even after it was then offered free, broadcasters declined, saying they had commitments with other services.

Also, the vacancy created by Collins' firing just weeks before launching prevented Radio Ireland and its licensing body, the Independent Radio and Television Commission (IRTC), from signing a 10-year license contract.

The blank page technically could have prevented the station from going on air March 17, since Irish legislation mandates that the IRTC approve the management structure of a new broadcaster before it can begin broadcasting.

SIGNED JUST IN TIME

Finally, March 4, the day after Hill's appointment, the IRTC and Radio Ireland signed the contract, allowing it to begin test transmissions—this less than two weeks before its targeted launch date.

For political reasons, the IRTC, set up in 1988 by the Dail (Irish parliament), could hardly afford to have the Radio Ireland launch postponed. In 1991, the country's first commercial national radio station, Century Radio, went silent after only two years on the air because of financial problems. Mean-

(Continued on page 82)

Tools, Autos, Government Top Product Ads On Radio

Tools, autos, and government services/organizations rank as the three largest products advertised on radio, according to a new study from the Interep Radio Store outlining radio's biggest spenders in 1996.

The top 25 among those companies spent a total of \$637 million on radio last year, accounting for one-third of all national radio billing. Overall, these companies increased radio spending 10% over 1995.

Even so, radio spending among the top 25 accounted for only 5.6% of their total media budgets. However, 16 of the 25 increased radio spending over the past year.

The top three spending categories were business and consumer services, retail, and publishing and media. Among the total spent, 55% of radio advertising was in network radio, 45% in local revenues.

Following are the top 25 radio advertisers of 1996, with their total expenditures, in millions:

Sears & Roebuck: \$52.1
General Motors: \$43.1

U.S. government: \$42.7
Fox TV/20th Century Fox: \$36.9
Local political advertising: \$32.9
Chrysler Corp.: \$30.7
AT&T: \$29.4
Schick/Listerine/Trident/Benadryl (Warner Lambert): \$28.3
Kmart: \$27.8
Walt Disney: \$26.9
Visa International: \$25.9
Chrysler Dealers Assn.: \$23.8
Paramount/Viacom/Blockbuster (National Amusements): \$21.6
Time Warner: \$20.7
Procter & Gamble: \$20.3
Kraft/General Foods/Maxwell House (Philip Morris): \$20.2
General Electric: \$18.3
Gold Bond/Ovaltine (Himmel Group): \$18.2
CompUSA: \$18.1
Quaker Oats: \$17.4
MCI Communications: \$16.9
Goodyear Tire: \$16.8
U S West: \$16.2
William Wrigley Jr. Co.: \$15.9
Reading Genius Home Study: \$15.5

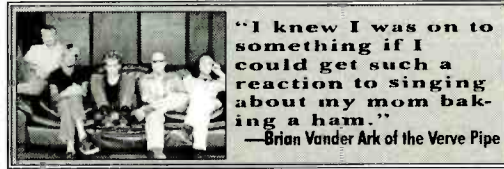
CHUCK TAYLOR

The first time Verve Pipe front man Brian Vander Ark performed "The Freshmen," he knew he had struck a responsive chord—even though the performance was perhaps less than representative.

"I was totally unprepared," he says. "I forgot all the words except the chorus, so I just made the verses up and thought, 'Oh, God.' But when I was done with the set, so many people came up to say, 'I really loved that one song, 'The Freshmen.'" Right then, I knew I was on to something if I could get such a reaction out of singing about my mom baking a ham or whatever it was I came up with off the top of my head."

Adding the actual verses to that crowd-pleasing chorus, Vander Ark recorded an acoustic version of "The Freshmen" for the Verve Pipe's first, self-

released album, 1992's "I've Suffered A Head Injury." The band rerecorded the song with producer Jerry Harrison for its RCA debut, "Villains." But the version that has put "The Freshmen" at No. 7 on Modern Rock Tracks is yet another recording, this one



with producer Jack Joseph Puig. The Verve Pipe felt strongly enough about the new rendition to push RCA into including it on all new pressings of "Villains."

"The first version of 'The Freshmen' was like someone sitting on their bed singing a folk song," Vander Ark says. "The second one was even more laid-back—it was like somebody lying on their bed singing the song. The new version is from us coming up with a live, full-band arrangement, with electric guitar and live drums—now it's like someone standing up with something to say."

The Verve Pipe's second modern rock hit—following "Photograph," the first single from "Villains"—"The Freshmen" underlines with its melodramatic tale the fact that "we all have to live with our mistakes, even those we make as neophytes," Vander Ark says. "When you're young, you think you know it all. Of course, now that I'm 32, I realize: Now I know I know it all."

Billboard®

MARCH 29, 1997

Mainstream Rock Tracks™

Mainstream Rock Tracks chart table with columns for rank, week, and track details. Top track: FALLING IN LOVE (IS HARD ON THE KNEES) by Aerosmith.

Billboard®

MARCH 29, 1997

Modern Rock Tracks™

Modern Rock Tracks chart table with columns for rank, week, and track details. Top track: ONE HEADLIGHT by The Wallflowers.



HITS! IN TOKIO

Week of March 9, 1996

- 1 Beethoven / Blur
2 Song For The Dumped / Ben Folds Five
3 Change The World / Eric Clapton
4 Discotheque / U2
5 Falling In Love / Aerosmith
6 Runaway / Nuyorican Soul Featuring India

Selections can be heard on 'Sapporo Beer Tokio Hot 100' every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: http://www.infojapan.com/JWAVE/

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 101 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	24	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON 13 weeks at No. 1
2	2	2	7	ALL BY MYSELF 550 MUSIC 78529	CELINE DION
3	4	7	9	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
4	10	10	12	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS
5	3	3	25	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
6	6	6	20	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	ROD STEWART
7	5	4	20	I FINALLY FOUND SOMEONE COLUMBIA 78480	BARBRA STREISAND & BRYAN ADAMS
8	9	5	16	I BELIEVE IN YOU AND ME ARISTA 13293	WHITNEY HOUSTON
9	7	9	12	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
10	8	8	41	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
11	11	14	7	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
12	12	16	9	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
13	13	11	8	IT'S IN YOUR EYES FACE VALUE 87016/ATLANTIC	PHIL COLLINS
14	16	19	4	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
15	14	13	35	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
16	21	23	4	STEP BY STEP ARISTA 13312	WHITNEY HOUSTON
17	18	24	5	HAVANA ARISTA 13326	KENNY G
				★★★ AIRPOWER ★★★	
18	22	30	3	UNTIL I FIND YOU AGAIN CAPITOL ALBUM CUT	RICHARD MARX
19	20	20	5	TOO LATE, TOO SOON SBK 58628/EMI	JON SECADA
20	15	12	16	I'M NOT GIVING YOU UP EPIC 78464	GLORIA ESTEFAN
21	25	28	7	EVERY TIME I CLOSE MY EYES EPIC 78485	BABYFACE
22	23	25	16	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
23	27	29	6	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
24	30	—	2	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
25	29	26	8	JUST ANOTHER DAY MERCURY 578816	JOHN MELLENCAMP

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	22	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT 14 weeks at No. 1
2	2	3	19	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
3	3	2	18	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
4	4	4	22	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
5	5	5	10	EVERYDAY IS A WINDING ROAD A&M ALBUM CUT	SHERYL CROW
6	7	10	9	WHERE HAVE ALL THE COWBOYS GONE? IMAGO ALBUM CUT/WARNER BROS.	PAULA COLE
7	11	16	6	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
8	6	8	16	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	COUNTING CROWS
9	10	9	8	I WANT YOU COLUMBIA 78503	SAVAGE GARDEN
10	8	6	20	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
11	9	7	37	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
12	13	20	7	ALL BY MYSELF 550 MUSIC 78529	CELINE DION
13	17	18	14	JUST ANOTHER DAY MERCURY 578816	JOHN MELLENCAMP
14	12	12	28	IF IT MAKES YOU HAPPY A&M 581874	SHERYL CROW
15	21	23	5	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
16	16	13	38	COUNTING BLUE CARS A&M 581462	DISHWALLA
17	20	19	16	DON'T LET GO (LOVE) EASTWEST 64231/EEG	EN VOGUE
18	14	11	28	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
19	15	15	40	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
20	18	14	26	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
21	19	17	13	WHEN YOU'RE GONE ISLAND 854802	THE CRANBERRIES
22	24	33	3	STARING AT THE SUN ISLAND ALBUM CUT	U2
23	22	22	11	POSSESSION ARISTA ALBUM CUT	SARAH MCLACHLAN
24	23	21	10	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809	MADONNA
25	25	24	6	FALL FROM GRACE EPIC ALBUM CUT	AMANDA MARSHALL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 57 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

Radio

PROGRAMMING

News Corp. To Sell Radio Outlets Bought In Heritage Deal

The fervor behind global media mogul Rupert Murdoch's purchase of Dallas-based Heritage Media March 17 is being drowned out in radio circles by his decision to spin off the 24 radio stations included in the deal.

Stations on the block are located in seven top 50 markets: St. Louis; Portland, Ore.; Cincinnati; Kansas City, Mo.; Milwaukee; New Orleans; and Rochester, N.Y. Formats run the gamut, from oldies, classic rock, and country to classical, top 40, and AC.

The outlets will remain in a trust for the time being. It was uncertain at press time if they would be sold as a unit, in blocks, or individually.

Murdoch-owned News Corp. Ltd.'s primary interest in Heritage is its two direct-mail and in-store marketing arms, ACTMEDIA and DIMAC Marketing Corp., which, respectively, provide worldwide in-store marketing products and direct-marketing services. News Corp., through its U.S. division, News America FSI, is publisher of 60 million promotional inserts in more than 600 Sunday newspapers nationwide.

News Corp. will pay the equivalent of \$20.50 for each of Heritage's 38.6 million shares. It will also assume \$600 million in debt.

CHUCK TAYLOR



He Came And He Gave Without Taking. Yes, it's Barry Manilow, promoting his new single, a remake of the 1976 England Dan & John Ford Coley hit "I'd Really Love To See You Tonight," with the morning crew at WPLJ New York. Shown, from left, are news anchor Naomi DiClemente, co-host Todd Pettengill, Manilow, co-host Scott Shannon, and traffic director Joe Nolan.



She's Alright, She's OK. Leah Andreone, center, steps by SW Networks for an interview on the network's "Alternative Rock News" to promote her debut album, "Veiled." Also pictured are John Lowery of Interscope, left, and Darren Davis, producer of the program.

RADIO IRELAND

(Continued from page 80)

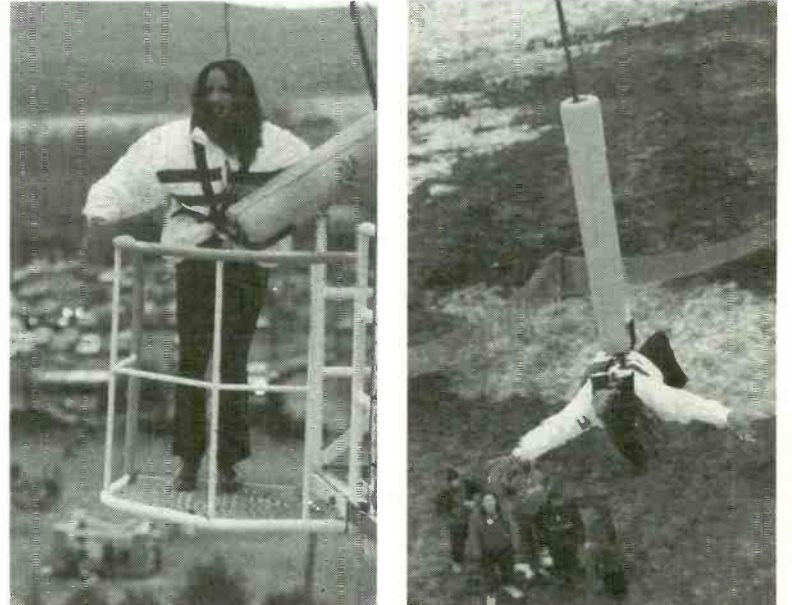
while, IRTC has yet to make a national commercial TV station a reality.

Says Michael Foley, media editor for the Irish Times, "The IRTC has so far failed in getting a national television station up and running. They didn't want to fail in getting a national radio station up and running, too. There was too much at stake—on all sides—for Radio Ireland not to go on air on March 17."

Mike McGeever is the programming editor for Music & Media in London.

Current
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<http://www.billboard.com>



The Rise And Fall Of Pepa. At WHTZ (Z100) New York's Sno-Ball '97 high dive bungee jump, Pepa, of Salt-N-Pepa, left, prepares to take the plunge and, right, realizes there's no turning back. Z100's Sno-Ball included skiing, snowboarding, a "virtual playpen," snow volleyball, and appearances from Amber, Donna Lewis, the Outthere Brothers, Crush, and Salt-N-Pepa.

Atlantic's Amos Rerelease May Add Volume To Cut That's Been 'Silent All These Years'

IN THE FIVE YEARS since her breakthrough, the heady musical footpath of **Tori Amos** has often aroused an effigy of the unorthodox, of a chanteuse whose appeal is perhaps too obscure to be bandied over the airwaves.

So while Amos has achieved platinum sales status in the U.S. for each of her three full-length albums and become one of the most collectible female artists of the CD era, the curious redhead who makes onstage love to a piano has yet to score a bona fide top 40 hit on the Hot 100 Singles chart.

But Atlantic is now gunning for the singer/songwriter's biggest single success to date with the rerelease of the song that launched Amos' career, "Silent All These Years," from her first project, 1992's "Little Earthquakes." In its second week, the single holds at No. 71 on the Hot 100, with a slight lead in radio airplay over sales.

Rerelease of the track was employed to bring attention to Amos' headlining appearance at a benefit concert that aired on Lifetime in January, as well as to a yearlong campaign sponsored by Calvin Klein to spread the word. The concert was held for the nonprofit organization she founded in '94, Rape, Abuse & Incest National Network (RAINN), which, among other things, operates a 24-hour, toll-free sexual abuse hotline. Amos herself is a victim of such abuse, which she portrays in the song "Me And A Gun," also on "Little Earthquakes."

Atlantic serviced radio Jan. 24 with the original album version of "Silent All These Years," as well as a live version recorded during the concert the night before. The latter mix was also downloaded by ISDN lines to top 40, rock, modern rock, triple-A, alternative, and hot AC outlets nationwide. The song was simultaneously posted on the label's World Wide Web site for fans, utilizing RealAudio sound. A commercial single, meanwhile, with the album and live versions, hit the streets March 4.

Answers to the obvious questions—Why this song now? Why again?—roll easily from Atlantic executives, several of whom admit to maintaining vigilant passion for the cut since its first, less-successful outing.

"Five years ago, when we released this record, it cut me to my core," says Atlantic executive VP of national promotion **Andrea Ganis**. "It's an extraor-

dinary meaningful song with unbelievable lyrics and exceptional production. You hear it, look into the speakers, and say, 'Oh, my God, what was that?'"

"But for radio, it was too hard then, too strange lyrically and sonically," she



by Chuck Taylor

says. "There weren't many alternative radio stations at that point, and we got shut out. Everyone just thought she was weird."

With the January '97 RAINN concert and the imminent high-profile retail and print status of the Calvin Klein tie-in, Atlantic surmised that "Silent All These Years" relevantly paralleled RAINN's "Unlock The Silence" theme.

"It's a timeless idea that people need to express themselves and find a voice and not be afraid of assertion. It was ahead of its time, but I think people are more willing to hear it with every passing year," says **Davitt Sigerson**, president/CEO of EMI Records and producer of the original track. "This song is so dear to my heart, I was thrilled that out of the things Tori has done, this seemed the right piece of music to tie to the project. I always thought it was a hit, in different ways, without radio."

So far, "Silent" is showing its greatest radio strength at adult top 40. Already, key outlets like KYSR (Star 98.7) Los Angeles, WALC (Alice) St. Louis, and WTMX (Mix 101.9) Chicago are spinning "Silent" 30-plus times a week.

"There's so much reaction to the song that's very emotional and very powerful. It's making a big statement," says **Michael Newman**, PD of KBBT (the Beat) Portland, Ore., which also has "Silent" in heavy rotation.

"Sometimes music comes out before its time, and that's what happened with this. Now it fits; now it has the right feel," he says. "This record has a huge, hip, underground appeal that the mass-appeal audience hasn't noticed until now. She needs one to cut through, and I think this could do it."

For Amos, a devout protector of art over commerce (she reportedly grilled

Klein before accepting his sponsorship of RAINN), the rerelease signifies new light on an "old and dear friend. The song is one of the consistencies in my life," she explains.

Amos adds that "Silent" has come to symbolize personal triumph in terms of songwriting, giving her a confident base to return to when approaching subsequent works. Metaphorically referring to her songs as girls, she explains, "'Silent All These Years' helped usher a lot of new girls through the doorway. Now that ['Silent'] is getting attention, there's a lot of well-wishing from all the new girls, because she taught them how to put their lipstick on. Now that she's getting her picture taken, there is no jealousy amid the troops. That song is always there for me when I need her."

Amos says that the re-emergence of her founding musical friend will, at the least, offer her the opportunity to reach a wider audience. "I've had alternative radio support on and off at different times, but it really hasn't come in spades for me," she says. "People might be aware of something a journalist says, but they're not really aware of my work because I haven't had that kind of exposure that other contemporary artists have."

To date, Amos' biggest Hot 100 success is the No. 60 peak of "Caught A Lite Sneeze," from her most recent project, 1996's "Boys From Pele." Her only other Hot 100 appearance: 1994's No. 72 "God," from her second album, "Under The Pink."

But whether the rerelease ultimately rings the top 40 bell or not, Atlantic is poised to remain solidly behind "Silent" in the interest of building Amos' audience.

"We're not chart-chasing this one. We have the luxury of working this record in a leisurely way because it's not on a current album," says Atlantic senior VP **Vicky Germaise**. "This is gravy, and yet it could be the most meaningful thing that's happened in her career."

Germaise says that aside from its identification with RAINN, the song's greatest advantage—hit or not—will be spreading Amos' music to a demographic she hasn't reached with past efforts. "We're at top 40 radio, which is a completely new format for her. Wherever we're getting it on, we're having tremendous response," she says. "If it takes as long as it took **Jewel** to break, we're prepared to do that. This is an extended-momentum kind of thing."

Adds **Ganis**, "I don't care how many adds we get a week. I'm out of my mind on this one. I am dead serious, if it takes another five years, we'll work it for five years."

And might the resulting radio success impact Amos on future projects? Her answer is a resounding "no way."

"I'm already writing the next record. I'm not going to parties where actors scantily clad are going to be. I'm with the storks in the tropics experimenting with a whole new thing," she says.

"It feels like 'Earthquakes,' 'Pink,' and 'Pele' were a trilogy, and now a door has closed. A certain style ended for me. But as long as I honor wherever the music is going, whether or not radio plays it, then I think my audience will still be there. That is the most important thing to me."

Atlanta-Bound Dan Bowen Leaves KQKS Sitting Pretty

AFTER 11 YEARS of a successful, relatively low-profile existence at Nationwide's WNCI Columbus, Ohio, Dan Bowen seems to be cramming a lot of living into the past nine months: three formats, two PD gigs.

The recent announcement that Jefferson-Pilot was transferring Bowen from rhythmic top 40 KQKS (KS107.5) Denver to flagship station WSTR (Star 94) Atlanta (Billboard, March 22) was just the icing on a very fast-rising cake.

"My wife is ready to kill me," Bowen says of the brave, good-hearted woman who married him just a few months ago. This same woman now has to give two weeks' notice on a job she's held for only three weeks. That shouldn't surprise anyone, given the frenetic pace Bowen has been living since arriving in Denver last July.

The station he was scheduled to program was called KWXM (Mix 107.5) when he was hired. "I knew going in that a change of direction was indicated," he says, and within his first week, the research confirmed that the "Mix" handle had run its course. "The station was caught between [modern-leaning adult top 40 KALC] Alice 106 and [soft AC] KOSI," Bowen says.

Phase two was the unveiling of KHHT (K-Hits 107.5), an uptempo, closer-to-mainstream top 40 that managed to last until Christmas.

"Further research indicated that while K-Hits was showing growth, especially with the 18-34s, it was not growing fast enough," he says.

What Bowen and staff did find was "an incredible desire for rhythmic top 40 in this market," he says. "We knew that by taking [KS104's] format from a weaker frequency [104.3] to 100,000 watts at 107.5 would make a huge difference. Even though [rival rhythm-crossover KJMN (Jam'n 92.1)] was already doing the format with many former KS104 staffers, they were operating with an inferior signal and no marketing money to speak of. It was a battle we were willing to take on, with our goal to be alone in the format as soon as possible."

In the second week of January, Jefferson-Pilot, banking on the heritage of KS104, officially moved the KQKS calls and format up the dial and debuted KS107.5.

The next hurdle for staffers was to basically blow off whatever K-Hits came they had worked so hard to acquire, in order to curry the favor of the market's rhythm partisans.

"I warned the staff we would probably take a hit due to audience churn," Bowen says. However, with KS107.5 on only for 18 of the 28 days of phase one of the winter book, the station showed growth, moving 2.2-2.6 12-

plus, 3.2-4.9 with 18-34, and doubling in female 18-plus output. That was the first hint of light at the end of a very long tunnel. "It was a lot to expect to pack up an audience along with a radio station and move them both down the dial," Bowen says.

Meanwhile, rumors were flying that EXCL, owner of KJMN, was pondering a flip to Spanish. On Feb. 24, that speculation came true.

Now that things have calmed down somewhat, here's a recent 2 p.m. hour on KQKS: Freak Nasty, "Da Dip"; Spice Girls, "Wannabe"; Ginuwine, "Pony"; Erykah Badu, "On & On"; Mark Morrison, "Return Of The Mack"; Brandy, "Best Friend"; LL Cool J, "Lounge-in'"; Az Yet, "Hard To Say I'm Sorry"; En Vogue, "Don't Let Go (Love)"; Dru Hill, "In My Bed"; Rob Base & DJ EZ Rock, "It Takes Two"; BLACKstreet, "Don't Leave Me"; and the Fugees, "Ready Or

Not."

Just as Bowen was entering the third consecutive month programming the same format, he received the Atlanta call. "I felt we were finally on a roll here. I feel good about the future success of this station, and I really wanted to be a part of that, but the opportunity to program Star 94 was just too good to pass up," he says.

"As a first-time PD, to say that my tenure in Denver has been an incredible learning experience would be an understatement," Bowen adds.

Bowen leaves behind a staff that has truly survived the winds of war: Mornings feature Rick Stacy, Leah Brandon, and sidekick Larry Ulibarri. "What a great brain trust to have a former programmer like [Stacy], who has worked magic with his creative imaging," Bowen says.

Midday jock Rick O'Bryan moved up from nights when K-Hits debuted. George McFly made his mark at WBBM (B96) Chicago and joined after a stint at WWZZ (Z104) Washington, D.C. "George truly communicates with his audience—that's his gift," says Bowen. Night jock Naughty Boy crossed the street from the now de-funked KJMN; he's followed by industry vet Steve Douglas.

Bowen admits to more than a few sleepless nights lately, along with the late-night phone calls to his close friends, including mentor Dave Robbins, GM of WNCI.

"My brain just never shuts off, thinking about what has happened here in Denver and the future in Atlanta," Bowen says. "I feel I'm leaving KS107.5 in a position of forward momentum, and I feel confident the station is set up for the next PD to achieve greater success and help solidify KS107.5's position in the market."

KEVIN CARTER

EXECUTIVE TURNTABLE

UP THE LADDER. **Bill Conway**, most recently operations manager of KYXY/KPLN San Diego, is the new PD at AC KOIT San Francisco, replacing acting PD **Suzy Mayzel**, who will concentrate on her international consultancy. **KUBE**: Seattle assistant PD/music director/middayer **Lindsey Cipcic** transfers to the PD chair at New Century sister **KBUQ** Phoenix, replacing **Sean Holly**, now programming crosstown **KHTC**. **KLOL** Houston PD **Andy Beaubien** will join Australia-based consulting firm Broadcast Programming and

Research in April.

FORMATS. **WWSN** (Hits 107.9) Charlotte, N.C., undergoes a major image overhaul, becoming **WLNK** (the Link), but it remains modern-based adult top 40.

STATION SALES. **Jacor** Communications picks up three Santa Barbara, Calif., stations—**KTYD**, **KSBL**, and **KQSB-AM**—from Criterion Media.

Rupert Murdoch has bought Dallas-based **Heritage Media** and its 24 radio stations (see story, page 82).

ASIAN/BRITISH CONNECTION THRIVES

(Continued from page 1)

Eastern mysticism was in vogue during the hippie era, but, as observers point out, largely in the concept of Western musicians appropriating the exotic elements for their own ends. Public awareness of the cultural power of the Asian community has since grown, partly through such British-made films as "My Beautiful Laundrette," "Mississippi Masala," and "Bhaji On The Beach," which highlight issues facing young and old Asians today.

The most recent figures from the U.K. government's National Census Office say that 3.5% of the population regard themselves as being of Asian origin, making this the largest non-European ethnic group. Significant migration of Asians began in the '60s, notably from India. Subsequent waves of migration have seen other groups—from Pakistan, Bangladesh, and Sri Lanka—take up U.K. residence.

Despite the various religions and languages among the Asian population, the first migrants tended to form concentrated communities. Today, such communities can be found in London's East End and in Southall, to the west of the capital; in the East and West Midlands; and in Manchester and Bradford, West Yorkshire.

One reason for the current influx of Eastern influence on the mainstream is that second- and third-generation Asians are finding their voice within British cultural life. For the first generation of immigrants, the priority was to make a living. Consequently, thrift and hard work have helped to put Asians in the economic elite, such as steel magnate Swraj Paul (the first Asian to sit in the House of Lords) and Shami Ahmed, who built up the Joe Bloggs fashion empire from Manchester.

The children of Asian migrants have a different perspective than that of their parents. As well as the safety of the traditional professions, there is now the lure of the (theoretically) more exciting world of media and entertainment. "In the '60s, being a musician was not seen as a viable way of earning a living," says Sawhney. "The whole Indian culture was about being a doctor, lawyer, or accountant. A lot of Asian people kept their kids away from the arts for that reason. It's not such a ridiculous idea anymore to them."

Also, British society is more accepting now of Asian TV presenters, journalists, and broadcasters. Trickbaby's Yasmin Khan, whose parents supported her decision to pursue a media studies degree, says, "There are more Asian people integrated into the media world now. I see more dark faces around in the TV and radio stations I go to."

The music made by British-born Asians is rarely charged with a strong racial message, but the fact that so many are prepared to seek an audience beyond the Asian community is significant, given the prejudice and intimidation that many indigenous British have shown toward Indian and Pakistani residents and their culture. "I've had my fair share of beatings and being called 'Paki,' but now you don't hear those sorts of things anymore," says Sanjeev Varma of Earthtribe.

Sawhney views it differently. Racially bullied at school, he says it is vital for Asian kids to have role models. Last October, a 13-year-old hanged himself after being told he would never play major-league soccer because he wore a turban. "It's an indication things are not improving," he says.

Many British-born Asians are now seeking to emphasize their Britishness while retaining their cultural roots, and

a number of new media outlets, such as the style/music magazine 2nd Generation, embody such feelings. The cover of a recent edition featured a sharp-looking Asian girl in a Union Jack T-shirt, while the fashion section had young models defiantly appropriating the Dr. Martens boots and Fred Perry T-shirts worn by the skinheads who have over the years incited so much racial violence toward immigrant communities.

This sentiment goes hand in hand with Asians calling Britain—not India, Pakistan, or Bangladesh—"home." Many born and educated in the U.K. reject their parents' attitudes, but refuse to deny the fact that they are culturally different from their classmates or work colleagues.

Musically, the early '90s success of Apache Indian is universally credited as being an inspiration for Asian youth. The evolution of the *bhangra* scene established a club network and the means for Asian acts to press and play their own 12-inch cuts.

Drum'n'bass is a very free musical form that relies on appropriation of other musical styles and is scientific and complex, like much of traditional Indian classical music. "The contemporary music scene is no longer about white blokes' rock music," says Trickbaby's Khan. "We have been through disco and underground soul music. Underground music has had to draw

from other streams of music to survive."

When Trickbaby burst onto the airwaves and into the mainstream press here last summer with "Indie Yarn," the music industry began to take more notice of the music produced on its own doorstep. Based on a 1957 movie tune, "Eena Meena Deeka," "Indie Yarn" featured the vocals of Khan over deep, motoring beats with sitars and tabla embellishments. Radio 1 picked up on the single, and a deal with the U.K. division of Germany's Logic Records followed.

Trickbaby, which comprises only the visible face of Khan and producer Pob, is about to release the second single from a forthcoming album that Khan promises is diverse and eclectic, with songs in English, Urdu, and Punjabi. The set is expected in May or June.

Sawhney sees flamenco guitar, Indian classical music, and drum'n'bass as compatible. These and other styles are mixed on 1995's "Migration" and 1996's "Displacing The Priest," his albums for Outcaste. "I see things as all derived from the same source," he says. "A lot of flamenco is very similar to North African classical music. As for drum'n'bass, I play tabla, and I am used to dealing with unusual time signatures. It's all derivative. It's just a case of rearranging those forms on computer."

Compilations Offer Cross Section Of Asian Scene

■ BY PAUL SEXTON and KWAKU

LONDON—Newcomers to Britain's burgeoning Asian dance scene have an ideal introduction with the appearance of two new collections (or "compilations") of the genre's hottest names.

"Eastern Uprising: Dance Music From The Asian Underground," out April 14 on Higher Ground/Columbia, is a 12-cut illustration of the fascinating hybrid style now being wrought by Britain's Asian pioneers, such as Earthtribe, Black Star Liner, Joi, and Safri Goes To Bollywood. Released last month by Mango/Island was "Anokha: Soundz Of The Asian Underground," a collection based on the music played at the regular Monday club night of the same name at London's Blue Note.

"Eastern Uprising" opens with Joi's hard-driving "Goddess," one of several instrumentally based selections more reminiscent of something from an Underworld album than the music of Indian tradition. Other tracks, such as Earthtribe's "Sitar Funk," employ venerable instruments, such as that of its title, but welded to case-hardened club beats, also liberally sampling sounds from the traditional music of Indian film.

Sanjeev Varma (aka Coco) of Earthtribe, the act that is not only featured on but compiled and organized the financing of "Eastern Uprising" before licensing it to Columbia, says that comparisons between the act and white club pioneers are nothing new.

"In the past, we've been 'the Asian Prodigy, Leftfield, the Dust Brothers/Chemical Brothers'—we've been called all the names under the sun. We don't mind, because it means people are not relating us just to Asian music."

Varma and partner Sanjeev Rupal have been together for five years and on the U.K. live circuit for three. "The first year, we saw no Asians at all," he recalls. "We were playing white clubs, at WOMAD [festivals], and so on. So we decided to do something about it, make a scene and exploit it. There were loads of [Asian] people making good music, but none of them making any money, so we went to the London Arts Board."



Artists featured on "Anokha: Soundz Of The Asian Underground."

Earthtribe was given an initial grant of 5,000 pounds (\$7,500) to develop the compilation, which also features such artists as Patrino, Asian Dub Foundation, and Tango Padre. On its completion, Earthtribe approached Columbia about giving the project major-label status partly, as Varma acknowledges, because of the label's success with Bally Sagoo, whose music is released on Higher Ground/Columbia.

The album will be launched April 1 with a show at London's Astoria 2. Mick Clark, managing director of Higher Ground, says that the record "happens to be an album made by mostly British Asian people, but it appeals to caucasians and many others. I did the record because of its

Bally Sagoo, born in India and raised and still based in Birmingham, England (Billboard, Feb. 22), is the best-known current exponent to a British pop audience of the new Asian style, with a couple of chart singles to his credit (both were featured on his Higher Ground/Columbia album, "Rising From The East"). In 1994, his "Chura Liya" became the first Hindi song to be playlisted by BBC Radio 1. His increased profile comes some years after producing and mixing several bhangra/dance fusion albums specifically for the Asian market and in the wake of the U.K. industry hoopla of the early '90s that touted bhangra as the "next big thing."

While his music is undeniably Indian in origin, Sagoo makes no bones about his ambitions, which reach far beyond his cultural starting point. "I want to go to No. 1. It's time for people to find out that Asian music is as wide-ranging as any other kind of music. Hopefully we'll get to the point where it's no big thing having Asian music in the charts."

Higher Ground managing director Mick Clark adds, "The Asian community is only now at the stage where the Jamaican community was, say, 10 years ago in terms of getting its music into traditional outlets. Bally has been making music for years, and it's to our detriment that we hadn't known about it."

quality—I'm not here to do any kind of cultural plagiarism. These kids have obviously grown up within two cultures, and the music reflects their Asianness and their Britishness."

Now, says Varma, Earthtribe plays to audiences that are "very widespread, colorwise and agewise. We can play jungle, techno, and arty-farty places, because it's a very global sound. We were both brought up in Asian households, listening to Indian film music and classical stuff. But we're street kids; we hang around with white and black guys. We're into reggae, soul, and funk, and we love drum'n'bass."

Amrik Rai is owner of Shakti Promotions, is involved in the specialist promotion of "Eastern Uprising," and is the manager of album contributors Black Star Liner and Masters Of Sound. Rai reveals that David Phillips of Mean Fiddler Promotions loved the album so much that he has asked Rai to put together some of the acts and DJs from "Eastern Uprising" to perform a five-hour live set at this year's Tribal Gathering, Britain's largest dance music festival. It takes place in May.

"The [Black Star Liner] album is exciting and innovative," says Phillips. "That's why we've given it a spot."

"Anokha" was overseen by artist/producer Talvin Singh, whose record credits include Bjork, Neneh Cherry, and Massive Attack. The album was licensed to Mango/Island from Omni, his indie label of two years' standing, which also focuses on CD-ROMs and acoustic music, including Indian and African classical releases.

Singh says the album is "basically British Asians embracing their own cultural atmosphere. We grew up listening to a lot of different styles of music, and I just admire a

Radio champions of Sagoo and other contemporary Asian music include Boy Chama at Radio XL in Birmingham, Pam Samchi at Asian Network, and Imran Khan at BBC GLR London, who is also editor of 2nd Generation. Khan describes the music on his show, aired Saturdays at 9-10 p.m., as "cross-cultural funk. It's predominantly Asian-influenced dance music."

In addition to 2nd Generation, dedicated press coverage of the genre comes from a color supplement launched last month by the long-established Eastern Eye weekly newspaper; the new weekly East, whose Asian pop column is written by cutting-edge club DJ/radio presenter DJ Ritu; and the year-old entertainment/lifestyle magazine Spice. Two music publications are to be launched later this year.

SPECIALIST RETAILING

The lack of Asian music in the mainstream U.K. sales charts is often attributed to the fact that much of it is sold in specialist outlets, not the "chart return" stores whose data make up the "official" charts published by Chart Information Network. Several artists said to have sold Asian label product in huge quantities have failed to excite the mainstream industry because, without authenticating chart data, they remain "secret" sales.

In addition, some Asian product falls
(Continued on page 89)

lot of artists I've listened to, such as State Of Bengal, Lelonek, and King-suk Biswas. So it's music which I really like and people should be hearing, which has been happening for a long time but hasn't been exposed at all."

Plans call for "Anokha" to be released in France and India via PolyGram; it will be released "as soon as possible in America," says Island A&R manager Trevor Wyatt, probably on Island's Quango



BLACK STAR LINER

imprint.

Island marketing manager Cassie Wuta-Ofei says the album has enjoyed good retail support from Virgin, Our Price, HMV, and Tower, although Island has not been able to get it into Asian outlets, partly because most do not have PolyGram accounts.

In addition to "massive support on Asian radio all across the country," the album has been featured by BBC Radio 1's Pete Tong and "The Evening Session" and by Kiss FM London's Gilles Peterson and Patrick Fodge.

Equil-I, an Anokha club DJ whose "Equation" is featured on the compilation, emphasizes the many ingredients that go into modern Asian music when he describes the track as "kind of jazzy, reggae, Indian, drum'n'bass style."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 313 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Contains 50 rows of chart data.

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Contains 25 rows of recurrent airplay data.

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Contains 50 rows of chart data.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Contains 50 rows of chart data.

Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

IN A CLASS BY HERSELF: Celine Dion's remake of Eric Carmen's "All By Myself" (550 Music) earns Hot Shot Debut honors for its No. 7 bow on the Hot 100. The title is also the highest new entry on Hot 100 Singles Sales, at No. 11 (50,000 units). The song's 46 million audience impressions rank the title at No. 9 on Hot 100 Airplay. For your information, the melody of "All By Myself" is based on Rachmaninov's Piano Concerto No. 2.

BACK & FORTH: Backward bullets on the Hot 100 are as rare an occurrence as snowfall in June. However, due to Dion's and Sheryl Crow's high debuts, "I Want You" by Savage Garden (14-15) and "Barely Breathing" by Duncan Sheik (18-19) were pushed back in rank despite significant point gains. Because these singles earned bullets on both the Hot 100 Singles Sales and Hot 100 Airplay subcharters and met the 10% gain criteria on the Hot 100, an exception was made and both titles earned bullets. Two other titles in the top 20 were pushed back on the Hot 100 despite point gains: "Hard To Say I'm Sorry" by Az Yet Featuring Peter Cetera (12-14) and "Step By Step" by Whitney Houston (15-17). Both are still showing growth and might regain their bullets next week.

AGAIN: In the last issue, "Secret Garden" by Bruce Springsteen (50-47) re-entered the Hot 100. The "Jerry Maguire" edit, utilizing sound bites from the hit movie, has become so popular at radio that the original single is now selling, two years after its initial release. This single managed to re-enter the chart despite scanning fewer than 500 pieces both this issue and last. Columbia says that a new pressing of the single is forthcoming.

In its first chart run, "Secret Garden" spent seven weeks on the Hot 100 and peaked at No. 63 (Billboard, May 27, 1995). Old titles can re-enter the Hot 100 if there is a commercial single and the title has enough points to re-enter the chart at No. 50 or better, but it doesn't happen often.

SELLING SIDES: This issue, 14 of the titles that earned bullets on last issue's chart failed to post a 5% sales gain this week. These titles likely lost out because consumer attention shifted to the nine new singles that entered Hot 100 Singles Sales. Two of the most-improved sellers on Hot 100 Singles Sales, "I'll Be" by Foxy Brown Featuring Jay-Z (Def Jam/Mercury) and "I Shot The Sheriff" by Warren G (G Funk/Def Jam/Mercury), posted 52% and 42% gains, respectively, good for moves of 11-4 and 26-18, aided in part by counter-top bins and sale-pricing by at least three large chains.

WHERE THE BOYS ARE: One can only guess the motivation behind Mardi Gras' decision to release a commercial single of "Bill" by Peggy Scott-Adams well after the song's novelty has worn off. After all, the independently distributed album "Help Yourself" has scanned more than 100,000 units without the benefit of either a single or a fat promotion and marketing budget. While "Bill" never reached Hot 100 Airplay, it did peak at No. 14 on Hot R&B Airplay (19 million impressions) in the Feb. 8 issue. Handicaps aside, "Bill" enters Hot 100 Singles Sales at No. 65 (8,500 pieces) and the Hot 100 at No. 92 with all its chart points derived from sales.

ROUNDER EMBARKS ON LOMAX COLLECTION

(Continued from page 9)

are, and not let them disappear but keep inspiring new generations of musicians to play the same music."

Chairetakis notes that the various ethnic communities represented in the collection will be included in the extensive promotional efforts planned in conjunction with Rounder. "My father felt that PR was very important," she says, "and he was very good at it—not because he was grandiose, but he had learned how to use himself as a personality to promote the material."

A media campaign is central to the collection's promotion, according to Wheeler, with the sampler going to key press, TV, radio, and retail outlets. A video press kit, utilizing a past piece by TV journalist Charles Kuralt documenting Lomax's work and history, is also being made available. Wheeler reports high interest already from print, TV, and radio outlets covering a "diverse mix of demos besides just specialist and music historian types picking up on the enormous influence [of Lomax's work] on music today."

Such demographic variety is reflected in testimonials by the likes of Seeger, Ahmet Ertegun, Byrne, Studs Terkel, Brian Eno, Norman Lear, and Nat Hentoff, which are included in the sampler booklet, along with articles and photos by Lomax and a foreword by Chairetakis and Bess Lomax Hawes, Lomax's sister and a collection consultant. The sampler is being serviced to 200 public radio stations that program roots music.

"They've cleaned up the sound and made it radio-programmable without degrading the original field-recording quality," notes Scelsa, who hosts the Sunday-night freeform "Idiot's Delight" program on WNEW-FM New York. "Public radio—and weird guys like me—should have a field day with it, and college stations can delve into the collection for use as background material, so when Nirvana, say, records Leadbelly's 'Into The Pines,' they go deeper into the woods for original source material."

On the marketing front, Rounder will spread the word via mailings and bounceback cards and through its World Wide Web site. It further is looking to work with higher-profile music festivals, perhaps with a performance program based on the collection. The label is also targeting trade gatherings of such groups as the American Library Assn.

Wheeler says there will be direct marketing of the set as well.

While he recognizes that it's a "pretty ambitious series" for retail, he feels that the "broad-based" sampler, which carries a front-line price, will help drive sales.

"It won't be a major seller, but I think it will do well," says Dave Schlichting, folk and country buyer at HMV's Harvard Square location in Cambridge, Mass. "Being in Harvard Square, we're a terminus for folk music, and the folk fans—which we get a lot of—will be thrilled. It's the foundation of American music, going back to the original source material, that's been either inaccessible or very hard to get. I get goosebumps thinking about it."

Wheeler adds that press will deliver the big kick. Rounder has slated a kick-off event April 8 at the Irish Repertory Theater in New York, to feature remarks by Chairetakis, Seeger, and Hawes, with a performance by South-

ern mountain balladeer Spencer Moore, who appears on "Ballads And Breakdowns—Songs From The Southern Mountains."

"My daddy played this kind of music ahead of me, and I learned it from him," says Moore, who recorded "The Girl I Left Behind" for Lomax in 1959 in Chilhowie, Va., where he once grew tobacco and still resides. Now 78, Moore still performs, mostly at colleges where "they just want to hear old-time music" of the stripe that he continues to preserve and pass down to the next generation.

"Every time I get out, people want

to know if I had some of the numbers on a record," adds Moore. "I was surprised they're coming out again, and I've been practicing ['The Girl I Left Behind'] a few days so I can sing it in New York."

Next up for Chairetakis, meanwhile, is completion of her father's massive "Global Jukebox," an interactive project that he began 30 years ago and that she describes as "an intelligent museum of human expressive behavior" consolidating a huge database of song, dance, conversation, and ensemble and instrumental musics. The goal is to eventually issue it on CD-ROM.

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C A N A M

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	2	2	STEP INTO A WORLD (RAPTURE'S DELIGHT) KRS-ONE (JIVE)
2	4	3	FULL OF SMOKE CHRISTIAN (ROC-A-FELLA/PRIORITY)
3	—	1	THAT'S RIGHT DJ TAZ FEAT. RAHEEM THE DREAM (BREAKAWAY/SUCCESS/EMI)
4	8	4	JUST THE WAY YOU LIKE IT TASHA HOLIDAY (MCA)
5	5	9	A GIRL'S GOTTA DO WHAT A GIRL'S GOTTA DO; MAYBE HELL'N NOTICE HER NOW MINDY MCCREARY (BNA/RCA)
6	25	2	ONE NIGHT AT A TIME GEORGE STRAIT (MCA)
7	10	4	SWEET SEXY THING NU FLAVOR FEATURING ROGER (REPRISE)
8	—	1	A LITTLE BIT OF ECSTASY JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER/TOMMY BOY)
9	—	4	I CAN SEE SF SPANISH FLY (UPSTAIRS/WARNER BROS.)
10	12	3	6 UNDERGROUND SNEAKER PIMPS (CLEAN UP/VIRGIN)
11	6	5	T.O.N.Y. (TOP OF NEW YORK) CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)
12	7	5	TRUE DAT LEVERT (ATLANTIC)
13	—	1	WU-RENEGADES KILLARMY (WU-TANG/PRIORITY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
14	15	5	DO THE DAMN THING THE 2 LIVE CREW (LIL' JOE)
15	13	4	EMOTIONAL GIRL TERRI CLARK (MERCURY NASHVILLE)
16	19	7	SUMTHIN' SUMTHIN' MAXWELL (COLUMBIA)
17	18	7	THE WORLD IS MINE ICE CUBE (JIVE)
18	11	7	ONE O'CLOCK SABELLE (WORX)
19	—	2	A LITTLE BIT OF LOVE RUPAUL (RHINO)
20	14	8	FALLIN' IN LOVE LA BOUCHE (LOGIC/RCA)
21	—	1	I MISS YOU A LITTLE JOHN MICHAEL MONTGOMERY (ATLANTIC)
22	—	6	(YOU ARE MY) FANTASY ACID FACTOR FEAT. MARGIE M. (STREET BEAT)
23	16	5	HELLO POE (MODERN/ATLANTIC)
24	17	15	IN YOUR WILDEST DREAMS TINA TURNER FEAT. BARRY WHITE (VIRGIN)
25	20	3	MAKE UP YOUR MIND ASSORTED PHILLOWS FEAT. BIG DADDY HANE (DALL OF FAME/EPIC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

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CHANNEL V, MTV IN AUSTRALIA

(Continued from page 6)

for six years, with an estimated 260 million potential viewers.

MTV has an Asian presence in MTV Networks Asia, a 50/50 joint venture between MTV Networks International and the remaining international major record company in the Asia region, PolyGram Far East.

Both companies are entering the Australian market through pay-TV stations. However, pay TV has limited market penetration in Australia (the most successful network has 150,000 payers in a country of 18 million, where video has a 95% penetration), which has precluded it from being an effective marketing tool. Nonetheless, most label executives expect that situation to change by 2000 and agree that the use of international brand names will attract subscribers.

ARC-TV is operated by Optus Vision, a division of cable company Optus Telecommunications. Starting in July, all Optus Vision channels will also be available via DBS on the Australis satellite, effectively doubling the platform's potential distribution and eventually "leveling the playing field," says Kim Vecera, CEO of MTV Australia.

While MTV is a global media entity in its own right, for Channel V, this latest move into Australia appears as further affirmation of the heretofore exclusively Asian music network's ambitious expansion plans.

The Australian channel marks the fifth V outlet launched in as many years: Channel V northern (largely Mandarin-language, aimed at the Chinese market), Channel V southern (Indian), Channel V Thailand, Channel V International, and now, Channel V Australia. The broadcaster is also negotiating with a local carrier to launch and produce a 24-hour indigenous terrestrial channel for the Philippines.

V's director of business development, Darren Childs, says that the channel's expansion will continue in Asia in the coming year. "The music policy for the channel will change to be more mainstream," Childs says, in keeping with the partnership's desire to attract and consolidate viewers and, soon, ad dollars.

RED has so far been a purely pay-TV service and has yet to test the waters of attracting ad revenue. Industry sources say that the linkup with V is attractive for RED because of its intention to begin selling ads in July.

According to Atyeo, the Channel V name is licensed to the Australian owners, while Channel V's involvement will be no more than initially providing "programming tips." Ed Sharples, who helped set up Channel V services in

FOR THE RECORD

All songs on Radish's forthcoming Mercury album, "Restraining Bolt" (Billboard, March 22), were produced by Roger Greenawalt, except for four tracks, which were produced by Paul Q. Kolderie, Sean Slade, and Radish. Kolderie, Slade, and Radish also receive additional production credits on Greenawalt's eight tracks. The band is co-managed by Warren Entner Management and H-Bomb Management.

Garth Brooks, Paul McCartney, and Duran Duran are currently signed to labels within EMI-Capitol Music Group North America. A sentence in a story on the new EMI-Capitol Entertainment Properties (Billboard, March 15) could have been construed otherwise.

Bangkok, Mumbai (formerly Bombay), and the Middle East, will serve as liaison in Sydney for a few months. "Then we leave the running to them, which is what we've done elsewhere," says Atyeo. "Everything will be run by RED's 30-strong production and presentation team, although I can see some expansion in personnel as the channel grows."

RED was launched in 1995 and last year underwent a major management and format shuffle when ARC-TV went on-air in May 1996. Longtime manager Mark Fennessy departed earlier this month and was replaced by Donna Andrews from Foxtel on a consultancy basis.

Asian labels are generally supportive of V's move. "With their programming knowledge and the way they handle themselves here in Asia, it's a distinct advantage," says Stuart Rubin, VP of marketing/A&R for BMG Asia-Pacific. "It's an adjunct to our business. But with around 20 million people and six high-quality terrestrial channels, Australia is a very well-served TV market. With a pay-TV music service, you've also got to take potluck as to who turns it on and when."

The new V service will replace Channel V International, the English-language service available across the Star TV broadcast footprint. Rubin, noting a potential spin-off benefit of the service, says, "It could be very useful to expose Australian music in Asia."

But Rubin adds, "they've also got to be really careful, because if Australian artists dominate programming, it'll be

the kiss of death."

Australian artists will tap into the Asian market, says Atyeo, and vice-versa: "The joint agreement is a two-way street." Opportunities for Australian acts will be presented on such English-speaking shows as the "Billboard Chart Show" and "Theatre Hard Rock Cafe," which features live performances from Hard Rock Cafes through Asia (and now the three outlets in Australia) and the interview segment "Speakeasy."

MTV's new acquisition, ARC-TV, is operated by Optus Vision in partnership with national radio network Austereo Ltd. and film production company Village Roadshow Pictures. MTV was originally seen in Australia between 1987-1993 as a two-hour show on terrestrial network Channel 9.

MTV says it has a similar approach to ARC-TV as Channel V does to RED, in that it will advise on programming decisions while leaving most creative decisions to local management.

MTV Australia's Vecera is the former head of ARC-TV, and she will now be assisted by longtime MTV executive Charlie Singer, who has relocated from New York. "We like to have a bit of creative control because the brand is very important to us," says Bill Roedy, president of MTV Networks International.

The arrival of the two channels has been embraced by the Australian music industry, enticed by promises of high local content and exposure for local acts through global affiliates. "It's going to be important for everybody in this industry," says Neil Clugston, BMG's

BULGARIA PIRACY

(Continued from page 1)

damage the pirates will inflict while the Commission's attention is directed toward wider economic matters.

Bulgaria, located on the southern edge of the EU's huge single market, has been described by the International Federation of the Phonographic Industry (IFPI) as a problem on the scale of China. The unlicensed discs and tapes produced there have been exported to the EU in huge numbers—counterfeit copies of charting releases made there have been found from Athens to Helsinki—while the estimated 1 million units exported by Bulgarian plants to Russia each month are found throughout the world market.

In the past four months, Bulgaria has faced its fiercest winter since 1921, which has undermined the economy, causing political upheaval and leading to food and fuel shortages.

The European Commissioner responsible for East European affairs, Hans Van den Broek, visited the Bulgarian capital of Sofia March 17-18, where he told an audience of government officials and politicians, "Tougher enforcement measures are needed for the protection of intellectual property rights."

He continued, "A disturbing example is the piracy of CDs, which has gone from bad to worse. According to some estimates, the damage to the recording industry in Europe has been in the region of \$100 million."

Intimating that EU support for the Bulgarian economy might be linked to effective enforcement, Van den Broek stated, "Confidence in the protection of intellectual property is a key element in attracting new investment."

Van den Broek's spokeswoman, Louise van der Laan, emphasizes that the record industry's concerns about piracy remain a priority for the Commission. "Piracy in Bulgaria is con-

tinuously being raised at the highest level," states van der Laan. "Our message to the Bulgarians is very clear: They must act, and we are ready to help them."

Van der Laan agrees with the IFPI's perception that the problem in Bulgaria is not one of adequate legislation but of inadequate enforcement. Allied to that is a lack of expertise and experience in anti-piracy matters in the country. However, asked about the stress put on such matters during Van den Broek's visit, she states, "It's not the top priority."

"The country is on the verge of a humanitarian crisis. We will continue to raise the piracy issue as we continue to raise hundreds of other issues, but we are going to be focusing on general macroeconomic problems."

The IFPI says it is sympathetic to the problems faced by the Bulgarian government and its people, but argues that the humanitarian crisis should not be a reason to postpone tackling piracy. A spokesman for the IFPI's Brussels office says the organization understands this was the thrust of Van den Broek's message to the Bulgarian government.

In a statement issued before Van den Broek's visit, the IFPI said it was calling on the European Commission to take action against "five CD plants which are estimated to supply approximately one in eight of all illegal copies on the world CD black market."

The statement continued, "Bulgaria is second only to China in the export of pirate CDs, producing an estimated 15 million pirate copies per year at a cost of some \$100 million to the recording industry in Europe."

"Meanwhile, the evidence in Bulgaria itself is that in the last year, the legitimate market for both music cassettes and CDs has virtually collapsed due to a surge of pirate sales."

VP of media in Australia. "If we have greater avenues of exposure, more international backup, and more ways to tell the world about Australian music, it can only be a good thing."

"It's great timing for our company," adds John Parker, Sony Music Entertainment's director of national promotion and publicity. "We've got Silverchair and Automatic in the U.S. and Europe, and Tina Arena's album is imminent. Video is important in the Asian territories, so when we get an act like Human Nature, which are huge in

Japan, we get more value on the videos we make, because they're played more."

MTV's role as an international marketing medium for Australian acts has already been demonstrated. In February, an MTV Europe crew filmed Silverchair in Melbourne as part of its "Live'n'Direct" segment, which was screened to MTV's 282.3 million households in 80 territories.

"MTV was a key element in the marketing of the 'Freak Show' album, particularly in Europe," says Silverchair manager John Watson.



by Geoff Mayfield

TURNOVER ON TOP: In seven consecutive weeks, seven albums have topped The Billboard 200, a streak continued this week by Houston-based rapper and **Geto Boys** member **Scarface** (168,500 units). Prior to Scarface's grand entrance, the list has been ruled by the soundtrack to "Gridlock'd," **No Doubt**, **LeAnn Rimes**, **Live**, **Howard Stern's** "Private Parts" soundtrack, and **U2**; with the exception of **No Doubt's** Feb. 22 return to the top slot, each of the albums in this run achieved chart-topping debuts.

This is the third time since The Billboard 200's May 1991 conversion to SoundScan data that the chart has seen seven different No. 1s in as many weeks. If, as expected, **Aerosmith** debuts on top next week, the eight-week streak will represent a SoundScan-era record, but not an all-time record, as the peak position changed hands among 11 albums during consecutive weeks from Sept. 21, 1974, through Nov. 30 of that year.

NEW PLATEAU: Although this is the first time a **Scarface** solo album has reached No. 1 on The Billboard 200, "The Untouchable" is his third visit to that chart's top 10. His previous peak came in 1994, when "The Diary" debuted at No. 2 with 155,000 units. Of the five times **Geto Boys** have appeared on the big chart, their highest peak came almost a year ago, when "Resurrection" scored the Hot Shot Debut at No. 6, with 124,000 units, in the April 20, 1996, Billboard.

NEITHER OVER NOR OUT: The consumer press will no doubt gasp at the 57% sales decline that U2's "Pop" sees in its second week on the market, but an analysis of other albums that have debuted with big sums since the start of last year tempers the erosion's shock value.

Since March 1996, when the late **2Pac's** "All Eyez On Me" opened with 565,500 units, seven of the 20 albums that debuted at No. 1 did so with first-week sales exceeding 250,000 units. Of those, three experienced larger percentage declines in week two, with 2Pac's posthumous **Makaveli** outing seeing a 62% drop, **Pearl Jam** a 60% erosion, and **Snoop Doggy Dogg** a 57% slide; **Metallica**, 2Pac's "Eyez," and **the Beatles' "Anthology 2"** saw similar declines in the range of 52%-56%. The only recent members of the 250,000-plus club who managed second-week drops of less than 50% were **Bush** (31.7%) and **Hootie & the Blowfish** (37%).

With a tour in the near future ensuring visibility, it is important to remember that "Pop" is still in the early innings and that it's still premature to judge whether this album will ultimately be considered a successful seller.

RIM SHOTS: This week's Billboard 200 flags a career-high debut for **Collective Soul** (No. 16); career peaks for **the Mighty Mighty Bosstones** (No. 45), **Morphine** (No. 67), and **Blur** (No. 89); and **Orb's** first-ever appearance on this chart (No. 174) . . . Anticipation for St. Patrick's Day has electrified the World Music Albums for two straight weeks. Irish music accounts for all but four of the chart's 15 positions, and one of those non-Irish items, "Santiago," is a Spanish-tinged set from the very Irish **Chieftains**. Noteworthy, too, is the placement of five titles from the independently distributed Green Linnet . . . **John Tesh's** latest fund-raising special for PBS and a stop on "Fox After Breakfast" accounts for his 51% gain, good for a 72-55 jump on the big chart and a rise to No. 1 on this week's unpublished Top New Age Albums . . . Home video releases awaken soundtracks to "Space Jam" (14-6, a 61% gain) and "That Thing You Do!" (a re-entry at No. 155, an 84% gain) . . . The most conspicuous beneficiary from the March 7 telecast of the annual Soul Train Music Awards is **Maxwell**, who leaps 50-44 on the big chart with a 24.6% gain.

AFTERMATH: The March 8 assassination of rapper **Christopher Wallace**, who performed under the name **the Notorious B.I.G.**, spurs a 10,000-unit week and a Top Pop Catalog Albums debut at No. 5 for his 1994 set. A prominent buyer at one large chain says that sales might have jumped even higher had more copies been in stock when news of Wallace's death broke.

In the week after 2Pac's September shooting, five of his albums (including the multi-artist "Murder Was The Case") moved a total of 67,000 units. But it is difficult to compare the two events, because at the time of his death, two 2Pac albums were former No. 1s that were less than 2 years old. Meanwhile, the next B.I.G. album seems a lock to top the big chart in two weeks.

HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Count Casey Kasem In As Radio Awards Host

The "King of Countdowns," Casey Kasem, will serve as host of this year's Billboard/Airplay Monitor Radio Awards, Oct. 18 at the Orlando Renaissance Resort.

The event, which last year drew more than 1,000 attendees and participants, is highlighted by the presentation of trophies to the top stations, broadcasters, and musical programming nationwide in major, medium, and small markets. The ceremony is part of Billboard/Airplay Monitor's annual three-day radio seminar, which includes more than a dozen panels, artist showcases, and specialized format focus sessions.

Kasem's voice is recognized by millions of fans around the world via his 27 years of counting down the hits on radio and TV. Currently, he hosts "Casey's Top 40 with Casey Kasem," and can also be heard on adult contemporary stations with "Casey's Countdown" and "Casey's Hot 20." He also hosts a daily, five-minute show, "Casey's Biggest Hits," all syndicated by Westwood One Entertainment.

Known for his "teaser/bio" format, Kasem's national career in radio took off on July 4, 1970, with the debut of "American Top 40."

Since his first days on the airwaves more than 40 years ago,

Kasem's voice has been sought after for spots, promos, and cartoon shows. He has been heard on more than 2,000 episodes in series like "Scooby Doo," "Super Friends," "Mister Magoo," and "Transformers."

In the 1970s and '80s, Kasem guest-starred on television mainstay series like "Charlie's Angels," "Quincy," "Fantasy Island," "Alf," "Amen," and "Saved By The Bell." Meanwhile, he continued to host "America's Top Ten," a weekly syndicated half-hour TV series, and the annual "American Video Awards." He also has appeared in thousands of commercials.

For his efforts, Kasem has been honored with his own star on Hollywood Boulevard's Walk of Fame and is the youngest person ever inducted into the Radio Hall of Fame.

Away from work, Kasem is involved in many social and humanitarian causes. He has co-hosted Jerry Lewis' annual Labor Day Telethon for the Muscular Dystrophy Association since 1981, and has received the prestigious Founder's Award for helping Danny Thomas' St. Jude's Children's Research Hospital.

For information on the Billboard/Airplay Monitor Radio Seminar & Awards, contact Maureen Ryan at 212-536-5002.



KASEM

PERSONNEL DIRECTIONS

Fred Dahlqvist has been named Circulation Sales Manager for the Billboard Music Group. In his new position, Dahlqvist will be supplementing direct mail efforts with personalized telemarketing sales efforts for all of the titles in the Billboard Music Group.

Dahlqvist began working for Billboard magazine as a mar-

keting intern in March 1996. In July 1996, he was promoted to advertising assistant for Billboard magazine.

Before joining Billboard, Dahlqvist, a native of Sweden, served in the Swedish army and managed the entertainment for a Swedish hotel. Dahlqvist received his bachelor's degree in marketing from Stockholm University.



DAHLQVIST

International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Summit

Chicago Marriott Downtown, Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-18, 1997

19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>

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E-mail: sbell@billboard-online.com

Top 10 Dion Debut Is All By Itself

THERE'S A BIRTHDAY present on the Hot 100 for Celine Dion, who turns 29 March 30. She has the highest-debuting single of her career, as her remake of Eric Carmen's "All By Myself" blasts onto the chart at No. 7. Until last year, only one of Dion's singles had ever debuted higher than No. 80. "Misled" opened at No. 65 the week of April 30, 1994, although it only went as high as No. 23. When "Because You Loved Me" entered at No. 36 last year, it was her highest debut to that date, and "It's All Coming Back To Me Now" topped that by opening at No. 27.

By debuting at No. 7, "All By Myself" gives the French Canadian chanteuse three consecutive top 10 singles on the Hot 100 for the first time in her career. Until now, her best chart run was in 1992, when "Beauty And The Beast" (a duet with Peabo Bryson) and "If You Asked Me To" were back-to-back top 10 hits.

This latest single also gives the 550 Music artist two successful remakes in a row. "All By Myself" is the more obvious one—the first of Carmen's solo singles following his career with the Raspberries, it spent three weeks at No. 2 in March 1976. But "It's All Coming Back To Me Now" was also a remake, although fairly obscure. Songwriter Jim Steinman recorded it originally with the group Pandora's Box. Dion has excelled at recording new interpretations of previous hits: her second most successful single is a cover of "The Power Of Love," originally recorded by Queens, N.Y.-native Jennifer Rush.

If Dion can take "All By Myself" to No. 1, it will join a short list of titles that peaked at No. 2 in their first chart runs and were chart toppers when revived by another artist. Some of the songs in this category are "I Heard It Through The Grapevine," "MacArthur Park," and "Don't Let The Sun Go Down On Me."

It's a week for high debuts, as Sheryl Crow's "Everyday Is A Winding Road" (A&M) is new at No. 13 and Real

McCoy is back "One More Time" (Arista) at No. 33.

New at No. 42 is "Your Woman" by White Town (Brilliant/Chrysalis), joining Spice Girls' "Wannabe" (Virgin) and Mark Morrison's "Return Of The Mack" (Atlantic) as former U.K. No. 1 hits charting in the U.S.

KELLY'S LAST JAM: It's available on home video now, so the surge of "Space Jam" (Warner Sunset/Atlantic) on The Billboard 200 is no surprise. The album rebounds 14-6, almost matching its peak position of No. 5. On the Hot 100, the "Jam" has never stopped. R. Kelly's "I Believe I Can Fly" is still in the top 10, and Monica moves up 9-8 in her third week on the chart with the Diane Warren ballad, "For You I Will."

BLUES BROTHER: If the final "Jeopardy" answer is, "This is the oldest artist on The Billboard 200," wager all your money and write down, "Who is John Lee Hooker?" The blues guitarist will turn 80 Aug. 22, prompting Dave McAleer to send a fax from London citing Hooker as the senior artist on the album chart. In its second week, "Don't Look Back" (Pointblank) slips 163-172.

FILLS THE BILL: After a 27-year, 10-month absence, Peggy Scott-Adams is back on the Hot 100. In 1968-69, she charted with four duets with Jo Jo Benson. "Lover's Holiday" was the first; "Pickin' Wild Mountain Berries" and "Soulshake" were the biggest, both peaking at No. 27. Scott-Adams returns at No. 92 with "Bill," a tale about a woman who discovers her husband has been cheating on her with a man.

UNBREAKABLE: Toni Braxton's "Un-Break My Heart" (LaFace) ties Mariah Carey & Boyz II Men's "One Sweet Day" as the second longest-running No. 1 AC title, at 13 weeks. Celine Dion still holds the record with 19 weeks for "Because You Loved Me."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	135,209,000	148,700,000 (UP 10%)
ALBUMS	114,760,000	124,025,000 (UP 8.1%)
SINGLES	20,449,000	24,675,000 (UP 20.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	81,673,000	94,263,000 (UP 15.4%)
CASSETTE	32,717,000	29,488,000 (DN 9.9%)
OTHER	370,000	274,000 (DN 26%)

OVERALL UNIT SALES THIS WEEK

13,820,000

LAST WEEK

13,888,000

CHANGE

DOWN 0.5%

THIS WEEK 1996

12,863,000

CHANGE

UP 7.4%

ALBUM SALES THIS WEEK

11,164,000

LAST WEEK

11,309,000

CHANGE

DOWN 1.3%

THIS WEEK 1996

10,570,000

CHANGE

UP 5.6%

SINGLES SALES THIS WEEK

2,656,000

LAST WEEK

2,579,000

CHANGE

UP 3%

THIS WEEK 1996

2,293,000

CHANGE

UP 15.8%

YEAR-TO-DATE TOTAL CD ALBUM SALES BY GEOGRAPHIC REGION

	1996	1997		1996	1997
NORTHEAST	5,101,000	5,360,000 (UP 5.1%)	SOUTH ATLANTIC	14,332,000	16,542,000 (UP 15.4%)
MIDDLE ATLANTIC	11,866,000	13,574,000 (UP 14.4%)	SOUTH CENTRAL	10,517,000	12,874,000 (UP 22.4%)
E. NORTH CENTRAL	14,393,000	16,213,000 (UP 12.7%)	MOUNTAIN	5,624,000	6,657,000 (UP 18.4%)
W. NORTH CENTRAL	5,580,000	6,553,000 (UP 17.4%)	PACIFIC	14,260,000	16,490,000 (UP 15.6%)

ROUNDED FIGURES

FOR WEEK ENDING 3/16/97

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



WITH ANOTHER NIGHT, THEY CHANGED THE SOUND OF THE 90's.
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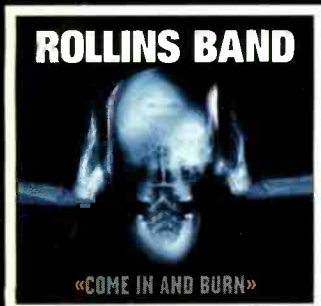
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Fig. 13

What goes into one ear does not
always come out the other.



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