

Relativity Inks H-Town, Bows **Gospel Imprint**

BY J.R. REYNOLDS

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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)

BY ISAAC FERGUSSON

celebrations, held

here Feb. 10-11,

Gypsy emerged

as National Ca-

lypso Monarch

and Machel Mon-

tano was crowned

Roadmarch King.

1

Also in the

PORT OF SPAIN, Trinidad-Amid

spotlight: controversy, which, as

usual, dominated the huge festival.

Race politics and ethnicity moved to

the forefront as the driving force

GYPSY

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.

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.

SINGH

While Eastern influences exert more

behind many of the top calypso com-

positions, highlighting deep-seated

animosities An infuriated prime min-

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-

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)

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.," trained musician

says Sawhney, the Indian classically

whose two albums TRICKBABY for Outcaste have forced critics to reappraise their con-

cepts of Asian music. (Continued on page 87)

Long Haul Pays Off For Heatseeker Impact Acts

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 Heatseeker Impact artist

nearly three years after she was first show-

cased 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)

COLE

as an unsigned

MTV Ups Music

Exposure Grows

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)

Content; M2's

BY BRETT ATWOOD



band in 1994 when featured in Billboard's Continental Drift column. Budyed by the single "The single Freshman," the

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

German **Music Biz** Showcases **Its Talent** PAGE 55 \$5.95 US \$6.95 CANADA 13>



Carnival's Controversies

Tensions Underscore Island Fest

ative portrayal of him, in the televised National Calypso Monarch competition, by local calypso hero Wayne (Continued on page 14)

government or incite racial polarity. The prime minister had been WATCHMAN spurred by a neg-

forming songs

With fifteen top ten hits and four multi-platinum albums, Richard Marx's career speaks for itself,

Slow Start Builds 'Fire' 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



band's major-label debut, "Villains," has climbed to

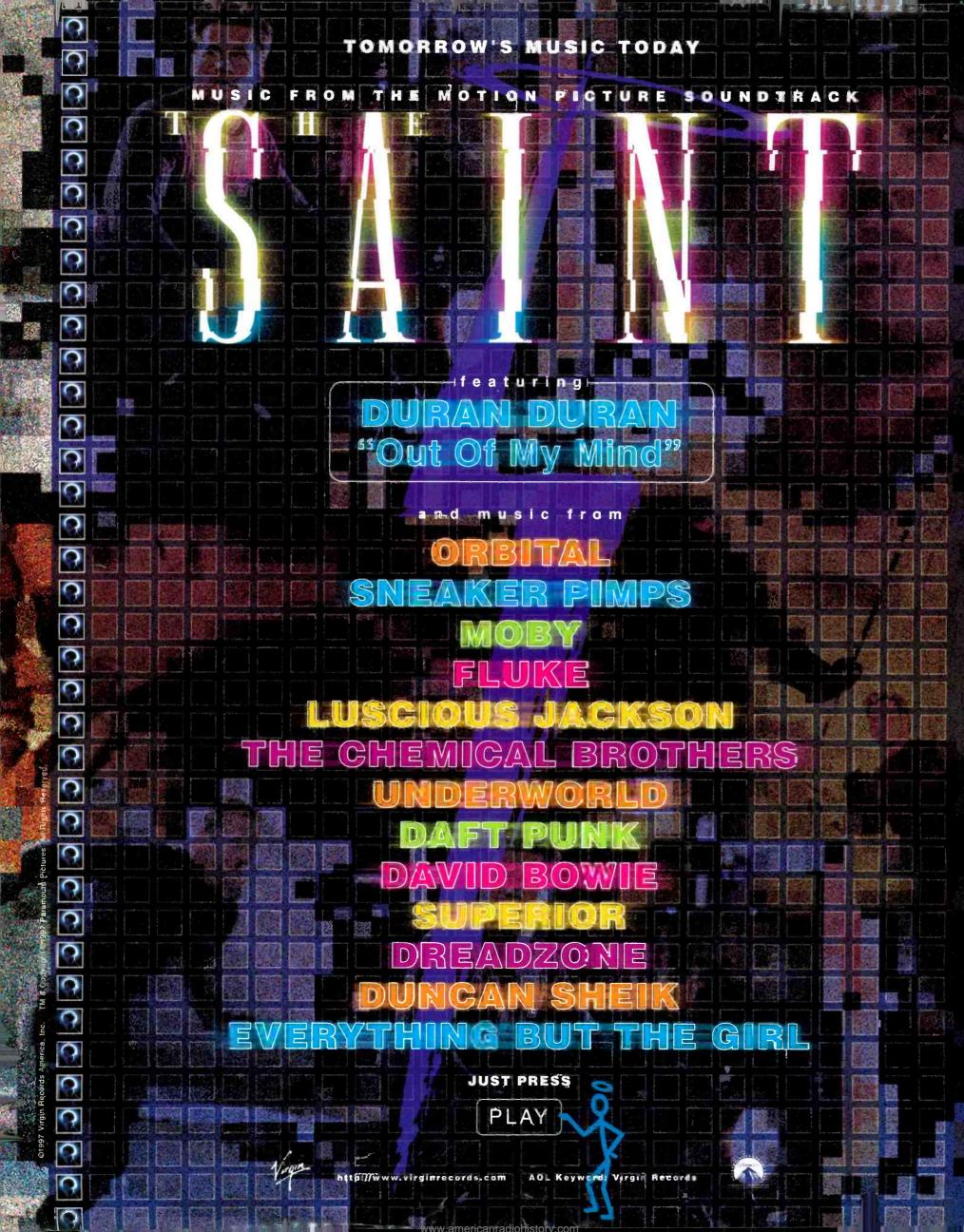
No. 61 on The Billboard 200 a year after its release.

(Continued on page 86)

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No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS



NNIVERSARY OF AN ENTHUSIA publisher Howard Lander to talk me into commencing this highly incon-

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 stress-

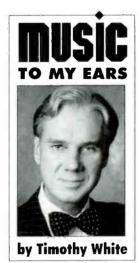
ful job at Billboard exactly six years ago. Moreover, the emotions and philosophies cited above inform my motivations for regularly wearing a strange, four-in-hand freestyle polka-dot bow tie, knotting it every morning in happy but unpremeditated defiance of any dress code rock'n'roll has deigned to 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 bucksto 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



venient 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 Duffy, 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 McChure, Paul Sexton, Peter Jones, Glenn A. Baker, Arthur Goldstuck, Graham Reid, How ell 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

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 Crawdaddy, 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.

THIS WEEK IN BILLBOARD

CECILION 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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<u>Commentary</u>

Music Retail: Going Way Of Whale Oil?

The following is adapted from a keynote address that was scheduled to have been delivered at the National Assn. of Recording Merchandisers (NARM) convention in Orlando, Fla. It was not, as Barry Gibbons explains . . .

BY BARRY GIBBONS

Apparently I am the first keynote speaker to fail to show up in the 2,500-year history of NARM (although I'm told Galileo cut it a bit fine in 1603—that was the one at the Phoenix Marriott).

Rumors abounded at the convention as to the cause of my nonappearance. Some said the two companies I'm involved with in the music business (Spec's Music and TuTTi) had floundered; others said I was scared of a rumored fatwah put out on me by [Spec's founder] Martin Spector; and still others suggested I just couldn't get my wardrobe right for such an event (just which earring do you wear with Armani? Were the Dr. Martens a little too evocative?).

Certainly rumors 1 and 3 were untrue, and while No. 2 remains a possibility, the truth is much less exciting. I was effectively kidnapped by American Airlines, and I am going to enjoy the next 110 words telling you about it. At 7 a.m. on the morning of my midday speech, I was in my seat on the plane in Miami, ready for the 35-minute journey to Orlando. Four and a quarter hours and two planes later, we took off, during which time I either couldn't get off either plane or was advised not to. I did eventually make it to Orlando, and still only missed by half an hour, but it was perhaps as well. By then, I

was less motivational speaker, more homicidal maniac

I was to have spoken on retailing in the music/entertainment business-an industry have only been associated with for a couple of years. I confess it is an industry where I find it difficult to concentrate for long periods, deflected as I am by the constant background noise of moaning, groaning, and whining-accompanied by the occasional death rattle

Overheard at the bar at NARM:

1st Retailer: God, it's terrible out there.



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

Barry Gibbons is chairman of Spec's Music.

August's figures were AWFUL. Then September's were worse, and just when I thought we hit the low point, October's were worse still . . . and then NOVEMBER. AAAaaagh.

2nd Retailer: SHUT UP, YOU PATHETIC CREATURE! Have you any idea what real problems are? My wife has just left me, my brother's family has been wiped out in a car crash, and my lovely daughter has run off

with a rock musician. Now those are what I call problems. What could be worse than that lot

1st Retailer: (pause)... DECEMBER. that's what ... December was UNBELIEV-ABLE.

So, what right have I to address the seasoned veterans of this industry on retailing? Well, after 30 years in it, on both sides of the Atlantic, it was, of course, me who came up with a unique contribution to the sciencei.e., the First Universal Law of Retail:

If you're not in the crapper now, you will he shortly

This pearl of wisdom is founded on the premise that retail is normally cyclical. It is a (relatively) low-price-of-entry business and sensitive to the moods of the economy and consumer. So, every now and again, there are too many stores chasing too few dollars, and there's a slump and shakeout (SSO for those taking notes).

Now this time there's something different in the air. On top of the normal SSO, there are some new factors at work, which are signalling some permanent changes to the structure of the industry. Notably:

• After the last recession, consumers are more savvy in the way they buy. Their wealth is no longer underpinned by job security and/or positive equity in their homes, so they seek real value (no smoke and mirrors). Where the product has little or no differentiation, price becomes a key differentiator.

• The virtual retailer is new and here to stay—reaching the consumer by direct mail or TV, clubs, and catalogs, etc., notably without the inconvenience and expense of leases, (Continued on page 38)

VOICES CARRY Trailblazing Rufus Thomas: A Music Icon

Voices Carry is a forum for letters from Billboard readers expressing in-depth opinions and ideas about the entertainment industry

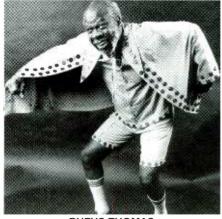
■ BY STEVE GREENBERG

It was March 26, 1917-80 years ago this month-in the rural community of Cayce, Miss., that Rufus Thomas, funk innovator and Memphis icon, was born. The occasion of his 80th birthday seems a fitting time to look back on his seven amazing decades in show business. For, though he is an undeniably unique individual, Rufus Thomas' life story encapsulates the history of African-American entertainment in this century.

The son of sharecroppers, his family moved from tiny Cayce to Memphis, "the capital of the Delta," when Rufus was a small boy, seeking opportunity. Though he tap-danced in amateur productions from the age of 10, his show-biz career began in earnest in 1936. when he joined the Mississippi-based Rabbit Foot Minstrel Show, an all-black revue that toured the South, performing under an openair tent in front of crowds consisting of both black and white patrons-segregated, of course, by a wide aisle.

In 1943, he cut his first 78 rpm record, "I'll Be A Good Boy," for Star Talent, a Texasbased label. It was hardly a commercial success. "It sold five copies, and I bought four of them," Thomas claims. He continued to perform in clubs but kept his family fed and sheltered by earning a salary tending boilers at the American Finishing Co., a textile bleaching mill.

In 1948, an event took place in Memphis that would alter the course of broadcasting and popular music history as well as catapult



RUFUS THOMAS

Rufus Thomas to regional stardom. WDIA, a failing white-owned radio station, decided to try an experiment: With Memphis' black population growing rapidly during the post-World War II black migration from rural areas to cities, the station would aim for a black audience by featuring black-oriented programming, using an all-black on-air staff.

This previously unheard-of policy was an immediate success with black listeners in Memphis and throughout the South, where a powerful AM signal beamed "The Mother Station Of The Negroes" across several states. WDIA was also a hit with a small but soon-to-be influential cadre of white teenagers, the young Elvis Presley included, who discovered musical manna in WDIA's R&B and gospel programming.

WDIA's first black air personality and PD was Rufus Thomas' high school history teacher, Nat D. Williams. "The Jackie Robinson of radio," as Thomas calls him, Williams put Thomas on the air every day at 3 p.m., where he could proclaim at the opening of every show, "I'm loose as a goose and full of juice/I got the goose, so what's the use?" From there, he launched into a fast-paced hour of proto-rap hepcat jive, mixed with the latest R&B hits. Thomas soon became one of WDIA's most popular DJs.

However, the money to be earned by a black man in the South DJ'ing a popular radio show and performing locally was not enough to feed and clothe a growing family. Thus, even as his fame increased, Thomas continued to work his daily shift at the textile mill, arriving at 6:30 a.m., working until 2:30 p.m., rushing home, and, after a quick bath and change of (Continued on page 38)

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036



FIRST RAYS OF THE NEW RAING SUN

ENDRIX

FIRST RAYS OF THE NEW RISING SUN

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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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IT IS TIME TO EXPERIENCE HENDRIX. AGAIN.



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.

RIAA: Bootleg CD Seizures Soar 1.300% In '96

BY BILL HOLLAND

WASHINGTON, D.C.-Seizures of bootleg CDs grew 1,300% this past year, according to the annual domestic piracy report from the anti-piracy unit of the Recording Industry Assn. of America (RIAA).

The RIAA report, released March 12, characterized the huge leap in CD bootleg seizures, from 84,965 in 1995 to 1.26 million in 1996, as "amazing," even in light of last year's report showing 1995 CD bootleg seizures doubling.

Seizures of counterfeited or pirated CDs (unauthorized label recordings) jumped 700% last year to 208,797, from 25,652 in 1995.

Also, for the first time, the total number of seized CDs, including counterfeited, pirated, and bootlegged product, was greater than the total number of seized cassettes, according (Continued on page 95)

Growing Copyright Biz Makes Up 4% Of U.S. **GDP, Study Shows**

WASHINGTON, D.C.-U.S. copyright industries account for nearly 4% of the U.S. gross domestic product (GDP), a burgeoning share of the GDP that grew at twice the rate of the rest of the economy, according to an economic study released March 19 by the International Intellectual Property Assn. (IIPA).

U.S. copyright industries include sound recordings, music publishing, movies, home video, TV programs, books, and business and entertainment software. According to the IIPA survey, the 3.78% share of the GDP that copyright industries make up trans-(Continued on page 86)

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)

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 снап

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 Econo-Jack Cunningham, Member of mv." Parliament and shadow secretary for National Heritage, said that for the first time, Labour would take a crossdepartmental 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 (Continued on page 38)



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 유 counsel; Koppelman; 유; 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.

The content does

not require any spe-

cial discs, such as

CDs

enhanced



(ECD). Instead, the 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 stillto-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 Sonv'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)

6



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f "Emancipation" goes double-platinum



"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.



Spike Lee and Joan Osborne



"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.

New York, NY—EMI-Capitol Music Group North America Chairman and CEO Charles Koppelman hosted a private party for 4 and NPG Records to mark the double platinum sales of 4's slatest 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 includ-ed 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.



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



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.

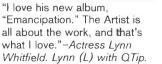


Best album of the year...everything he does has integrity, it's real, it's happening."-Sheryl Crow. Sheryl (R) with Lenny Kravitz



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





www.americanradiohistory.com



Lenny Kravitz and Olympic Gold Medalist, Dominique



Jon Bon Jovi



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



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



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 And Market Country - LATIN - CLASSICAL - JAZZ - PRO AUDIO

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 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



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

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 selftitled 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 prewar 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 18album 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 eelebrate and promote traditional folk music: "The Big Rock Candy Mountain" and "The Martins And The Covs."

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-ofprint 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-



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

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,

E

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."

TURNT

KALODNER

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

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)

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,



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,



XECUTIVE

ZIEMAN

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 NYGAABD

LΕ

AB

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.

HALEY

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



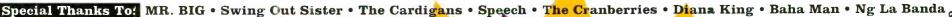


promotion for Jive Records in New

York. He was head of national mixshow 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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CARNIVAL'S CONTROVERSIES

(Continued from page 1) Hayde, aka Watchman.

Equally offensive to the Indo-Trinidadian premier were Afrocentric compositions by Cro Cro and Sugar Aloes. After the Indian-led government took power with a two-parliamentaryseat majority over the Afro-dominated PNM party in a snap election in mid-1995, Cro Cro went on to win the 1996 National Monarch Crown with "Black Man, All Yuh You Look For Dat," a bitter song that chastised the Afro-Trinidadian community for failing to turn out in larger numbers at the 1995 general elections, thus permitting the first Indian-led government to come to power.

Cro Cro last year laced his commentary with acidic remarks about Prime Minister Panday. Commenting after the Dimanche Gras competition this year, which is financed by the government, Panday swore that never again will taxpayers' funds be used to subsidize calypsonians who use their songs to slander government or innocent individuals.

The ascendance of Indo political power has brought with it the firing and/or demotion of scores of Afro-Trinidadian bureaucrats who had previously dominated government and government-related employ, while the Indo-Trinidadians concentrated more on vegetable and small farming, working the cane fields, private industry, and professional trades. In the wake of the Indians' political power, a proliferation of Indian radio stations, television programming, and other Indian cultural phenomena has added fuel to Afro-Trinidadians' fears in the rapidly changing bureaucratic and economic landscape, creating frustration among the large numbers of disenfranchised blacks.

This was evidenced by the offerings of the island's overwhelmingly Afro calypso community, whose songs now veer from attacks on the Indian-led government to poignant Afrocentric calls for solidarity and awareness.

Sometimes crude and blunt, calypsos flow out of these deep-seated historical conflicts and realities, to warn and make aware, to incite action and seek solutions. Last year, Brother Marvin, an Afro-Trinidadian married to an East Indian woman, brought their talented daughter, Sparkle, onstage to perform "Jahaaji Bhai," a poignant call for racial unity. However, he took poetic license by stating that Indians arrived in Trinidad on slave ships just like Africans. A year later, that remark spurred several songs in response, notably Lioness' "Traitor," which angrily riposted, "Slavery and indentureship is not the same thing at all!"

Such heated debate is the mark of an open society. There is a strong consensus here that to ban or censor calypsos would kill the symptom instead of the disease. Panday's threats were mocked as locals asserted that freedom of expression is a treasured tradition in calypso, the unofficial voice of the people of Trinidad and Tobago. Every administration has had to take its licks from calypsonians, and any government would and should find itself powerless to contain it.

Stated popular calypso singer Explainer, "Panday has taken on a fight which he can't win. It is now that calypsonians will hit him hard with their lyrics. No matter what laws he introduces, they will find a way to get around them, to criticize him, and there will be nothing that he can do to stop it."

"Be black, be black, but be conscious," National Calypso Monarch Gypsy declared plaintively in his song, dethroning the defending monarch, Cro Cro. The song's refrain, though recognized as positive, has also been condemned in some quarters as adding to a cliché that black youth are the sole perpetrators of violent crime.

Gypsy's winning entry, "Little Black Boy," is, in fact, a perfect example of calypso's frank, free speech—taking black youths to task for a crime wave and an epidemic of juvenile delinquency. Afro-Trinidadians criticized his strong stance, his biting criticism, and his finger-pointing at his own Afro community.

Still, Gypsy's song failed to incite the volcanic reactions sparked by Watchman and Cro Cro, because it was aimed solely at his own community.

CONSPIRACY THEORIES

While the calypso censorship issue unfolded, the calypso industry was itself reeling from a scandal-tinged International Soca Monarch contest, where a settlement of convenience resulted in Ronnie McIntosh and Superblue being tied for first place, which threatened the integrity of the competition, provoking a rash of conspiracy theories.

"I have serious questions concerning not just the integrity but also the appropriateness of the contest," Ras Shorty I, the man popularly considered to be the inventor of the soca beat, told Billboard in an interview at his remote mountain home. Shorty I was responding to information that, a week before the contest, a meeting was held by organizers, the object of which was to determine what would happen should there be a tie between Superblue and McIntosh, and which therefore suggests that the outcome of the contest may have been a foregone conclusion.

Two years ago, when McIntosh was declared the winner over Superblue with "On The Road," Superblue's fans rioted. Now, in 1997, with McIntosh enjoying enormous popularity with his own soca rap composition, "Ent," and Superblue lagging with "Barbara," his tribute to legendary bandleader Roy Cape, local journalists and industry insiders agreed that in tying the two popular soca bards, the promoters of the show acted to head off trouble.

Ras Shorty I added that making it a competition denigrates the calypsonian by stigmatizing brilliant musicians as losers. "How can you compare a Superblue to a Denise Plummer or a Sparrow to a Calypso Rose? They are all totally different. Still, when a song loses, that creates an impression that something isn't good enough."

TOO MUCH COMPETITION?

His thoughts reflect a seismic change within the evolving Carnival and calypso industry, which has traditionally been driven by the competition of Carnival. Even legendary *mas* man Peter Minshall mused that he was weary of the whole process of competition and its value judgments decreeing that some art is good and other art is bad.

The general feeling in the artistic community, poised to burst out and take its place within the global music industry, appears to be that while competition may be valid for the costume elements of Carnival, it has reached a point of diminishing returns as far as the music is concerned.

Also significant was Montano's refusal to compete. His "Big Truck" entry overwhelmed both Superblue and McIntosh at all venues to emerge as 1997 Roadmarch winner and the most popular dance tune of the season. Montano, who agreed to appear at the Soca Monarch contest, but only as a guest artist, told Billboard emphatically that "this is not the time for calypsonians to be concentrating on competition. We should concentrate more on the development of our music and taking soca music to the top internationally so that soca can get to the Grammys and have its own international charts."

Montano, 22, wrote, arranged, and produced his mega Roadmarch winner. He is currently signed to the U.S.based independent label Delicious Vinvl and is now in the studio working with Robert Livingston, producer of reggae dancehall superstar Shaggy. Montano said of that connection, think soca music in its entirety may be too much for the international audience to digest, so I want to give them a taste of what they are accustomed to, mixing in a little reggae, hip-hop, and other internationally popular styles while introducing them to a new beat, and that is why I am working with people like Shaggy and Livingston."

Montano says that his refusal to compete was intended to set an example to other calvpso singers that competing is divisive and counterproductive, discourages creativity, and must come to an end. "The competition itself definitely creates animosity between the artists, and you can feel it backstage," he said. "But by far the worst part is the fact that many of the artists are sculpting their songs solely in order to get into the competition, according to what they think the judges expect and will help them to win. They will not innovate beyond the rules and regulations set forth by the judges covering melody, harmony, lyrics, and other important matters of song construction. That kills creativity.

Both Montano and Ras Shorty I suggested that competition should be replaced by a Grammy-type event that would highlight the best of the calypso year. "Performers would then be encouraged to strive harder to raise their performance to the highest level possible in order to be one of the chosen few," said Montano. "At that show you should be able to concentrate on perfection, on doing your absolute best, without the stress or negative pressure of a competition."

Ras Shorty I observed that calypso is the only music where singers are subjected to this kind of horse-racing for position. "Instead of giving \$180,000 or a motor car to a single performer and the others get nothing, they should divide that money up and pay each of the 10 or 11 featured performers \$15,000 each to take part in a first-rate concert instead of belittling them in a contest," he said.

PERIOD OF ADJUSTMENT

The hot dialogue currently seen in the calypso industry over copyrights, piracy, intellectual property, and such polarizing issues as concerts vs. contests can be seen as part of a crucial adjustment period that is an essential element in the transition of calypsonians from hobbyists to professionals, from mom-and-pop operations to an industry. As calypsonians like Shorty I and Montano broaden their horizons and their visions beyond Trinidad, they will want an industry that functions at the level of U.S. and European models.

Already, they are realizing that image is a key ingredient in this age of electronic mass marketing and that their paychecks are inextricably tied to it. That is bound to spell trouble for such music business dinosaurs as contests, where failing to emerge first immediately stigmatizes great music as second-class. Within the tiny Trini music community, the impact of not being invited to appear, or of not winning a calypso title, can be devastating.

THE MASQUERADE

This year's Masquerade was as controversial as the music, with a heightened debate over pyrotechnics vs. color, movement, flexibility, and design; and spontaneous, unplanned presentation vs. the staged Carnival drama of Peter Minshall and Callaloo.

The latter's offering this year, "Tapestry," was the climax of a mas trilogy on the Creation that began with their winning 1995 presentation, "Hallelujah," and went further with their 1996 winner, "Song Of The Earth."

Still, Minshall and Callalo are not without critics of their staged dramatic approach. Said the 1997 Carnival Queen, Wendy Kalicharan, a San Fernando, Calif., resident who won with her fantastic depiction "Caribbean Blue," "Minshall is very gifted in theater and drama, but Carnival is about letting it happen instantly, straight from the inside. It is not about one step to left and four to the right."

Carnival King and individual of the year titles were captured by Curtis Eustace, with his "Matador" portrayal from the band Saragossa. Eustace

dethroned last year's winner, Geraldo Riviera Jr., Trinidad's undisputed king of pyrotechnics, by co-opting the reigning king's own hi-tech techniques. The defending champion, Riviera, won last year with his spectacular "Rainfest," which introduced modern fireworks to Carnival. This year, his approach was all the better for being more subtle: a simple wide "dress" that was to flip up its skirt and turn into a gigantic firebreathing dragon. However, the "Lizard Under She Dress" lost crucial points when it malfunctioned on its first pass across the stage and failed to open. On Rivera's second pass, the skirt flipped skyward as planned. The 20year-old Rivera lost the Crown-but won the night with the surging waves of applause and shouts that greeted the rising dragon.

Female individual of the year was Anra Babb portraying "Bigga Lady Of The Lake" from the medium-sized band winner, Midas Associates. The small-band winner was "Fantasy On Snow Kingdom" by Neville Aming.

Best brass band was Roy Cape & the Kaiso All Stars. Best social commentary honors went to Gypsy, for "Little Black Boy." Best nation-building song and Calypso Queen 1997 honors went to Lady Wonder. Best political commentary was won by Stalin, for "People Of The Earth." The Soca/Chutney King is Heeralal Rampartap with "Bismatie Dance."

In other honors, Amoco Renegades Steel Orchestra beat their close rivals, Phase 11 Pan Groove, by half a point to become the first steel band to win three consecutive Panorama championships. On Tobago, Leslie Ann Ellis was crowned Calypso Queen for "Who Will Survive." Alan Henderson was King of the Bands, portraying "Gordon—Son Of Vagada." Gabriella Fernando was Carnival Queen for "Jewel Jelly Fish."

JAPANESE IMPORT BOOM SOFTENS (Continued from page 6)

was rising toward the 80 yen to the dollar mark in early 1995, some discount chains were selling imported versions of new releases for as little as 1,100 yen.

Realizing they could not compete with prices like that, Japanese labels began including bonus tracks on Japan-pressed albums by foreign acts. It has also become more common for the majors to debut key albums in Japan before other territories, thus undercutting the import market.

As the yen falls against other currencies, labels here are cutting prices of pressed-in-Japan foreign product. Sony Music Entertainment (Japan), for example, recently introduced a promotion called "Flash Price" in which domestically pressed foreign albums sell for 2,000 yen for the first two months after release before going back up to the regular price of 2,300 yen.

It is not clear how much of the import product coming into Japan consists of domestic repertoire manufactured overseas, but the general feeling in the industry here is that foreign music accounts for the vast majority.

By country, the leading source of imports coming into Japan in 1996 was the U.S., with 30.65 million units (analog discs and CDs), down 18%, for a value of 25.47 billion yen (\$219.4 million), down 5%. Germany was next, with 10.55 million units, up 8%, for a value of 10.55 billion yen (\$90.9 million), a rise of 16%. In the No. 3 spot was the U.K., with 9.58 million units, down 13%, with a value of 7.68 billion yen (\$66.1 million), again down 13%.

Mechanical royalties paid by major Japanese labels on product they imported through their own in-house import sections totaled 1.44 billion yen (\$12.44 million) in 1996, according to data collated by Japanese mechanical/performance rights society JASRAC.

Meanwhile, an industry source here says that prospects are not good for a ban on parallel imports coming into effect soon in Japan—which will come as a relief to the import-oriented retail chains, which strenuously oppose such a move.

At its Nov. 6, 1996, annual board meeting in Tokyo, the International Federation of the Phonographic Industry decided to ask the Japanese government to introduce an importation right into Japan's Copyright Law, in line with other major music markets (Billboard, Nov. 16, 1996).

"There's a lack of political will," says the source.

The exchange rate used in this story is 116.1 yen to the dollar.

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Artists & Music

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 fourdisc 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.

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

by Melinda Newman

In the midst of what could be a major that the band still approaches every Epic's Indigo Girls Expose More Diversity With 'Sun' 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 ulti-

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



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) The album has sold more than 400,000 copies in the m 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.

mately never

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.

DTOP 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."

Newman jects. 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 candlelighted 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.

Artists & Music

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 forth-coming 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 powerpacked 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



CAESAR

unlikely, as Myricks says that the album's

be

job.

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 fulllength 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 proct," 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.

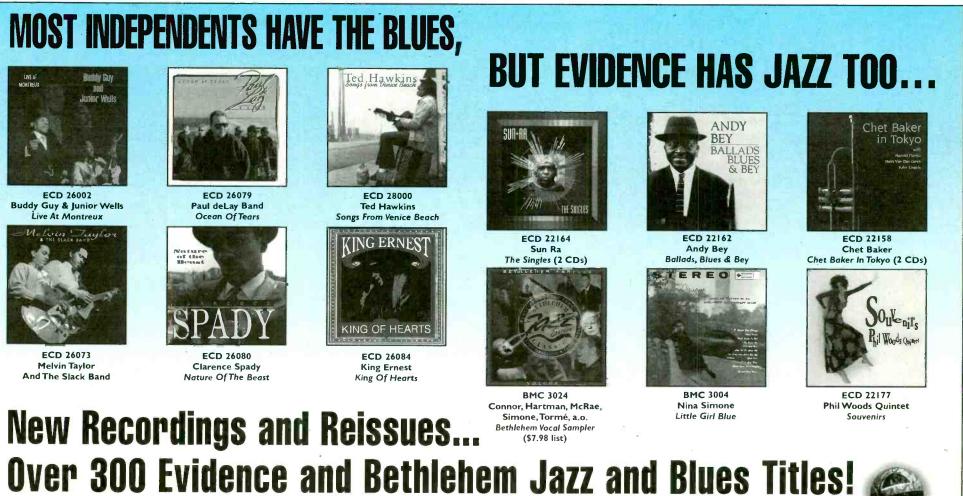
'When Shirley is talking about the album, she will also be talking about the book," Birkhead explains, "and all of our advertising efforts will mention both the book and the record. Obviously, we feel the primary target of our book are fans of her music, and while this is the third or fourth time that 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.'





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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 onair 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 scenarios, we realized that no one knew better how we heard the songs in ours 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.'

	o u si	n e	¢	TOP 10 CO	XSCORE NCERT GROSSE
ARTIST(<mark>S)</mark>	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NETALLICA Corrosion of Confor- Mity	CoreStates Center Philadelphia	March 7-8	\$1,229,668 \$37.50/\$27.50	37,032 two sellouts	Electric Factory Co certs
METALLICA Corrosion of Confor- Mity	Madison Square Gar- den New York	March 10- 11	\$1,076,877 \$40/\$30	32,687 two sellouts	Metropolitan Enter tainment Group
IOHN MELLENCAMP NHY STORE Amanda Marshall	Fox Theatre Detroit	March 10, 12-13	\$759,055 \$77.25/\$42.75	14.325 three sell- outs	Brass Ring Produc tions
PHIL COLLINS	Palace of Auburn Hills Auburn Hills, Mich.	March 10	\$590,775 \$50/\$29.50	15,207 seliout	Belkin Productions
IIMMY BUFFETT & THE CORAL REEFER BAND	lce 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
IOHN MELLENCAMP Why Store Amanoa Marshall	Auditorium, Indiana University Bloomington, Ind.	March 3-6	\$507,862 \$75.50/\$42.50	9,724 four sellouts	Sunshine Promo- tions in-house
KENNY G/TONI BRAXTON	United Center Chicago	March 14	\$502,688 \$50/\$37.50/\$25	13,666 sellout	Jam Productions
IIMMY 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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CONTACT: Robin Friedman - 213-525-2302	SOUTHEAST 615-321-4294 - PH 615-320-0454 - FAX LEE ANN PHOTOGLO
Issue Date: May 24 Ad Close: April 29 CONTACT: Ken Piotrowski - 212-536-5223	FLORIDA/LATIN AMERICA 305-441-7976 - PH 305-441-7689- FAX ANGELA RODRIGUEZ
ASIA PALIFIL DUARTERLY II Issue Date: May 17 Ad Close: April 22 CONTACT: CLINCH-LEECE - Singapore 65-338-2774 • Hong Kong 852-2527-3525	UK/EUROPE 44-171-323-6686 - PH 44-171-323-2314 - FAX CHRISTINE CHINETTI CATHERINE FLINTOFF
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BILLBOARD'S HEATSEEKE **R**S ALBUM CHART

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

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) CONTROVERSEE 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	5 0	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/EEG (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

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

W INNING 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 Believ ing," is backed by "Reality," which has been performing well at U.K. radio

breaking out at, you guessed it, modern rock radio.

The band's first single, "Battle Of Who Could Care Less," was released Feb. 17 and is having an impact at such stations as KXRK Salt Lake City, WENZ Cleve-land, and WHYT Detroit.

The group's sophomore album, "Whatever And Ever Amen," bowed March 18. Folds says he is pleasant-

ly 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 coproduced "Whatever And Ever Amen" with Caleb Southern. "There's a misin-

terpretation that just because we recorded the album in our home, we were trying to do some kind of cool, lo-fi

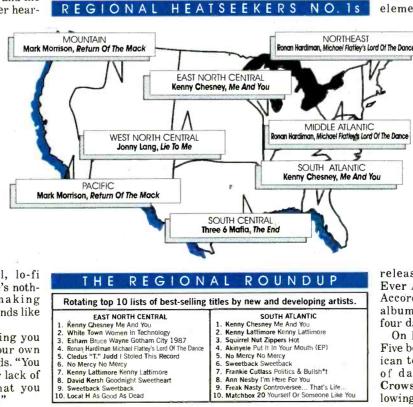
recording, but there's nothing cool about making something that sounds like shit," says Folds.

"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.'



which is booked by William Morris agency, will perform at showcases in New York and Los Angeles April 16 and May 7, respectively. Big House's

self-titled album will be released Tuesday (25).



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.

KOADWORK: 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 monthlong 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).

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Billboard

MARCH 29, 1997

R&B SINGLES A-Z

Billboard

	11	Π	t R&B Air	'n		2	V	97 .87	AIN'T NOBODY (FROM BEAVIS AND BU' AMERICA) (Full Keef, ASCAP) WBM ALL OVER YOUR FACE (EMI April, ASCAF
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are	elec	tronic	m a national sample of airplay supplied by Bri cally monitored 24 hours a day, 7 days a week xact times of airplay with Arbitron listener dat	a. Songe	ata iata	ked by is use	gross impressions, computed by cross- d in the Hot R&B Singles chart.	95 6	Booty, ASCAP) WBM BABY BUBBA (Intersect, BMI/Talk How Yo BIG DADDY (Dotat BMI/Warner-Tameda)
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			** NO.1 **	38	31	14	YOU DON'T HAVE TO WORRY NEW EDITION (MCA)	JL	ASCAP/Bernard's Other, BMI/Sony/ATV Se html, BMI/Warner-Tamerlane, BMI/EMI A
1	1	15	IN MY BED DRU HILL (ISLAND) 3 wks at No. 1	39	34	19	I CAN MAKE IT BETTER LUTHER VANDROSS (LV/EPIC)	73	
2)	4	16	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)	40	43	7	THE THEME (IT'S PARTY TIME) TRACEY LEE (BYSTORM/UNIVERSAL)	10	BMI) CUPID (Arn, ASCAP/EMI April, ASCAP/Be ASCAP/C.Sills, ASCAP/Kevin Wales, ASCA
3	2	14	ON & ON ERYKAH BADU (KEDAR/UNIVERSAL)	41	42	10	JUST A TOUCH KEITH SWEAT (ELEKTRA/EEG)	84	ASCAP) HL THE CYPHER: PART 3 (Cuttass, BMI/Jun BMI/Mycenae, ASCAP/WB. ASCAP/Cold C
4	3	15	FOR YOU I WILL	42	35	17	I BELIEVE IN YOU AND ME	24	WBM
5	7	5	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)	43	41	6	WHITNEY HOUSTON (ARISTA)	54	DO G'S GET TO GO TO HEAVEN? (Sybies Mobbin', BMI/EMI Blackwood, BMI) HL
			SWV (JIVE) GET IT TOGETHER	-	-		ALLURE FEAT. NAS (TRACK MASTERSCRAVE/EPIC)	21	DON'T LET GO (LOVE) (FROM SET IT O Noize. BMI/Hitco, BMI/Sailandra, ASCAP/ ASCAP/One OI' Ghetto Hoe, ASCAP/WB, A
6)	6	9	702 (BIV 10/MOTOWN)	44	30	30	THE ISLEY BROTHERS (T-NECK/ISLAND)	75	ASCAP/Almo, ASCAP) WBM
\underline{D}	9	5	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	45	36	14	DA' DIP FREAK NASTY (HARD HOOD/POWER/TRIAD)	99 70	EMOTIONS (Creators Way, ASCAP) EVERYDAY (Tru Ties, ASCAP/T-Smoov, A)
8	5	20	ONE IN A MILLION AALIYAH (BLACKGROUND/ATLANTIC)	46	54	3	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) Rome (RCA)	9	Blackwood, BMI/Janice Combs, BMI/Chyr EVERY TIME I CLOSE MY EYES (Sony/Al
9	8	15	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)	47	50	5	LET IT GO RAY J (EASTWEST/EEG)	4	BMI) HL FOR YOU I WILL (FROM SPACE JAM) (F ASCAP/WB, ASCAP) WBM
10	10	15	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)	48	44	7	STOP BY RAHSAAN PATTERSON (MCA)	27 60	FOR YOU (Colour'd, ASCAP/PSO, ASCAP) FULL OF SMOKE (Poetry In Motion, 8MI)
11)	51	2	LOVE IS ALL WE NEED MARY J. BLIGE (MCA)	49	47	21	COLD ROCK A PARTY MC LYTE (EASTWEST/EEG)	45	Boogle, ASCAP/WB, ASCAP/Real N Ruff, A
12)	12	25	DON'T LET GO (LOVE)	50	74	2	THINKING OF YOU	3	ASCAP/Warner-Tamerlane, BMI) WBM GET IT TOGETHER (Check Man, ASCAP/I Cauges ASCAP/Warner Channell ASCAP
13	14	11	EN VOGUE (EASTWEST/EEG) BIG DADDY	51	46	26	TONY TONI TONE (MERCURY)	. 49	Cauone, ASCAP/Warner Chappell, ASCAP GET UP (LB Fam, ASCAP/Clark s True Fu ASCAP/Scarab, BMI/Ensign, BMI) HL
			HEAVY D (UPTOWN/UNIVERSAL)				LL'KIM FEAT, PUFF DADOY (UNDEASBIG BEAT/ATLANTIC) GANGSTAS MAKE THE WORLD GO ROUND	13	 GHETTO LOVE (Zomba, ASCAP/BDP, ASC ASCAP/Bring The Noize, BMI/So So Def Ar
14)	18	10	LIL' KIM FEAT. UL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)	(52)	60	4	WESTSIDE CONNECTION (LENCH MOB/PRIORITY)	28	WBM HARD TO SAY I'M SORRY (Double Vision Tamerlane, BMI/Ecaf, BMI) HL
15	13	8	REQUEST LINE ZHANE (ILLTOWN/MOTOWN)	53	53	8	REDMAN (DEF JAM/MERCURY)	17	
16)	19	8	WHAT'S ON TONIGHT MONTELL JORDAN (DEF JAM/MERCURY)	54	59	6	JUST THE WAY YOU LIKE IT TASHA HOLIDAY (MCA)		LLC, ASCAP/12 & Under. BMI/Jumping : HL/WBM
17)	21	6	GINUWINE (550 MUSIC/EPIC)	55	6 9	2	I SHOT THE SHERIFF WARREN G (G FUNK/DEF JAM/MERCURY)	57 86	BMI/Sony/Tete San Ko, ASCAP) HL
18	11	32	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)	56	67	4	STRAIT PLAYIN' SHAQUILLE ONEAL (T.W.ISM/TRAUMA/INTERSCOPE)	00	BMI/Yab Yum, BMI/Browntown Sound, B!
19	15	10	SOMEBODY'S SOMEBODY	57	52	28	KNOCKS ME OFF MY FEET DONELL JONES (LAFACE/ARISTA)	46	(Burrin Avenue, BMI/Big P, BMI/Beats By
20	23	6	CUPID 112 (BAD BOY/ARISTA)	58	56	7	WEEKEND THANG ALFONZO HUNTER (DEF SQUAD/EMI)	15 37	I BELIEVE I CAN FLY (FROM SPACE JAI BMI/R.Keily, BMI) WBM I BELIEVE IN YOU AND ME/SOMEBODY
21	16	11	I'M NOT FEELING YOU	59	66	24	LET ME CLEAR MY THROAT DJ KOOL (CLR/AMERICAN/WARNER BROS.)	57	YOU AND I (FROM THE PREACHER'S W Koppelman, BMI/Martin Bandier, BMI/Jor
22	20	21	YVETTE MICHELE (LOUD/RCA)	60	61	9	SHO NUFF	18	BMI/Linzer, BMI/Bullseye, ASCAP) HL/WE I BELONG TO YOU (EVERY TIME I SEE)
23	17	13	TONY TONI TONE (MERCURY) HAIL MARY	61	68	5	TELAFEAT. DCHTBALL&MUG(SUAVE HOUSE/RELATIMTY)	43	(Mike's Rap, BMI) I CAN MAKE IT BETTER (EMI April, ASCA ASCAP/MCA, ASCAP/Thriller Miller, ASCA
_	-		MAKAVELI (DEATH ROW/INTERSCOPE) 4 PAGE LETTER		-	-	OUTKAST (LAFACE/ARISTA)	91	IF TOMORROW NEVER COMES (Evanle Bob, ASCAP) WBM
24)		3	AALIYAH (BLACKGROUND/ATLANTIC)	62	57	18	BLACKSTREET (INTERSCOPE)	62	BMI)
25	22	23	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)	63	58	6	TONI BRAXTON (LAFACE/ARISTA)	5	I'LL BE (Slam U Well, ASCAP/Jelly's Jams BMI/Twelve And Under, BMI/Jumping Bea Lu, BMI/A La Mode, ASCAP/Rene Moore,
26	27	26	I LOVE ME SOME HIM TONI BRAXTON (LAFACE/ARISTA)	64	-	1	NEXT LIFETIME ERYKAH BADU (KEDAR/UNIVERSAL)	26	ASCAP) I LOVE ME SOME HIM/I DDN'T WANT T
27	26	9	YOU DON'T HAVE TO HURT NO MORE MINT CONDITION (PERSPECTIVE/A&M)	65	-	1	MY BABY DADDY B-ROCK & THE BIZZ (LAFACE/ARISTA)		BMI/Cesadida, BMI/Sailandra, ASCAP/Air ASCAP/Plaything, BMI/Too True, ASCAP/P BMI)
28	24	27	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)	66	55	4	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)	12	BMI) I'M NOT FEELING YOU (Funkmaster Flex ASCAP/Silly, BMI/Sequins At Noon, ASCA
29	25	32	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)	67)		1	DON'T WANNA BE A PLAYER JOE (JIVE)	2	IN MY BED (Brown Lace, BMI/Zomba, BM BMI/Warner-Tamerlane, BMI/Boobie-Loo
30	32	28	I'M STILL IN LOVE WITH YOU NEW EDITION (MCA)	68	65	11	GET UP LOST BOYZ (UNIVERSAL)	76	ASCAP/Knighty-Knight, ASCAP/Mike Chap
31	33	7	I'LL BE	69	64	8	GHETTO LOVE	16	I SHOT THĚ SHERIFF (Zomba, ASCAP/H BMI/337 LLC, ASCAP/Cayman, ASCAP/P HL
32)	37	22	FOXY BROWN FEAT JAY-Z (VIOLATOR/DEF JAM) GET ME HOME	70	63	12	DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA) ALL THAT I GOT IS YOU	88	IT'S ALL ABOUT U (Al's Street, ASCAP/A ASCAP/Sailandra, ASCAP/Reezmo, ASCA
			RETURN OF THE MACK		-		CHOSTFACE KILLAH FEAT, MARY J. BLICE (RAZOR SHARP) THIS WEEKEND	63 90 40	JOHNNY BOY ()
33)	49	7	MARK MORRISON (ATLANTIC)		73	2	ANN NESBY (PERSPECTIVE/A&M) THE LORD IS REAL (TIME WILL REVEAL)		BMI/Joe's, ASCAP/Music Corporation Of A Price Is Right, BMI)
34)	39	4	KENNY LATTIMORE (COLUMBIA)	72	71	7	BLACKSTREET (INTERSCOPE)	100	JUST WANNA PLEASE U (Clark's True Fu ASCAP/Longitude, BMI/Lindseyanne, BMI
35	28	17	SUMTHIN' SUMTHIN' MAXWELL (COLUMBIA)	73	-	2	GAME OVER SCARFACE FEAT. DR. DRE, ICE CLIBE AND TOO SHORT (RAP-A-LOT)	21	BMI/Music Corporation Of America, BMI/ BMI/Amani, ASCAP) WBM KNOCKS ME OFF MY FEET/YOU SHOUL
36	38	6	SARA SMILE AFTER 7 (VIRGIN)	74	70	9	LUCHINI AKA (THIS IS IT) CAMP LO (PROFILE)	31	Bull, ASCAP/Jobete, ASCAP/Mook Papa, / ASCAP/Frank Nitty, ASCAP/Ness, Nitty &
37	29	31	PONY GINUWINE (550 MUSIC/EPIC)	75	_	1	STEP INTO A WORLD (RAPTURE'S DELIGHT) KRS-ONE (JIVE)	20	ASCAP/Check Man, ASCAP/Warner Chap

HOT R&B RECURRENT AIRPLAY

				_	_	_	
1	-	1	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	14	14	31	LADY D'ANGELO (EMI),
2		1	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)	15	11	6	IF YOUR GIRL ONLY KNEW AALIYAH (BLACKGROUND/ATLANTIC)
3	1	5	ONLY YOU 112 FEAT, THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	16	12	13	MY BOO GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
4	2	4.	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)	17	6	40	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
5	9	3	TELL ME DRU HILL (ISLAND)	18	25	23	KILLING ME SOFTLY FUGEES (RUFFHOUSE/COLUMBIA)
6	7	18	TOUCH ME TEASE ME CASE FEAT, FORCY BROWN (SPOILED ROTTENDEF JAM)	19	19	22	IF I RULED THE WORLD NAS (COLUMBIA)
7	3	8	TWISTED KEITH SWEAT (ELEKTRA/EEG)	20	23	14	LOUNGIN
8	10	5	MISSING YOU BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)	21	20	14	I CAN'T SLEEP BABY (IF I) R. KELLY (JIVE)
9	4	3	LAST NIGHT AZ YET (LAFACE/ARISTA)	22	13	36	SITTIN' UP IN MY ROOM BRANDY (ARISTA)
10		1	STEELO 702 (BIV 10/MOTOWN)	23	18	9	HIT ME OFF NEW EDITION (MCA)
11	8	3	THIS IS FOR THE LOVER IN YOU BABYFACE (EPIC)	24		15	GET MONEY JUNIOR MAFILA FEAT. THE NOTORIOUS BJG. (UNDEAS)
12	5	6	YOUR SECRET LOVE LUTHER VANDROSS (LV/EPIC)	25	N.	7	HOW DO U WANT IT 2PAC (FEAT. KC & JOJO) (DEATH ROW/INTERSCOPE)
13	16	4	I'M STILL WEARING YOUR NAME ANN NESBY (PERSPECTIVE/A&M)				tiles which have appeared on the Hot R&B 20 weeks and have dropped below the top 50

OSS (LV/EPIC)	73	COULD YOU LEARN TO LOVE (Sony/ATV LLC, BMI/Ecaf, BMI)
IT'S PARTY TIME) STORM/UNIVERSAL)	10	CUPID (Arn, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C.Sills, ASCAP/Kevin Wales, ASCAP/Justin Combs,
н	84	ASCAP) HL THE CYPHER: PART 3 (Cutlass, BMI/Jumping Bean,
YOU AND ME		BMI/Mycenae, ASCAP/WB, ASCAP/Cold Chillin [*] , ASCAP) WBM
TON (ARISTA)	24 54	DA' DIP (Eric Timmons) DO G'S GET TO GO TO HEAVEN? (Sybiesons, BMI/Steady
HEELS 6 (TRACK MASTERS/CRAVE/EPIC)	21	Mobbin', BMI/EMI Blackwood, BMI) HL DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noize. BMI/Hitco, BMI/Sailandra, ASCAP/Rondor.
HERS (T-NECK/ISLAND)	75	ASCAP/One OI' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM DO THE DAMN THING (Lil' Joe Wein, BMI)
HARD HOOD/POWER/TRIAD)	99 70	EMOTIONS (Creators Way, ASCAP) EVERYDAY (Tru Ties, ASCAP/T-Smoov, ASCAP/EMI
(EVERY TIME I SEE YOUR FACE)	9	Blackwood, BMI/Janice Combs, BMI/Chyna Baby, BMI) EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BMI/Ecaf,
ST/EEG)	4	BMI) HL FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM
ERSON (MCA)	27 60	FOR YOU (Colour'd, ASCAP/PSO, ASCAP) FULL OF SMOKE (Poetry In Motion, BMI)
A PARTY WEST/EEG)	45	GANGSTAS MAKE THE WORLD GO ROUND (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruff. ASCAP/Base Pipe. ASCAP/Warner-Tamerlane, BMI) WBM
YOU	3	GET IT TOGETHER (Check Man, ASCAP/Ness, Nitty &
E (MERCURY)	49	Capone, ASCAP/Warner Chappell, ASCAP) WBM GET UP (LB Fam, ASCAP/Clark's True Funk. BMI/Mr.Sex, ASCADE State State (Charles and Charles and
ADDY (UNDEASEIG BEAT/ATLANTIC)	13	ASCAP/Scarab, BMI/Ensign, BMI) HL GHETTO LOVE (Zomba, ASCAP/BDP, ASCAP/Jobete, ASCAR Divers The Nation, PMI/Sco Sc Dat Amorican, BMI)
(E THE WORLD GO ROUND CTION (LENCH MOB/PRIORITY)	20	ASCAP/Bring The Noize, BMI/So So Def American, BMI) WBM HARD TO SAY I'M SORRY (Double Vision, ASCAP/Warner-
AN AM/MERCURY)	28 17	Tamerlane, BMI/Ecaf, BMI) HL HEAD OVER HEELS (Sony/ATV Songs, BMI/Rye, BMI/III Will,
AY YOU LIKE IT	17	ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/12 & Under, BMI/Jumping Bean, BMI)
	57	HL/WBM HIP-HOPERA (Killa Dogg, BMI/Ob Verse Creations, BMt/Sony/Tete San Ko, ASCAP) HL
UNK/DEF JAM/MERCURY)	86	HOW COULD YOU (FROM BULLETPROOF) (Sony/ATV LLC, BMI/Yab Yum, BMI/Browntown Sound, BMI/Plaything.
(T.W.ISM/TRAUMAINTERSCOPE) OFF MY FEET	46	BMI/Too True. BMI/La Coupole, BMI) HL I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)
(LAFACE/ARISTA)	15	(Burrin Avenue, BMI/Big P, BMI/Beats By The Pound, BMI) I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba,
ANG ER (DEF SQUAD/EMI)	37	BMI/R.Kelly, BMI) WBM I Believe in You and Me/Somebody Bigger Than
R MY THROAT MERICAN/WARNER BROS.)		YOU AND I (FROM THE PREACHER'S WIFE) (Charles Koppelman, BMI/Martin Bandier, BMI/Jonathan Three,
	18	BMI/Linzer, BMI/Bullseye, ASCAP) HL/WBM I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)
L& MUG (SUAVE HOUSE/RELATIMITY)	43	(Mike's Rap, BMI) I CAN MAKE IT BETTER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thniler Miller, ASCAP) HL
CE/ARISTA)	91	IF TOMORROW NEER COMES (Evanlee, ASCAP/Major Bob, ASCAP) WBM
IA LET YOU GO	62	IF YOU PLAY YOUR CARDS RIGHT (Perk's, BMI/Duchess, BMI)
T TO (LAFACE/ARISTA)	5	I'LL BE (Slam U Well, ASCAP/Jelly's Jams L.L.C., BMI/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Lil Lu
ME KEDAR/UNIVERSAL)		Lu, BMI/A La Mode, ASCAP/Rene Moore, ASCAP/EMI Virgin, ASCAP)
DDY	26	I LOVE ME SOME HIM/I DDN'T WANT TO (EMI, BMI/Cesadida, BMI/Sailandra, ASCAP/Aimo,
BIZZ (LAFACE/ARISTA)	10	ASCAP/Plaything, BMI/Too True, ASCAP/Kelly, BMI/Zomba, BMI)
TER CETERA (LAFACE/ARISTA)	12 2	I'M NOT FEELING YOU (Funkmaster Flex, ASCAP/Relana, ASCAP/Silly, BMI/Sequins At Noon, ASCAP/Borzoi, ASCAP)
IA BE A PLAYER	76	IN MY BED (Brown Lace, BMI/Zomba, BMI/Stacegoo, BMI/Warner-Tannerlane, BMI/Boobie-Loo, BMI) WBM IN YOUR WILDEST DREAMS (Colgems-EMI,
IVERSAL)	16	ASCAP/Knighty-Knight, ASCAP/Mike Chapman, ASCAP) 1 SHOT THE SHERIFF (Zomba, ASCAP/House Of Fun,
E -BOZ (SO SO DEF/COLUMBIA)	- 90	BMI/337 LLC, ASCAP/Cayman, ASCAP/PolyGram, ASCAP) HL TTS ALL ABOUT II (Al's Street ASCAP(Almo
OT IS YOU FEAT. MARY J. BLIGE (RAZOR SHARP)	88 63	IT'S ALL ABOUT U (Al's Street, ASCAP/Almo, ASCAP/Säilandra, ASCAP/Reezmo, ASCAP) WBM IT'S YOUR BODY (Trusty Boots, ASCAP)
ND	90 40	JOHNY BOY () JUST THE WAY YOU LIKE IT (Proceless, BMI/Steven Jordan,
		BMI/Joe's, ASCAP/Music Corporation Of America, BMI/The Price Is Right, BMI)
INTERSCOPE)	100	JUST WANNA PLEASE U (Clark's True Funk, BMI/Kimdeal, ASCAP/Longitude, BMI/Lindseyanne, BMI/The Music Force,
E, ICE CUBE AND TOO SHORT (RAP-A-LOT)	31	BMI/Music Corporation Of America, BMI/The Price Is Right. BMI/Amani, ASCAP) WBM KNOCKS ME OFF MY FEET/YOU SHOULD KNOW (Black
(THIS IS IT) ILE)	51	Bull, ASCAP/Jobete, ASCAP/Mook Papa, ASCAP/Zomba, ASCAP/Frank Nitty, ASCAP/Ness, Nitty & Capone,
ORLD (RAPTURE'S DELIGHT)	20	ASCAP/Check Man, ASCAP/Warner Chappell, ASCAP) WBM LET IT GO (FROM SET IT OFF) (Human Rhythm,
	25	BMI/Daaa!!!, ASCAP/Fat Hat. ASCAP) LET ME CLEAR MY THROAT (Kool, ASCAP/CLR, ASCAP/WB,
	44	ASCAP) WBM LUCHINI AKA (THIS IS IT) (Protoons, ASCAP/Sheba Doll,
		ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Biggie, BMI) HL
ĺ.	64	MAKE UP YOUR MIND (Songs Of PolyGram Int'l, ASCAP/Beat Wise, ASCAP/Stone Jam, ASCAP/WB, ASCAP/Chrysalis, ASCAP/All, ASCAP) WBM
LONLY KNEW (GROUND/ATLANTIC)	83	ME OR THE PAPES (Irving, BMI/Perveted Alchemist. BMI/EMI April, ASCAP/Gifted Pearl, ASCAP)
J'S (SO SO DEF/COLUMBIA)	85	MOVE IT IN MOVE IT OUT (NP2, ASCAP/Roadblock, ASCAP/113, ASCAP)
HANCE/STAY WITH ME	98	NEVER MISS THE WATER (Bahama Rhythm, ASCAP/Muziekuitaeverii B.V. BHMA, ASCAP/Intersong
S B.I.G. (BAD BOY/ARISTA)	35	ASCAP/Water Chappel, PRS/WB, ASCAP/ WBM NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
OUSE/COLUMBIA)	72	NO ONE KNOWS ABOUT & GOOD THING (TOO DON T
	50	HAVE TO CRY) (Warner-Tamerlane, BMI/Boobie-Loo, BMI/Mayfield, BMI) WBM
JAM/MERCURY)	56	NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Ernoni's, ASCAP/High Priest, BMI/Ensign, BMI/Famous, ASCAP) HL
P BABY (IF I)	41	NO TIME (Undeas, BMI/Warner-Tamerlane, BMI/EMI April, BMI/Dynatone, BMI/Unichappell, BMI/Justin Combs,
N MY ROOM	8	ASCAP/Amani, ASCAP) HL/WBM ON & ON (Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG, ASCAP/McNooter, ASCAP/MCA/Music
	47	Corporation Of America, BMI/McNooter, BMI) HL PONY (Papah, ASCAP/Virginia Beach, ASCAP/WB,
MCA)	80	ASCAP/Herbilicious, ASCAP) WBM PUPPET MASTER (Soul Assassins, ASCAP/Sony/ATV
AT. THE NOTORIOUS B.I.G. (UNDEAS)		Songs, BMI/Hits From The Bong, ASCAP/BMG, ASCAP/City Housing, BMI/Irving, BMI) WBM
(JO) (DEATH ROW/INTERSCOPE)	11	REQUEST LINE (9 th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DoWhatiGottaDo, ASCAP/Nick-O-Val, ASCAP)
ppeared on the Hot R&B ve dropped below the top 50.	22 81	RETURN OF THE MACK (GEMA) RUFF RIDE/RUFF RIDA (Lindseyanne, BMI/Big Fat, BMI) RUNNIN' (EMI April ASCAR/Bee Mo Fasy, ASCAR/Justin
	69	RUNNIN' (EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin

VIII (Publisher, Lienering Ore) Shark Music Diek				aro.		_		MARCH 29, 1997
TITLE (Publisher – Licensing Org.) Sheet Music Dist. AINT NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA) (Full Keel, ASCAP) WBM ALL OVER YOUR FACE (EMA April, ASCAP/So So Def.			D	t R&B Sin		f	S	Sales_
ASCAP/Air Control, ASCAP) ATLIENS/WHEELZ OF STEEL (Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM	Co	mpil	ed fro	m a national sub-sample of POS (point of s to SoundScan, Inc. This data is used in the	ale) eq	uippe	d key	y R&B retail stores which report number
BABY BUBBA (Intersect, BMI/Talk How You Feel, BMI) BIG DADDY (Dofat, BMI/Warner-Tamerlane, BMI/Sout On Soul, ASCAP/EMI April, ASCAP/Riefman, ASCAP) HL/WBM	U	units	SOIU	to SoundStan, me. This data is used in the	, HOL IN		ang is	SoundScan®
BILL (Miss Butch, BMI/Warren Hildebrand, BMI) CAN'T NOBODY HOLD ME DOWN (Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/July Six.	VEEK	NEEK	S ON		IS WEEK	WEEK	S ON	
ASCAP/NASHMACK, ASCAP/M. Betha, ASCAP/Buchu, ASCAP/Sugarhill, BMt) HL COLD ROCK A PARTY (Brooklyn Based, ASCAP/BMG,	THIS WEEK	LAST WEEK	WEEKS	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS V	LAST	WEEKS	TITLE ARTIST (LABEL/PROMOTION LABEL)
ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tommy Jymi. BMI/Wamer-Tamerlane, BMI/EMI April, ASCAP/Justin				* * NO.1 * *	38	31	9	THINGS'LL NEVER CHANGE/RAPPER'S BALL E-40 FEAT. BO-ROCK (SICK WID' IT/JIVE)
Combs, ASCAP) HL/WBM COULD YOU LEARN TO LOVE (Sony/ATV LLC, BMI/Ecaf, BMI)	1	1	10	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT, MASE) (BAD BOY) 9 Wis at No.1	39	33	24	NO TIME LIL' KIM FEAT, PUFF DADDY (UNDEAS/BIG BEAT)
CUPID (Arn, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C.Sills, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL	2	2	7	I'LL BE FOXY BROWN FEAT, JAY-Z (VIOLATOR/DEF JAM)	40	44	4	JUST THE WAY YOU LIKE IT TASHA HOLIDAY (MCA)
THE CYPHER: PART 3 (Cutlass, BMI/Jumping Bean, BMI/Mycenae, ASCAP/WB, ASCAP/Cold Chillin', ASCAP) WBM	3	3	13	IN MY BED DRU HILL (ISLAND)	41	37	6	SAY IF YOU FEEL ALRIGHT CRYSTAL WATERS (MERCURY)
DA' DIP (Eric Timmons) DO G'S GET TO GO TO HEAVEN? (Syblesons, BMI/Steady	4	5	5	BIG DADDY HEAVY D (UPTOWN/UNIVERSAL)	42	49	2	STEP INTO A WORLD (RAPTURE'S DELIGHT) KRS-ONE (JIVE)
Mobbin', BMI/EMI Blackwood, BMI) HL DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noize. BMI/Hitco, BMI/Sailandra, ASCAP/Rondor.	5	4	7	GET IT TOGETHER 702 (BIV 10/MOTOWN) WHAT'S ON TONIGHT	43	36	13	TEARS THE ISLEY BROTHERS (T-NECK/ISLAND) I BELIEVE IN /SOMEBODY BIGGER
ASCAP/One OI' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM DO THE DAMN THING (Lil' Joe Wein, BMI)	6	8	7	MONTELL JORDAN (DEF JAM/MERCURY)	44	35	14	WHITNEY HOUSTON (ARISTA) GET UP
EMOTIONS (Creators Way, ASCAP) EVERYDAY (Tru Ties, ASCAP/T-Smoov, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Chyna Baby, BMI)	7	7	4	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)	45	46	13 8	LOST BOYZ (UNIVERSAL)
EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BMI/Ecaf, BMI) HL	3	6 9	6 9	DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA) EVERY TIME I CLOSE MY EYES	46	41	o 21	MMATURE FEAT. SMOOTH AND ED FROM GOOD BLACER (LOLD) DON'T LET GO (LOVE)
FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM FOR YOU (Colour'd, ASCAP/PSO, ASCAP)	(10)	13	5	BABYFACE (EPIC) CUPID	48	42	5	EN VOGUE (EASTWEST/EEG) HIP-HOPERA
FULL OF SMOKE (Poetry In Motion, BMI) GANGSTAS MAKE THE WORLD GO ROUND (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruff, ASCAP/Base Pipe,		13	3	112 (BAD BOY/ARISTA)	49	56	15	BOUNTY KILLER FEAT. THE FUGEES (BLUNT/MP/TVT) RUNNIN'
ASCAP/Warner-Tamertane, BMI) WBM GET IT TOGETHER (Check Man, ASCAP/Ness, Nitty &	12		1	WARREN G (G FUNK/DEF JAM/MERCURY) YOU DON'T HAVE TO HURT NO MORE MINT CONDITION (PERSPECTIVE/A&M)	50	39	6	244C NURROUS BLG, RADIO, DRAMACIDAL & STRETCH (MERCELA) T.O.N.Y. (TOP OF NEW YORK) CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)
Capone, ASCAP/Warner Chappell, ASCAP) WBM GET UP (LB Fam, ASCAP/Clark s True Funk. BMI/Mr.Sex, ASCAP/Scarab, BMI/Ensign, BMI) HL	13	14	6	I'M NOT FEELING YOU	51	38	17	WHAT THEY DO
GHETTO LOVE (Zomba, ÅSCAP/BDP, ASCAP/Jobete, ASCAP/Bring The Noize, BMI/So So Def American, BMI) WBM	14	19	19	VETTE MICHELE (LOUD/RCA)	52	47	16	THE ROOTS (DGC/GEFFEN) NOTHIN' BUT.THE CAVI HIT MACK 10 & THA DOGG POUND (BUZZ TONEPRORITY)
HARD TO SAY I'M SORRY (Double Vision, ASCAP/Warner- Tamerlane, BMI/Ecaf, BMI) HL	15	18	4	DJ KOOL (CLR/AMERICAN/WARNER BROS.) I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (RCA)	53	40	26	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
HEAD OVER HEELS (Sony/ATV Songs, BMI/Rye, BMI/III Will, ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams LLC, ASCAP/12 & Under, BMI/Jumping Bean, BMI)	16	22	4	LET IT GO RAY J (EASTWEST/EEG)	54	61	3	FULL OF SMOKE CHRISTION (ROC-A FELLA/PRIORITY)
HL/WBM HIP-HOPERA (Killa Dogg, BMI/Ob Verse Creations, BMI/Sony/Tete San Ko, ASCAP) HL HOW COULD YOU (FROM BULLETPROOF) (Sony/ATV LLC,	17	15	7	THE THEME (IT'S PARTY TIME) TRACEY LEE (BYSTORM/UNIVERSAL)	(55)	54	4	GANGSTAS MAKE THE WORLD GO ROUND WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
BMI/Yab Yum, BMI/Browntown Sound, BMI/Plaything.	18	10	3	REQUEST LINE ZHANE (ILLTOWN/MOTOWN)	56	48	17	IT'S YOUR BODY JOHNNY GILL FEAT, ROGER TROUTMAN (MOTOWN)
BMI/Too True. BMI/La Coupole, BMI) HL I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (Burrin Avenue, BMI/Big P, BMI/Beats By The Pound, BMI)	19	17	16	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)	57		1	THAT'S RIGHT DJ TAZ FEAT, RAHEEM THE DREAM (SUCCESS/EMI)
I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMI/R.Keily, BMI) WBM I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN	20	11	10	ON & ON ERYKAH BADU (KEDAR/UNIVERSAL)	58	50	2	YOU BRING THE SUNSHINE GINA THOMPSON (MERCURY)
YOU AND I (FROM THE PREACHER'S WIFE) (Charles Koppelman, BMI/Martin Bandier, BMI/Jonathan Three, BMI/Linzer, BMI/Bullseye, ASCAP) HL/WBM	21	16	22	DA' DIP FREAK NASTY (HARD HOOD/POWER/TRIAD)	59	55	3	MAKE UP YOUR MIND ASSORTED PHLANOPS FEAT. BIG DADDY KANE (HALL OF FAME)
I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)	22	21	3	HEAD OVER HEELS ALLURE FEAT. NAS (TRACK MASTERS/CRAVE/EPIC)	60	58	21	YOU DON'T HAVE , J'M STILL IN NEW EDITION (MCA)
I CAN MAKE IT BETTER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thniler Miller, ASCAP) HL IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major	23	20	6	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)	61	57	30	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)
Bob, ASCAP) WBM IF YOU PLAY YOUR CARDS RIGHT (Perk's, BMI/Duchess, BMI)	24	25	5	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	62	53	7	TAKE YOUR TIME TRE (MO THUGS/RELATIVITY)
I'LL BE (Slam U Well, ASCAP/Jelly's Jams L.L.C., BMI/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Lil Lu	25	24	3	STEP BY STEP WHITNEY HOUSTON (ARISTA)	63	71	3	RUFF RIDE/RUFF RIDA FRAZE (BEFORE DAWN/TOUCHWOOD)
Lu, BMI/A La Mode, ASCAP/Rene Moore, ASCAP/EMI Virgin, ASCAP) I LOVE ME SOME HIM/I DDN'T WANT TO (EMI,	26	23	18	COLD ROCK A PARTY MC LYTE (EASTWEST/EEG)	64)	1	WU-RENEGADES KILLARMY (WU-TANG/PRIORITY)
BMI/Cesadida, BMI/Sailandra, ASCAP/Aimo, ASCAP/Plaything, BMI/Too True, ASCAP/Kelly, BMI/Zomba, BMI)	27	-	i	SHO NUFF TELA FEAT. ECHTBALL&MC (SUAVE HOUSE/RELATIMTY)	65	59	5	TRUE DAT LEVERT (ATLANTIC)
I'M NOT FEELING YOU (Funkmaster Flex, ASCAP/Relana, ASCAP/Silly, BMI/Sequins At Noon, ASCAP/Borzoi, ASCAP)	28	-	1	I LOVE ME SOME HIM/I DON'T WANT TO TONI BRAXTON (LAFACE/ARISTA)	66) —	4	DO THE DAMN THING THE 2 LIVE CREW (LIL' JOE)
IN MY BED (Brown Lace, BMI/Zomba, BMI/Stacegoo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM IN YOUR WILDEST DREAMS (Colgems-EMI,	(29)		1	FOR YOU KENNY LATTIMORE (COLUMBIA)	67	64	2	THE ULTIMATE ARTIFACTS (BIG BEAT/ATLANTIC)
ASCAP/Knighty-Knight, ASCAP/Mike Chapman, ASCAP) 1 SHOT THE SHERIFF (Zomba, ASCAP/House Of Fun, BMI/337 LLC, ASCAP/Cayman, ASCAP/PolyGram, ASCAP)	30	27	22	KNOCKS ME OFF MY FEET/YOU SHOULD KNOW DONELL JONES (LAFACE/ARISTA) UN-BREAK MY HEART	68	60	32	LAST NIGHT AZ YET (LAFACE/ARISTA) - STEELO
HL IT'S ALL ABOUT U (AI's Street, ASCAP/Almo, ASCAP/Säilandra, ASCAP/Reezmo, ASCAP) WBM	31	29	23	TONI BRAXTON (LAFACE/ARISTA)	69	51	29	702 (BIV 10/MOTOWN)
IT'S YOUR BODY (Trusty Boots, ASCAP) JOHNNY BOY ()	(<u>32</u>) 33	45 26	2	PEGGY SCOTT-ADAMS (MISS BUTCH/MARDI GRAS)	70	52	16	LUTHER VANDROSS (LV/EPIC) MOVE IT IN MOVE IT OUT
JUST THE WAY YOU LIKE IT (Proceless, BMI/Steven Jordan, BMI/Joe's, ASCAP/Music Corporation Of America, BMI/The Price Is Right, BMI)	34	28	17 9	CAMP LO (PROFILE)	12	74	1	DERELECT CAMP (NEXT PLATEAU)
JUST WANNA PLEASE U (Clark's True Funk, BMI/Kimdeal, ASCAP/Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI/Music Corporation Of America, BMI/The Price is Right.	35	30	5	REDMAN (DEF JAM MERCURY) DO G'S GET TO GO TO HEAVEN?	73	1	28	2PAC (FEAT. KC & JOJO) (DEATH ROW/INTERSCOPE) CHANGE THE WORLD
BMI/Amani, ASCAP) WBM KNOCKS ME OFF MY FEET/YOU SHOULD KNOW (Black Bull, ASCAP/Jobete, ASCAP/Mook Papa, ASCAP/Zomba,	36	34	8	RICHIE RICH (OAKLAND HILLS 41510/DEF JAM)	74	62	7	ERIC CLAPTON (REPRISE/WARNER BROS.)
ASCAP/Frank Nitty, ASCAP/Ness, Nitty & Capone, ASCAP/Check Man, ASCAP/Warner Chappell, ASCAP) WBM	37	32	3	TRU FEAT. KE CREAM MAN (MASTER P) (NO LIMIT) WEEKEND THANG ALFONZO HUNTER (DEF SQUAD/EMI)	75		1	FRANKIE CUTLASS (VIOLATOR/RELATIVITY) SEEIN' IS BELIEVING ADRIANA EVANS (PMP/LOUD/RCA)
LET IT GO (FROM SET IT OFF) (Human Rhythm, BMI/Daaa!!!, ASCAP/Fat Hat. ASCAP) LET ME CLEAR MY THROAT (Kool, ASCAP/CLR, ASCAP/WB,	0	Rec	ords	with the greatest sales gains. © 1997 Billb	oard/B	I PI Co	mmu	
ASCAP) WBM LUCHINI AKA (THIS IS IT) (Protoons, ASCAP/Sheba Doll, ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC,		Сол	ibs, As	CAP/Big Poppa, ASCAP) HL		WE	BM	
ASCAP/Biggie, BMI) HL MAKE UP YOUR MIND (Songs Of PolyGram Int'l, ASCAP/Beat Wise, ASCAP/Stone Jam, ASCAP/WB,	92 52	THE	SADE	EST SONG I EVER HEARD (Realsongs, ASCAP) OU FEEL ALRIGHT (EMI April, ASCAP/Flyte Tyme,	74 29	BN	11/Sou	(IMATE (Relic, BMI/McGuffin, BMI/Baby Paul, I Clap, ASCAP) AK MY HEART (Realsongs, ASCAP) WBM
ASCAP/Chrysalis, ASCAP/All, ASCAP) WBM ME OR THE PAPES (Irving, BMI/Perverted Alchemist.		ASC	AP/Cn AP/EN	stal Waters, ASCAP/Famous, ASCAP/Steel Chest, II Blackwood, BMI/Irving, BMI) HL/WBM	55	5 W/ BN	ATCH 11/Hoo	ME DO MY THING (FROM ALL THAT) (Zomba, kman, BM//Fe-Mac, ASCAP) WBM ID THANG (Erick Sermon, ASCAP/Zomba,
BMI/EMI April, ASCAP/Gifted Pearl, ASCAP) MOVE IT IN MOVE IT OUT (NP2, ASCAP/Roadblock, ASCAP/113, ASCAP)	79 33 94	SHO	NUFI CE JA	BELIEVING (Sway Jay, ASCAP)	36	BN WI	11/Mira HATEV	acle Baby J'ena, BMI) WBM /A MAN (Erick Sernion, ASCAP/Zomba,
NEVER MISS THE WATER (Bahama Rhythm, ASCAP/Muziekuitgerverij B.V. BUMA, ASCAP/Intersong, ASCAP/Warner Chappell, PRS/WB, ASCAP) WBM	96	SPI Fore	ver. B	er Chappell, BMI) WBM L THANG (India B., BMI/Putty Tat, BMI/Paradise MI/Demontes, BMI)	30	AS	HAT KI Cap/e	unky Noble, ASCAP) WBM IND OF MAN WOULD I BE (Mint Factory, MI April, ASCAP) HL
NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM NO ONE KNOWS ABOUT A GOOD THING (YOU DON'T	67 34	STA	Y (Rev Warn	olutionary Jazz Giant, BMI/Nomad-Noman, er-Tamerfane, BMI) WBM STEP (FROM THE PREACHER'S WIFE) (Lennoxa,	× 7	WI AS	HAT'S CAP/S	ON TONIGHT (Chrysalis, ASCAP/Mo' Swang, wing Mob, ASCAP/EMI April, ASCAP/Baj, DeSwing Mob, ASCAP) HL/WBM
HAVE TO CRY) (Warner-Tamerlane, BMI/Boobie-Loo, BMI/Mayfield, BMI) WBM		ASC STE	AP/BN P INT	IG, ASCAP) HL D A WORLD (RAPTURE'S DELIGHT) (Zomba,	61	BN	HAT TI 11/God	HEY DO (Careers-BMG, BMI/Grand Negaz, father, BMI/Tony Toni Tone, ASCAP/Polygram Int'l,
NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Emoni's, ASCAP/High Priest, BMI/Ensign, BMI/Famous, ASCAP) HL	42	SUN	THIN S LLC	P. ASCAP/Chrysalis, ASCAP/Embassy, BMI) SUMTHIN' (FROM LOVE JONES) (Sony/ATV , ASCAP/Muszewell, ASCAP/Leon Ware, ASCAP)	93	AS	CAP/V	FAMOUS (Jazo, ASCAP/Blind Man's Bluff, VB, ASCAP)
NO TIME (Undeas, BMI/Warner-Tamerlane, BMI/EMI April, BMI/Dynatune, BMI/Unichappell, BMI/Justin Combs, ASCAP/Amani, ASCAP) HL/WBM	65 39	Apri TAL	, ASC. K to i	R TIME (Mo Thug. ÁSCAP/80884'5, ASCAP/EMI AP) HL ME (Armato, ASCAP/Sony/ATV Turies LLC,	71 82	(Ga	angsta J-REN	RLD IS MINE (FROM DANGEROUS GROUND) Boogle, ASCAP/WB, ASCAP) WBM IEGADES (Diggs Family, BMI)
ON & ON (Divine Pimp, ASCAP/Tribes Of Kedar		ASC	APAN	d Orchid ASCAP/House Of Ellis ASCAP/MCA	53	NY I	U BRI	ING THE SUNSHINE (Sonv/ATVILLC, BMI/Ecaf.

- ASCAP/BDP. ASCAP/Chrysalis, ASCAP/Embassy. BMI) 42 SUMTHIN' SUMTHIN' (FROM LOVE JONES) (Sony/ATV Tunes LIC, ASCAP/Muszeweil, ASCAP/Leon Ware, ASCAP) 55 TAKE YOUR TIME (Mo Thug, ASCAP/80884'5, ASCAP/EMI Auril, ASCAP) HI
- 39
- ARE TOOR TIME (WHO THUE, ASCAP/20084 3, ASCAP/EI April, ASCAP/ HL TALK TO ME (Armato, ASCAP/Sony/ATV Tunes LLC, ASCAP/Wild Orchid, ASCAP/House Of Ellis, ASCAP/MCA, ASCAP/To KIL YOL, ASCAP/HOLE OF Ellis, ASCAP/MCA, ASCAP/To KIL YOL, ASCAP/HOLE TEARS (Sony/ATV LLC, BM//Ecal, BMI) HL TEARS (Sony/ATV LC, BM//Ecal, BMI) HL
 - THAT'S RIGHT (Santron, BM/Chris Jones, BMI) THE THEME (IT'S PARTY TIME) (T. Lee, BM/Guccizm, ASCAP/Mystery System, BM/Outer National, ASCAP/GW Jr.
- THINGS'LL NEVER CHANGE/RAPPER'S BALL (WB. 51

58 19

- ASCAP/Zappa, ASCAP/Zomba, BMVE-Forty, BMVSrad, BMVBadass, ASCAP/ZHBN, ASCAP/Cypheroleff, ASCAP/WBM 58 T.O.N.Y. (TOP OF NEW YORK) (Suite 28, ASCAP/Restrict Coles, ASCAP/NASHMACK, ASCAP/Sadth Of July, BMI) 59 TRUE DAT (Divided, BMI/Noisey Street, BMI/Zomba, BMI)

MARCH 29, 1997

- April, ASCAP) HL TONIGHT (Chrysalis, ASCAP/Mo' Swang, g Mob, ASCAP/EMI April, ASCAP/Baj, ving Mob, ASCAP) HL/WBM DO (Careers-BMG, BMI/Grand Negaz, er. BMI/Tony Toni Tone, ASCAP/Polygram Int'l,
- 93 WORLD FAMOUS (Jazo, ASCAP/Blind Man's Bluff, ASCAP/WB ASCAP)
- ASUAP/WB. ASUAP) 71 THE WORLD IS MINE (FROM DANGEROUS GROUND)
- (Gangsta Boogle, ASCAP/WB, ASCAP) WBM WU-RENEGADES (Diggs Family, BMI) YOU BRING THE SUNSHINE (Sony/AIVLLC, BMI/Ecaf, BMI/Yab Yum, BMI/Browniown Sound, BMI/EMI Blackwood 82 53
- BMI/Rodney Jerkins, BMI) YOU DON'T HAVE TO HURT NO MORE (Mint Factory, 14 77
- ASCAP/EMI April, ASCAP) YOU DON'T HAVE TO LOVE ME (EMI April, ASCAP/Soul On Soul. ASCAP/Eveile, ASCAP) HL
- Soul, ASCAP/Evelle, ASCAP) HL YOU DON'T HAVE TO WORRY/I'M STILL IN LOVE WITH YOU COM, ASCAP/FME TWAN & ASCAP/FMI TWAI Combs, BMI/Ninth Street Tunnel, BMI/Dynatone, BMI) HL YOU WILL RISE (Sony/ATV LLC, BMI/Sony, ASCAP/Monza Fint, ASCAP/Eiosedeck, ASCAP/Capitalir, ASCAP/Jazop, BMI/Eliza's Voice, ASCAP 23 66

BILLBOARD MARCH 29, 1997

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		k	Х	oard TOP R&B			K			STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
AAF	CH 2	29,19	97				_	_		
						47	39	37	23	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98) LET'S GET THE MOOD RIGHT
_	×	S	NOL		NON	48	42	33	6	C-BO ON THE RUN 7201/AWOL (10.98/14.98) ONE LIFE 2 LIVE
	WEEK	2 WKS AGO	WKS. CHAR	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK	49	37	35	24	LUTHER VANDROSS A LV 67553*/EPIC (10.98 EQ/16.98) YOUR SECRET LOVE
+		04	20	* * * No. 1/GREATEST GAINER * *	u u	(50)	48	56	20	AZ YET LAFACE 26034/ARISTA (10.98/15.98) AZ YET
	83		2	SCARFACE RAP.A-LOT/NOO TRYBE 42799*/NIRGIN (10.98/16.98) .1 week at No. 1 THE UNTOUCHABLE.		51	46	44	24	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98) NEW WORLD ORDER
4	0.5					52	54	46	13	SWEETBACK EPIC 67492 (10.98 EQ/16.98)
+	1	1	5	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM		53	62	61	97	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98) ME AGAINST THE WORLD
+	3	4	28	BLACKSTREET▲ INTERSCOPE 90071* (10.98/16.98) ANOTHER LEVEL	1	54	- 44	43	16	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98) DEATH ROW GREATEST HITS
+	2	2	4	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98) TRU 2 DA GAME MAKAVELI ▲2 THE DON //ILLIMINATE THE 7 DON //ILLIMINATE	2	. 55	45	41	19	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98) SEASONED VETERAN
	5	3	20	DEATH ROW 90039*/INTERSCOPE (10.98/16.98) THE DON KILLUMINATI: THE 7 DAY THEORY	1	56	55	57	7	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)
	4	5	3	SOUNDTRACK JIVE 41604* (11.98/16.98) BOOTY CALL	4	57	43	40	17	• ▲ ² NPG 54982/EMI (22.98/34.98) EMANCIPATION
	7	6	17	DRU HILL ● ISLAND 524306 (10.98/16.98) 🛐 DRU HILL	5	58	51	55	24	KENNY G ▲² ARISTA 18935 (10.98/16.98) THE MOMENT
)	17	23	50	MAXWELL COLUMBIA 66434 (10.98 EQ/16.98)	8	59	52	52	17	MOBB DEEP LOUD 66992*/RCA (10.98/16.98) HELL ON EARTH
	8	7	5	VARIOUS ARTISTS LOUD 67472*/RCA (10.98/16.98) FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2	60	53	54	42	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)
+		-	Ŭ	*		61	58	60	31	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)
				* * * HOT SHOT DEBUT * * *		62	49	53	25	SOUNDTRACK A EASTWEST 61951*/EEG (11.98/17.98) SET IT OFF
	NEV	VÞ	1	LEVERT ATLANTIC 82986/AG (10.98/16.98) THE WHOLE SCENARIO	10	63	56	51	20	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98)
	9	8	29	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98) ONE IN A MILLION	2	64	. 61	49	20	DA BRAT ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98) ANUTHATANTRUM
	6	_	2	VARIOUS ARTISTS MUGGS PRESENTSTHE SOUL ASSASSINS CHAPTER 1	6	65	47	47	28	DO OR DIE RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98) PICTURE THIS
1	NEV		1	COLUMBIA 66820* (10.98 EQ/16.98) HIGGEST HEADENTIE COLUMBIA 66820* (10.98 EQ/16.98) LOVE JONES: THE MUSIC	13	66	66	72	17	SHAQUILLE O'NEAL T.W.ISM./TRAUMA 90087*/INTERSCOPE (10.98/16.98) YOU CAN'T STOP THE REIGN
4	12	13	19	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98) HARD CORE	3	67	71	64	30	OUTKAST A LAFACE 26029*/ARISTA (10.98/16.98) ATLIENS
+	12	9	39		1	68	59	59	16	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98) THE HEMP. MUSEUM
+			18		5	69	60	58	20	E-40 • SICK WID' (T 41591/JIVE (11.98/16.98) THA HALL OF GAME
4	22	18		SOUNDTRACK ▲ ² WARNER SUNSET(ATLANTIC 82961/AG (11.98/17.98) SPACE JAM		70	73	68	19	LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98) ALL WORLD
+	14	16	23	GINUWINE ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) IS GINUWINE THE BACHELOR	14	71	70	62	19	MO THUGS ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98) FAMILY SCRIPTURES
+	13	12	17	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98) ILL NA NA	2	(72)	84	71	42	LOST BOYZ • UNIVERSAL 53010* (10.98/15.98) LEGAL DRUG MONEY
-+-	10	15	9	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98) RHYME & REASON	1	73	82	77	18	ERIC BENET WARNER BROS. 46270 (10.98/15.98)
+	16	21	21	WESTSIDE CONNECTION A LENCH MOB 50583*/PRIORITY (10.98/16.98) BOW DOWN	1	74	67	76	37	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)
-	19	14	10	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98)	9	75	72	63	57	FUGEES ▲ ⁵ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98) THE SCORE
\downarrow	21	19	20	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98) THE DAY	4	76	80	85	3	VARIOUS ARTISTS THUMP 9956 (10.98/16.98) OLD SCHOOL FUNK
	15	11	7	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98) MASTER P PRESENTSWEST COAST BAD BOYZ II	2	77	64	50	24	TINA TURNER VIRGIN 41920 (10.98/16.98) WILDEST DREAMS
5	NEV	VÞ	1	AFTER 7 VIRGIN 42756 (10.98/15.98) THE VERY BEST OF AFTER 7	24	78	57		2	ESHAM REEL LIFE 850/GOTHOM (10.98/15.98) BRUCE WAYNE GOTHOM CITY 1987
+	24	26	23	702 BIV 10 530738*/MOTOWN (8.98/16.98)	24	79	-	67		CHAKA KHAN
╉	26	24	38	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98) KEITH SWEAT	1		69	67	18	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE REPRISE 45865/WARNER BROS. (10.98/16.98)
+	20	22	19	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98) PIECE OF MIND	17	80	65	81	41	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)
)	30	32	29	112 • BAD BOY 73009/ARISTA (10.98/15.98) 112	5	81	76	8 2	38	NAS ▲2 COLUMBIA 67015* (10.98 EQ/16.98) IT WAS WRITTEN
+	25	27	17	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98) HOUSE OF MUSIC	10	82	77	79	8 3	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) GREATEST HITS
)	41	48	28	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98) MORE	17	83	86	88	36	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98) REASONABLE DOUBT
+		-				84	88	74	70	R. KELLY ▲3 JIVE 41579* (10.98/16.98) R. KELLY
+	27	20	6	CAMP LO PROFILE 1470* (10.98/15.98) UPTOWN SATURDAY NIGHT	5	85	78	80	87	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL
+	23	17	7	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98) GRIDLOCK'D	1	86	63	66	40	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98) GOOD LOVE!
+	28	25	16	SOUNDTRACK A2 ARISTA 18951 (10.98/16.98) THE PREACHER'S WIFE	1	87	68	73	9	FREAK NASTY CONTROVERSEE THAT'S LIFE AND THAT'S THE WAY IT IS
+	18	10	5	SOUNDTRACK JIVE 41590 (11.98/16.98) DANGEROUS GROUND	3	88	74	75	42	HARD HOOD/POWER 2111/TRIAD (10.98/15.98) MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN
Ļ	32	31	44	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98) MISSION TO PLEASE	2	89		70		MASTER P ● No LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN THE ROOTS Dgc 24972*/GEFFEN (10.98/16.98) ILLADELPH HALFLIFE
	33	29	47	KIRK FRANKLIN AND THE FAMILY WHATCHA LOOKIN' 4 GOSPO CENTRIC 72127 (9.98/13.98)	3		79		25	
t	29	28	14	REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98) MUDDY WATERS	1	90	81	65	16	KEITH MURRAY JIVE 41595* (10.98/16.98) ENIGMA
Ĩ	34	38	25	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98) DEFINITION OF A BAND	13	91	91	-	2	CURTIS MAYFIELD THE VERY BEST OF CURTIS MAYFIELD RHINO 72584 (7.98/11.98)
1	38	39	58	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	1	92	100	89	46	THE TONY RICH PROJECT A LAFACE 26022/ARISTA (10.98/15.98) WORDS
t	31	30	27	NEW EDITION ▲2 MCA 11480* (10.98/16.98) HOME AGAIN	1	93	NE	NÞ	1	THA TRUTH! PRIORITY 50553* (10.98/16.98) MAKIN' MOVESEVERYDAY
t	40	42	40	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	31	94	98	83	47	SWV ▲ RCA 66487* (10.98/16.98) NEW BEGINNING
+	NEV		1	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	42	95	93	87	16	VARIOUS ARTISTS DR. DRE PRESENTS THE AFTERMATH
1	36	36	5	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98) IS POLITICS & BULLSH*T	32					AFTERMATH 90044/INTERSCOPE (10.98/16.98)
	50	30	5			96	99	93	23	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98)
-				* * * PACESETTER * * *	1	97	87	86	25	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98) F.B.I.
	50	AC	- 20		1	00	0.0	00	00	
	50 35	45 34	20	GHOSTFACE KILLAH • RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 E0/16.98) IRONMAN	1	98 99	96 75	92 69	8 0 68	D'ANGELO ▲ EMI 32629 (10.98/15.98) BROWN SUGAR SOUNDTRACK ▲ ⁷ ARISTA 18796 (10.98/16.98) WAITING TO EXHALE

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. IS indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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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.

W RONG, 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).

	B	U	BBLING L			D	ER HOT R&B singles
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	7	2	SWEET THANG IMPROMP2 (MOJAZZ/MOTOWN)	14	-	23	KNOCK KNOCK SAM "THE BEAST" (CLR)
2	11	3	YOU AIN'T RIGHT TONYA (J-TOWN/MALACO)	15	18	8	WHY OH WHY SPEARHEAD (CAPITOL)
3	_	1	U CAN'T SING R SONG SPEARHEAD (CAPITOL)	16	23	5	LOCK DOWN SAM "THE BEAST" (CLR)
4	1	5	HOMIE LOVE WILDLIFFE SOCIETY (BLUNT/TVT)	17	-	10	HOLDIN' ON GEORGE BENSON (GRP)
5	3	9	WE GOT IT JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)	18	-	1	SURVIVING THE GAME RUFFTOWN MOB (LIL' JOE)
6	4	4	SWEET SEXY THING NU FLAVOR FEAT. ROGER (REPRISE/WARNER BROS.)	19	8	5	GIGOLOS GET LONELY TOO PASSION (MCA)
7	5	4	TIGHT TEAM SHAMUS FEATURING FLU (RAW TRACK)	20	12	10	LISTEN 2 MI FLOW VILLAIN (STR8 GAME/MBM)
8	15	2	GIRLS DEM SUGAR BEENIE MAN (VP)	21	22	11	MR. BIG STUFF GRANDMASTER MELE-MEL & SCDRPIO (STR8 GAME/MBM)
9	10	7	2 MUCH BOOTY (IN DA PANTS) SOUNDMASTER T (ID/WRAP/ICHIBAN)	22	-	14	MASTA PLAN THE LOST TRYBE OF HIP-HOP (RENEGADE/RAGING BULL)
10		1	TREAT ME RIGHT G-MAN FEATURING CHUBB ROCK (SELECT)	23	-	1	MOST OF ALL MOTHER SUPERIA (4TH & BROADWAY/ISLAND)
11	14	16	TEAR DA CLUB UP THREE 6 MAFIA (BRUTAL/PRIORITY)	24	9	14	BACK OF THE CLUB PART 2 (IT AIN'T OVER TILL IT'S OVER) OTR CLIQUE (ALL NET)
12	-	13	HOW YA WANT IT (I GOT IT) JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)	25	-	23	MY KINDA N*GGA HEATHER B. FEAT. M.O.P. (PENDULUM/EMI)
13	13	33	PIECE OF CLAY MARVIN GAYE (REPRISE/WARNER BROS.)				er lists the top 25 singles under No. 100 t 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,

"What I have realized," adds Parker, "is that a lot of people talk about hiphop 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

"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 Whitemore 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 instore 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

www.americanradiohistory.com

Billboard. Hot Rap Singles.

MARCH 29, 1997

	U		IUI	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS, ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan® TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	10	* * * NO. 1 * * * CAN'T NOBODY HOLD ME DOWN A PLIFF DADDY (FEAT MASE) COLOD (T) OO BAD BOY 79082MAISTA 9 weeks at No. 1
2	2	16	7	* * * GREATEST GAINER * * *
(3)	3	2	5	GOLDENT, WOLATOR/DEF JAM 574026*MERCURY BIG DADDY HEAVY D
4	4	21	6	(C) (D) (T) UPTOWN 56039/UNIVERSAL GHETTO LOVE ♦ DA BRAT FEATURING T-BOZ
5	5	23	3	(C) (D) (T) (X) SO SO DEF 78527/COLUMBIA I SHOT THE SHERIFF WARREN G
(6)	8	4	33	(C) (D) (T) G FUNKVDEF JAM 573554/MERCURY LET ME CLEAR MY THROAT (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS DJ KOOL
1	6	6	7	THE THEME (IT'S PARTY TIME) (C) (D) (T) BYSTORM 55114/UNIVERSAL
8	7	5	26	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD FREAK NASTY
9	9	3	18	COLD ROCK A PARTY MC LYTE (C) (D) (M) (T) (X) EASTWEST 64212/EEG
(10)	NE	NÞ	1	SHO NUFF
11	10	8	19	LUCHINI AKA (THIS IS IT)
12	11	7	10	(C) (D) (T) DEF JAM 574026/MERCURY
13	12	10	5	DO G'S GET TO GO TO HEAVEN? (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 574030/MERCURY
14	15	12	8	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (C) (D) (T) NO LIMIT 53261/PRIORITY ◆ TRU FEAT. ICE CREAM MAN (MASTER P)
15	13	9	9	THINGS'LL NEVER CHANGE/RAPPER'S BALL (C) (D) (T) (X) SICK WID' IT 42436/JIVE
16	14	11	25	NO TIME ● ◆ LIL' KIM FEATURING PUFF DADDY (C) (D) (T) UNDEAS/BIG BEAT 98044/AG
	21	-	2	STEP INTO A WORLD (RAPTRUE'S DELIGHT)
18	19	15	14	GET UP • LOST BOYZ (c) (d) (T) UNIVERSAL 56032
19	18	14	5	HIP-HOPERA BOUNTY KILLER FEATURING THE FUGEES (C) (D) (T) BLUNT/VP 1464/TVT
20	23	19	16	RUNNIN' 2PAC, NOTORIOUS B.I.G., RADIO DRAMACYDAL & STRETCH (C) (X) MERGELA/SOLAR 70134/HINES
21	17	18	6	T.O.N.Y. (TOP OF NEW YORK) (c) (d) (T) PENALTY 7193/TOMMY BOY
22	16	13	17	WHAT THEY DO ♦ THE ROOTS (C) (D) (T) DGC 19407/GEFFEN
23	20	17	17	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON")
24	22	20	4	GANGSTAS MAKE THE WORLD GO ROUND
(25)	NEV	NÞ	1	THAT'S RIGHT DJ TAZ FEATURING RAHEEM THE DREAM (C) (T) (X) BREAKAWAY/SUCCESS 58641/EMI
(26)	29	32	18	RUFF RIDE/RUFF RIDA FRAZE (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD
21)	NEV	NÞ	1	WU-RENEGADES KILLARMY (C) (D) (T) WU-TANG 53267/PRIORITY
(28)	33	25	5	DO THE DAMN THING (C) (D) (T) LIL' JOE 893
29	25	-	2	THE ULTIMATE ARTIFACTS (C) (D) (T) (X) BIG BEAT 98027/AG
30	47	[-]	2	MOVE IT IN MOVE IT OUT (C) (D) (T) NEXT PLATEAU 1435
(31)	30	26	42	HOW DO U WANT IT/CALIFORNIA LOVE A ² • 2PAC (FEAT. KC & JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND
32	24	-	2	THE CYPHER: PART 3 ◆ FRANKIE CUTLASS FEAT. CRAIG G., ROKANNE SHANTE, BIZ MARKIE & BIG DADDY KANE (C) (D) (T) VIOLATOR 1576/RELATIVITY
(33)	40	38	13	LOVE ME FOR FREE (C) (T) ZOO 34267/VOLCANO
34	26	22	28	BOW DOWN (C) (D)-(T) LENCH MOB 53227/PRIORITY
(35)	NEV	-	1	ME OR THE PAPES (C) (T) (X) PAYDAY/LONDON 531100/ISLAND JOHNNY BOY DEAD RINGAZ
(36)	37	31	6	JOHNNY BOY DEAD RINGAZ (C) (T) (X) HUSH 86608 ♦ M.O.P.
(37)	NEV	-	1	(C) (D) (T) RELATIVITY 1591 ATLIENS/WHEELZ OF STEEL ♦ OUTKAST
38	32	27	18	(C) (D) (T) LAFACE 24196/ARISTA SPACE JAM (FROM "SPACE JAM") QUAD CITY DJ'S
39	28	28	15	(C) (D) (T) (X) WARNER SUNSET/BIG BEAT 87018/AG BABY BUBBA ◆ DRU DOWN FEATURING BOOTSY COLLINS
40	34	30	3	(C) (D) (T) RELATIVITY 1583 STREET DREAMS ● ◆ NAS
41	31	24	21	C) (D) (M) (T) (X) COLUMBIA 78409 HOMIE LOVE
42 43	36 38	36	4	(C) (D) (T) BLUNT 5013/TVT WE GOT IT
43	38 42	34 37	3	(C) (D) (T) GEE STREET/ISLAND JAMAICA 854864/ISLAND TIGHT TEAM SHAMUS FEATURING FLU
44	42 39	37	3 16	(C) (T) (X) RAW TRACK 1297 AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA")
⁴³	RE-E	-	42	(C) (T) GEFFEN 19410 ONE MORE CHANCE/STAY WITH ME ▲ ◆ THE NOTORIOUS B.I.G.
47	44	44	42	(C) (D) (M) (T) BAD BOY 7-9031/ARISTA YARDCORE • BORN JAMERICANS
48	44	39	а 50	(C) (D) (T) DELICIOUS VINYL 4003/RED ANT PO PIMP ● ● DO OR DIE (FEATURING TWISTA)
49	27	29	10	(C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN THAT'S RIGHT DJ TAZ FEATURING RAHEEM THE DREAM
(50)	RE-EI		19	(C) (T) (X) SUCCESS 42031 YOU COULD BE MY BOO ◆ THE ALMIGHTY RSO FEAT. FAITH EVANS (A) (A) HAR LATING HARD AND FEAT MIGHT
9			199	(C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN

○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association or 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.

Dance ARTISTS & MUSIC

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 Å&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** gleefully 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 teadance 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 Dougans** have long been vocal supporters of various colleagues. Now they can do so officially with the cheekily named Electronic Brain Violence, which Dougans 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 slammin' 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.rosie gaines.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

Billboard. Dance

Breakouts

CLUB PLAY

NOT OVER YET GRACE PERFECTO

MAJICK KEOKI MOONSHINE MUSIC

OFFSHORE CHICANE EDEL AMERICA

ONE MORE TIME REAL MCCOY ARISTA

MAXI-SINGLES SALES

1. YOU DON'T HAVE TO HURT NO MORE MINT CONDITION PERSPECTIVE 2. A LITLE BIT OF ECSTASY JOCELYN ENRIQUEZ CLASSIFIED

HUNTER DEF SQUAD WORLD FAMOUS M.O.P. RELATIVITY

Breakouts: Titles with future chart-potential,

based on club play or sales reported this week.

HIGHER STATE OF CONSCIOUSNESS WINK STRICTLY RHYTHM

ENRIQUEZ CLASSIFIED 3. WEEKEND THANG ALFONZO

DA FUNK DAFT PUNK VIRGIN



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.

Close'] 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."

N THE MIX: The time has come for Kerri Chandler to break out of the underground. For nearly a decade now, he's been weaving deephouse 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.

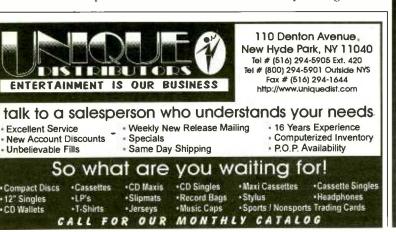
Whilst on the King Street tip, we strongly advise you to check out "That Sound" by **Pump Friction**—if ya haven't already, that is. Produced by **Lew**is **Dene**, this jam is already gathering much-deserved love from mix-show tastemakers like **Brian Middleton** at WBBM Chicago and **Richard "Humpty" 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 venerable TVT 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.



CLUB PLAY MAXI-SINGLES SALES

×		¥s	WKS. ON CHART	OF DANCE	A A NATIONAL SAMPLE CLUB PLAYLISTS.
THIS WEEK	LAST WEEK	2 WKS AGO	WKS	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
					0.1***
1	1	2	9	DISCOTHEQUE ISLAND 854789	2 weeks at No. 1 U2
(2)	5	9	8	I'M ALIVE GRANDSLAM 001/STRICTLY RHYTHM	STRETCH AND VERN PRESENT MADDOG
3	4	6	11		
(4)	8	10	7	IT'S JUST ANOTHER GROOVE SM JE 9055/PROFIL	LISA STANSFIELD
(5)	10	13	7		VICTOR CALDERONE
6	2	13	10	GIVE IT UP EMPIRE STATE 38/EIGHTBALL	◆ FAITHLESS
$\overline{(1)}$		19	5	HAVANA ARISTA 13327	KENNY G
	11	21	4		
9	3	3	4	STAR PEOPLE DREAMWORKS 58003/GEFFEN	
10	3	5	10	STEP BY STEP ARISTA 13313	
		-		RUNAWAY GIANT STEP BLUE THUMB 3094/GRP	NUYORICAN SOUL FEATURING INDIA
11	6	4	11	DON'T STOP MOVIN' UNDISCOVERED 55301/MCA	LIVIN' JOY
(12)	15	17	7	SON OF A PREACHERMAN LOGIC 45596	SOUL S K.
(13)	17	25	5	LOVEFOOL TRAMPOLENE STOCKHOLM PROMO MERCU	
14	9	7	11	MOMENTS STRICTLY RHYTHM 12489	NOISE MAKER
(15)	21	29	4	CALL ME LOGIC 45726	LE CLICK
16	12	8	12	SAYIF YOU FEEL ALRIGHT MERCURY 578943	CRYSTAL WATERS
17	18	20	8	CALLING YOUR NAME STOCKHOLM IMPORT	E-TYPE
(18)	29	41	3	TO STEP ASIDE ATLANTIC 85430	PET SHOP BOYS
19	22	27	6	MAKE MY DAY ARIOLA 44879	GRACE UNDER PRESSURE
(20)	25	30	6	WANNABE VIRGIN 38579	♦ SPICE GIRLS
(21)	28	32	6	ARE YOU THERE OVUM RUFFHOUSE 78416/COLUM	MBIA WINK
22	20	15	9	STAY MAVERICK PROMO/REPRISE	ME'SHELL NDEGEOCELLO
23	19	14	15	COSMIC GIRL WORK 78501	◆ JAMIROQUAI
24	13	11	12	SOUL TO BARE EIGHTBALL 109	JOI CARDWELL
(25)	31	42	3	IT HAS BEGUN TVT SOUNDTRAX 8035/TVT	PSYKOSONIK
				+ + + Pow	
(25)	40		2	THAT SOUND KING STREET 1058	PUMP FRICTION
27	23	22	8	FAKES & PHONIES CAJUAL 258	DAJAE
28	26	23	9	UP TO NO GOOD SUBMARINE 37018/POPULAR	◆ THE PORN KINGS
29	34	39	4		◆ ASHLEY MACISAAC WITH MARY JANE LAMOND
30	35	40	4	A LITTLE BIT OF LOVE RHINO 76034/ATLANTIC	◆ RUPAUL
31	33	37	4	ONLY YOU MAXI 2054	SHAY JONES
(32)	48		2	MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RH	
33	16	12	11	DON'T CRY FOR ME ARGENTINA WARNER BROS.	
34	24	26	11		FRANCE JOLI
35	32	36	5	TOUCH POPULAR 26035/CRITIQUE	JULIO IGLESIAS
(36)	49	50	2		
37	30	31		ONE IN A MILLION BLACKGROUND PROMO/ATLANTIC	C ◆ AALIYAH CIRRUS
(38)	41	50	6	BREAK IN MOONSHINE MUSIC 88436	GEOFFREY WILLIAMS
<u></u>	41	UC	3	DRIVE HANDS ON IMPORT	
					IOT DEBUT * * *
(39)	NE\	N 🕨	1	YUM YUM JELLYBEAN 2521	PULSE FEATURING ANTOINETTE ROBERSON
(40)	42	—	15	RHYTHM IS A DANCER ARISTA PROMO	SNAP
(41)	NE\	NÞ	1	SAXMANIA AQUA BOOGIE 036	MIJANGOS
42	43	44	5	LATIN THING ARIOLA 43598	LATIN THING
(43)	50		2	HARMONY MUSIC PLANT 044	SHUFFLE INC.
44	27	16	16	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.
45	45	47	3	MAGIC HENRY STREET/BIG BEAT 95600/ATLANTIC	ALL-STAR MADNESS
46	47	—	2	MAS DE LO QUE TE IMAGINAS ARIOLA 43950	THE SACADOS
(47)	NE\	NÞ	1	WHERE HAVE ALL THE COWBOYS GONE? IMAG	GO 43854/WARNER BROS.
48	39	35	7	HOW WILL I KNOW NMC 6999	MIISA
(49)	NE\	NÞ	1	FUNK LIKE DAT INTERHIT 10163	BARRY HARRIS
50	38	33	11	SAY YEAH JELLYBEAN 2519	STROBE PRESENTS LA CASA GRANDE
◯ Titl	es with	the are	atost s	ales or club play increases this week. Power Pick (on Club Play is awarded for the largest point increase

				MAXI-SINGLES S	
×	. ×	S	ST ON	COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALI STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN	INC SoundScan®
WEE	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			20	* * * No. 1 * * *	
1	1	1	4	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA 4 weeks at 1	In 1 PLIFE DADDY (FEAT MASE)
(2)	4		2		◆ KRS-ONE
		2		STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42442	
3	2	3	3		◆ FAITHLESS
4	5	4	29	LET ME CLEAR MY THROAT (T) (X) CLR AMERICAN 43764/WARNER BROS	
5	3	2	6	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS 43809	◆ MADONNA
				* * * HOT SHOT DEBUT	
6	NE\	NÞ	1	ONE MORE TIME (T) (X) ARISTA 13329	REAL MCCOY
				* * * GREATEST GAINER	* * *
\bigcirc	18		2	PLEASE DON'T GO (T) (X) ARISTA 13305	NO MERCY
(8)	12	7	4	BIG DADDY (T) UPTOWN 56039/UNIVERSAL	HEAVY D
9	11	15	7	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56114 UNIVERSAL	TRACEY LEE
10	9	17	5	DON'T SPEAK (T) (X) ZYX 66073	CLUELESS
11	10	9	6	CALL ME (T) (X) LOGIC 45726	LE CLICK
(12)	20	39	9	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
13	8	11	3	STEP BY STEP (M) (T) (X) ARISTA 13313	WHITNEY HOUSTON
(14)	NE\		1		SUMMER & GIORGIO MORODER
(15)	16	12	6	I'M NOT FEELING YOU (T) LOUD 64789 RCA	YVETTE MICHELE
16	6	5	18	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213 ARISTA	◆ TONI BRAXTON
17	15	36	5		DRICAN SOUL FEATURING INDIA
(18)	31	25	7		FOXY BROWN FEATURING JAY-Z
(19)	21	18	5		MARK MORRISON
(13) (20)	25	10	3	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	
\sim				GET READY, READY! (M) (T (X) TAKE FO' 205	DJ JUBILEE
21	17	26	6	GHETTO LOVE (T) (X) SO SO DEF 78508/COLUMBIA	DA BRAT FEATURING T-BOZ
22	7	6	4	HEAD OVER HEELS (T) TRACK MASTERS, CRAVE 78524 EPIC	♦ ALLURE FEATURING NAS
23	13	8	6	DISCOTHEQUE (T) (X) ISLAND 854789	◆ U2
24	19	14	10	FIRESTARTER (T) (X) XL MUTE/MAVERICK 43843 WARNER BROS	PRODIGY
25	29	22	6	SAY IFYOU FEEL ALRIGHT (T) MERCURY 578943	CRYSTAL WATERS
26	14	10	4	REQUEST LINE (T) ILLTOWN 860615/MOTOWN	◆ ZHANE
27	33	21	9	GET UP (T) (X) NERVOUS 20249	BYRON STINGILY
28	30	—	2	THE ULTIMATE (T) (X) BIG BEAT 95606/AG	♦ ARTIFACTS
(29)	NE\		1	ME OR THE PAPES (T) (X) FAYDAY/LONDON 531083 ISLAND	◆ JERU THE DAMAJA
30	24	19	29	FIRED UP! (T) (X) TWISTED 55221'MCA	FUNKY GREEN DOGS
(31)	35	37	12	LUCHINI AKA (THIS IS IT) (T) PROFILE 5458	♦ CAMP LO
(32)	NE\		1	MUEVE LA CADERA (MOVE YOUR BODY) (T) STRICTLY RHYTHM 12495	REEL 2 REAL FEAT. PROYECTO UNO
33	28	13	4	HAVANA (T) (X) ARISTA 13327	KENNY G
34	23	16	18	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	MC LYTE
35	27	23	10	ON & ON (T) (X) KEDAR 56002/UNIVERSAL	♦ ERYKAH BADU
36	22	20	3	HARD TO SAY I'M SORRY (T) (X) LAFACE 24238/ARISTA AZ	YET FEATURING PETER CETERA
(37)	39	34	13	GET UP (T) UNIVERSAL 56032	◆ LOST BOYZ
38	32	43	18	SUGAR IS SWEETER (T) (X FFRR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
(39)	45	_	3	JUST THE WAY YOU LIKE IT (T) MCA 55091	♦ TASHA HOLIDAY
40	36	31	9_	WHATEVA MAN (T) DEF JAM 574027/MERCURY	♦ REDMAN
41	34	30	12	DON'T STOP MOVIN' (T) (X) UNDISCOVERED 55301/MCA	LIVIN' JOY
42	38	24	16 -	I BELIEVE I CAN FLY (T) (X, WARNER SUNSET/ATLANTIC 42427/JIVE	♦ R. KELLY
43	37	_	2 =	STAR PEOPLE (T) DREAMWCRKS 58003/GEFFEN	GEORGE MICHAEL
44	40	28	3 🗍	I SHOT THE SHERIFF (T) G FUNK/DEF JAM 573565/MERCURY	♦ WARREN G
(45)	46	33	21	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (
(46)	50	41	3 =	A LITTLE BIT OF LOVE (T) (X) RHINO 76034	♦ RUPAUL
47	26	29	3		RICAN SOUL FEAT. JOCELYN BROWN
48	43	46	27	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS
(49)	RE-E	NTRY	2	NO ONE CAN LOVE YOU MORE THAN ME (T) (X) ARIOLA 45169	HANNAH JONES
(50)	RE-E		2	ESTA LOCA (T) SCOTTI BROS. 78110/ALL AMERICAN	TO KOOL CHRIS
	_	_			

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. ⇒ 1997, Bill-board/BPI Communications.

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MARCH 29, 1997

Country ARTISTS & MUSIC **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 Head-Hunters 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,' savs 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 Head-Hunters to me.'

Doug Phelps and his brother Ricky Lee were part of the original Head-Hunter 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



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.

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 bluesrock thing. A lot of people ask why we didn't replace the Phelps boys with



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 Dif-ferent 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 single, 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



by Chet Flippo

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 Kristoffer-

Houston label of Nelson. Waylon Jennings, Kris-

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."



BILLBOARD MARCH 29, 1997

board TOP COUNTRY ALBUNS MARCH 29, 1997

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

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQU	TITLE IVALENT FOR CASSETTE/CD)	PEAK POSITION
1	1	1	5	★ ★ NO. 1 ★ ★ ★ LEANN RIMES CURB 77856 (10.98/15.98) 5 weeks at No. 1 UNCHAINE	D MELODY/THE EARLY YEARS	1
2	2	2	36	LEANN RIMES A ³ CURB 77821 (10.98/15.98)	BLUE	1
3	3	3	28	DEANA CARTER ▲ DIE CAPITOL NASHVILLE 37514 (10.98/15.98)	I SHAVE MY LEGS FOR THIS?	2
4	4	4	20	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
(5)	6	8	9	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN	5
6	9	11	38	TRACE ADKINS • CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD	6
7	8	6	22	KEVIN SHARP • 143/ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN	4
8	5	5	48	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
9	7	7	25	CLINT BLACK A RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
10	10	9	110	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	1
$\overline{(11)}$	14	15	38	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU	11
12	12	12	19	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
13	11	10	46	MINDY MCCREADY A BNA 66806/RCA (9.98/15.98)	TEN THOUSAND ANGELS	5
14	13	13	21	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	13
15	15	16	19	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
16	16	17	73	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98) THE	GREATEST HITS COLLECTION	1
(17)	28	26	26	★ ★ GREATEST GAINER VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) THE BEST OF COUNTI	* * * RY SING THE BEST OF DISNEY	17
18	18	19	25	JOHN MICHAEL MONTGOMERY ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
(19)	19	20	6	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	19
20	17	14	47	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
21	20	22	82	COLLIN RAYE A EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
22	22	30	21	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART	22
23	24	31	36	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD	23
24	26	24	51	BRYAN WHITE A ASYLUM 61880/EEG (10.98/15.98)	ETWEEN NOW AND FOREVER	7
25	25	23	29	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
26	21	18	42	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
(27)	31	35	27	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
28	23	21	81	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
29	30	32	47	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	- 6
30	29	25	17	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
31	27	29	60	PATTY LOVELESS • EPIC 67269/SONY (10.98 EQ/15.98) TH	E TROUBLE WITH THE TRUTH	10
32	32	34	69	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
33	33	28	21	MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 E0/16.98)	A PLACE IN THE WORLD	3
34	34	27	45	SAMMY KERSHAW ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
	-	1	00	DD5 40	Dec 10	33
35	35	38	26	BR5-49 ARISTA 18818 (10.98/15.98) 🎛	BR5-49	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHAR	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIV	ALENT)	PEAK POSITIO
37	38	40	79	TRAVIS TRITT GREATEST HI	IS - FROM THE BEGINNING	3
38	39	39	69	VINCE GILL A MCA 11394 (10.98/16.98)	SOUVENIRS	3
39	36	33	39	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
40	40	37	25	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE	20
41	42	46	26	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
42	41	41	78	TIM MCGRAW 4 ² CURB 77800 (10.98/16.98)	ALL I WANT	1
43	45	44	29	JEFF FOXWORTHY CRANK WARNER BROS, 46361 (10.98/16.98)	IT UP THE MUSIC ALBUM	3
44	46	45	29	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
45	43	42	40	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM	14
46	48	49	57	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98)	RICOCHET	14
47	44	47	3	BRADY SEALS REPRISE 46258/WARNER BROS. (10.98/16.98)	THE TRUTH	44
48	47	48	31	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
49	49	50	79	GEORGE STRAIT A MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
50	50	51	36	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	49
51	52	52	24	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
52	54	54	87	JEFF FOXWORTHY ▲ ² WARNER BROS, 45856:(10.98/16.98)	GAMES REDNECKS PLAY	2
53	RE-E	NTRY	27	THE BEACH BOYS RIVER NORTH 161205 (10.98/16.98)	STARS AND STRIPES VOL. 1	12
54	55	55	84	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK	13
55	59	58	75	LORRIE MORGAN A BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
56	60	57	60	MARTINA MCBRIDE • RCA 66509 (9.98/15.98)	WILD ANGELS	17
57	56	56	55	LONESTAR • BNA 66642/RCA (9.98/15.98)	LONESTAR	11
58	57	59	102	JOHN MICHAEL MONTGOMERY ▲ ³ JO ATLANTIC 82728/AG (10.98/16 98)	HN MICHAEL MONTGOMERY	1
(59)	72	_	2	★ ★ PACESETTER ★ ★ MILA MASON ATLANTIC 82923/AG (10.98/15.98)	★ THAT'S ENOUGH OF THAT	59
60	51	43	54	WYNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
61	62	74	3	VARIOUS ARTISTS ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	61
62	58	53	19	JOHNNY CASH AMERICAN 43097*/WARNER BROS. (10.98/15.98)	UNCHAINED	26
63	NE	w 🕨	1	* * * HOT SHOT DEBUT * ROY ORBISON VIRGIN 42350 (10.98/16.98) THE		63
64	65	71	11	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98)	THE GIRL NEXT DOOR	59
65	66	62	66	CLAY WALKER A GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
66	61	61	17	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98	CD) SHADY GROVE	19
67	63	63	15	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
68	53	-	2	KIM RICHEY MERCURY NASHVILLE 534255 (10.98 EQ/16.98)	BITTER SWEET	53
69	64	60	67	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
70	70	68	57	LITTLE TEXAS • WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
71	73	67	38	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98)	WHAT I LIVE TO DO	16
72	71	70	39	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
73	68	69	47	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA	22
(74)		NTRY	27	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
75	69	66	35	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19

▲ RIAA certification for sales of 1 million units, with s available. Most tape prices, and CD prices for BMG tage growth. Heatseeker Impact shows albums remove ums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 unning time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinch are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest penications, and SoundScan. Inc. multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double album and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivaler ed from Heatseekers this week. **WS** indicates past or present Heatseeker title. © 1997, Billboard/Bf *Asterisk indicates LP ndicates biggest perce

TOTAL WEEKS

TITLE THE HITS 118

Billboard, Top Country Catalog Albums

8 weeks at No. 1

ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)

GARTH BROOKS ▲⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)

IĨ	IS	RACK SALES REPORTS COLLECTED, COMP	PILED, AND PROVIDED BY
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQU	JIVALENT FOR CASSETTE/CD)
14	14	BRYAN WHITE 🛦 ASYLUM 61642/EEG (10.98/15.98) 🔝	
15	17	THE CHARLIE DANIELS BAND A3 EPIC 38795/SONY (7.98 EQ/1	1.98) A D
16	16	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS
47	15		

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND

2	2	VINCE GILL A ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	145	15	17	THE CHARLIE DANIELS BAND ▲3 EPIC 38795/SONY (7.98 EQ/11.98) A DECADE OF HITS	386
3	4	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	235	16	16	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98) 24 OF HANK WILLIAMS GREATEST HITS	134
4	5	PATSY CLINE ▲7 MCA 12* (7.98/12.98)	12 GREATEST HITS	521	17	15	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98) SUPER HITS	312
5	3	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	122	18	19	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98) NO FENCES	311
6	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	149	19	18	MARY CHAPIN CARPENTER A 3 COLUMBIA 48881/SONY (10.98 EQ/16.98) COME ON COME ON	223
7	7	TIM MCGRAW A ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	156		20		138
8	10	TRACY BYRD A ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	145	20	20	PATSY CLINE A MCA 4038 (7.98/12.98) THE PATSY CLINE STORY	-
9	8	WILLIE NELSON COLUMBIA 64184/SONY (5,98 EQ/9.98)	SUPER HITS	139	21	21	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	189
10	9	ALABAMA A RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	128	22	23	GEORGE STRAIT▲ ² MCA 5567* (7.98/12.98) GREATEST HITS	580
11	11	REBA MCENTIRE 4 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	181	23	22	GEORGE STRAIT A 3 MCA 42035 (7.98/12.98) GREATEST HITS VOLUME 2	492
12	12	ALISON KRAUSS 4 ROUNDER 0325* (9.98/15:98)	OW THAT I'VE FOUND YOU: A COLLECTION	110	24	24	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11 98) SHANIA TWAIN	91
13	13	BROOKS & DUNN A ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	291	25	_	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98) THE CHASE	140

WEEK LAST WEEK

1

1

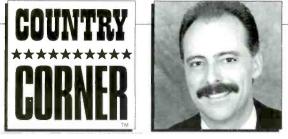
SoundScan®

BRYAN WHITE

TITLE

TOTAL

91



by Wade Jessen

WHO KNEW? Coinciding with a reorganization of its promotion department, MCA Nashville celebrates Reba McEntire's 20th chart topper on Billboard's Hot Country Singles & Tracks, as "How Was I To Know" rises 3-1. That track is spinning in heavy rotation (more than 35 plays per week) at 70 of our 162 monitored stations, including WJCL Savannah, Ga., KRTY San Jose, Calif., and WGAR Cleveland, Ohio. Meanwhile, McEntire's "What If It's You" set moves 11,000 units and holds at No. 12 on Top Country Albums.

McEntire's career milestone comes on the heels of a March 13 announcement that MCA Nashville has dismissed its senior VP of promotion, Scott Borchetta (Billboard Bulletin, March 14), who had been with the company six years.

Borchetta's exit has apparently changed other reorganization plans in the MCA building. His replacement is David Haley, who is elevated to VP from senior director of national promotion at MCA. Haley tells Country Corner that prior to Borchetta's abrupt dismissal, he had been tapped to replace John Lytle as head of promotion at MCA's sister label, Decca, after Lytle announced plans to leave for an artist management opportunity. At press time, no announcement had been made regarding a new successor for Lytle. Stay tuned.

HOLD YOUR HORSES: With an increase of 3,500 units fueled by an instore circular at Target Stores, "The Best Of Country Sing The Best Of Disney" gets the Greatest Gainer nod on Top Country Albums, where it rises 28-17. That various-artists set moves 9,000 pieces and thus re-enters The Billboard 200 at No. 130.

Meanwhile, with a 22% jump, Mila Mason's "That's Enough Of That' moves 72-59 and earns our Pacesetter cup on the Top Country Albums chart. Bob Heatherly, sales and marketing VP at Atlantic's Nashville address, says Mason's hike is spurred by accelerating airplay of the album's second single, "Dark Horse." That track is airing on 160 monitored stations, with new airplay detected at KIIM Tucson, Ariz., WKIS Miami, and WNCY Appleton, Wis.

ROY TO THE WORLD: A new hits set on Nashville pop icon **Roy Orbison** opens at No. 63 on Top Country Albums. "The Very Best Of Roy Orbison" (Virgin) is Orbison's first appearance on the country chart since "Mystery Girl" opened at No. 37 in the March 18, 1989, Billboard. That set peaked at No. 17 in the April 1, 1989, issue.

Although Orbison, who died in 1988, was primarily known for pop hits, this new set features five tracks that had country chart impact, including Orbison's biggest country hit, "You Got It," which rose to No. 7 on Hot Country Singles in the Feb. 4, 1989, issue.

The balance of this new set consists of updated versions of Orbison's '60s hits for Monument and other selections from the "Mystery Girl" package.

Other new or reissued Orbison packages could be waiting in the wings, since Sony has announced plans to revive the venerable Monument imprint (Billboard Bulletin, March 17). Along with Orbison's string of such Monument hits as "Oh, Pretty Woman," and "Running Scared," the label's catalog boasts the work of such country luminaries as Billy Grammer, Jeannie Seely, Dolly Parton, Billy Walker, Kris Kristofferson, and "Hee Haw" fixture Grandpa Jones.

HEADHUNTERS RETURN TO THEIR ROOTS

(Continued from page 28)

Kelly. "There's a ton of new music out there, and, if it doesn't get lost in the shuffle, I think it stands a good chance.'

The rest of the album features original songs marked by the Head-Hunters' unique perspective. One cut that Phelps says could be a sleeper hit is "See Rock City (Ruby)," a phrase painted on barn roofs throughout the Southeast hawking the Chattanooga, Tenn., tourist attraction. Young says the genesis of the song began in 1985, when he and Greg Martin were on a road trip to Chattanooga. "Greg said we ought to write a song that says We're going to take Ruby to see Rock City,' "Young says. "Every album, the title came up and nothing happened. So finally they started playing this weird little melody and I just starting rattling off this stuff and we listened to the tape and the song was there. I love it when that happens."

Galante says the band's love of music was a prime reason he signed them. "The band is just different," he says. "They love making the music, and when I talked to them, it wasn't about awards or sales. They said, 'We just want another chance to go out there and do what we do and just play music.' That's what it's all about. As an old player, I absolutely love that. That's basically why we went after it. They are great guys, and they are part of the fabric of country music. Hopefully, we're going to be successful."

Dale Turner, RLG VP of promotion, says the label began a push in January to increase awareness of the Head-Hunters and the new album. "We sent an updated bio and photo of the band that said 'Kentucky HeadHunters' new album under construction,' " he says. "Then we followed that up in two weeks with a CD to radio which had 'Singin' The Blues' on it and snippets of all the other songs on the album. We thought it was pretty clever, because we were considering the construction thing. In between the snippets of songs we had little construction noises."

In February, Turner says, they tied in with WAMZ Louisville, Ky., to showcase the band via a live performance of the album there. "We wanted all the Kentucky stations to take ownership and let them know the band with their namesake is back in a big way." Turner says. "The HeadHunters aren't an unknown band. They come back to the marketplace with a lot of equity. [They have] a big fan base. They're primarily known as a touring band, but they have so many benefits . . . Radio is saying we

need more familiar artists, artists with name value and music that is still mainstream. We have it with the Kentucky HeadHunters.'

Mitchell Fox, who has managed the band for 21 years, agrees with Turner. The native New Yorker was working for Led Zeppelin's label in 1978 when Richard Young called and invited him to a showcase. Thinking it would be interesting, he flew down for one night and ended up staying a week at the Young family home. He has managed the band since, steering their career through the early years to their success

on Mercury and during their recent excursions, including the song they recorded with Rod Stewart and Elton John for the album titled "Shared Vision."

Booked by Monterey Artists, Fox says the band will tour this summer, hitting mostly the fair circuit. "We're booked between now and the end of summer and will start putting club dates around those big fair dates, because we want to put them in front of as many people as possible. [When] people see them live, there's a lasting impression."

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

46 50 65

37

59

TITLE (Publisher - Licensing Org.) Sheet Music Dist. TITLE (Publisher – Licensing Oig.) Sneet Music Dist. 455 ROCKET (Inving, BMI/Cracklin, 'BMI/Bug, BMI) WBM ANOTHER YOU (EMI April, ASCAP) HL BAD FOR US (Square West, ASCAP/HDH, ASCAP/Foolish Hit, ASCAP/Howlin Hits, ASCAP/Hamstein Cumberland, BMI/Orom Shapiro, BMI) WBM BE HONEST (Major Bob, ASCAP/Rio Bravo, BMI/Son Of Gila Monster, BMI/Shylane, BMI) WBM BETTER MAN, BETTER OFF (Ensign, BMI/Shoot Straight, ASCAP) HL 24 15 45

- 51
- 14 52
- ASCAP) HL BREAKFAST IN BIRMINCHAM (Old Desperados: ASCAP/N2 D, ASCAP/Brian's Dream, ASCAP/Willdawn, ASCAP/AIZ D, ASCAP/Brian's Dream, ASCAP/Willdawn, CHANGE HER MIND (Hamstein Cumberland, BMI/Larry Boone, BMI/BMG, ASCAP) HL/WBM COLD OUTSIDE (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMD HL 33

48

- 61
- AGUAL Your Host BMD HL COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BM/Fugue, BMI) CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Blue Water, BMI/Longitude, BMI/August Wind, 31
- BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Boad, BMI) HL/WBM.
 DADDY'S LITTLE GIR. (Purple Sun, SESAC/Ten Ten, SESAC/Real GirlFriends, SESAC/Stan Web), SESAC)
 DARK HORSE (EM LAGATI, ASCAP/Intel Wishin', ASCAP/Metatune, SOCAN/Down In Front, SOCAN/Dream-
- ing in Public, SOCAN) HL DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/Enbassy, BMI/Exellorec, BMI) A DOZEN RED ROSES (Major Bob, ASCAP/Poor Folks,
- A DUZEN RED NOCE WILL BMI) WBM EASE MY TROUBLED MIND (Sony/ATV Tree BMI/Moline Vallow ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic 27 13
- Valley, ASCAP/Hamstein Stroudavarous, ASCAP/Kinetin Diamond ASCAP/Clamstein Stroudavarous, ASCAP/Kinetin Diamond ASCAP/Curb, ASCAP/HL/WBM EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/AIV Tree, BMI/Chins Waters, BMI) HL EVERTITHING LOVE (Coburn, BMI/Clin SWaters, BMI) HL EVERTITHING LOVE (Coburn, BMI/Clin SWaters, BMI) FIRE WHEN READY (Hamstein Cumberland, BMI/Tom Shariur, BMI/Rahy Mae, BMI). 9 67
- 72
- FIRE WHEN READY (Hamstein Cumberland, BMI/Tom Shapiro, BM/Baby Mae, BMI) FOREVER AND A DAY (Mignty Nice, BMI/Laudersongs, BMI/W.B.M., SESAC/Dyinda Jam, SESAC) HL/WBM A GIRL LIKE YOU (Mike Curb, BMI/Longtude, BMI/Silue Desert, BMI/Curb, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) way 62
- ASCAP) WBM A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (May-29
- pop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/ZeMI Blackwood, BMI/Artbyrne, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM GOD AS I WAS TO YOU (New Don. ASCAP/New Hayes, ASCAP/Rondra BMI/Irving, BMI) WBM HALF WAY UP (Blackened, BMI) WBM HALF WAY UP (Blackened, BMI) WBM HARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/Zaraor, BMC, BMI WBM. 18
- 36 28
- 38
- 4
- HEARIBRUNE LINE MIL/Kio Zen, BMI/Ziam Anno. BMI/San Ioaquim Son, BMI/Kio Zen, BMI/Ziam Anno. BMI/San Jong Sign (BET THE PICTURE) (Twin Spurs, BMI/Shabloo, BMI/Songs Of PolyGram Int 1, BMI/Virgin Timber, BMI) HL HOLDIN (Twing, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM THE HOPECHEST SONG (Coburn, BMI) HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Black-
- wood, BMI) HL/WBM I'D LOVE YOU TO LOVE ME (Warner-Tamerlane, RMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomahawk. 57
- 20 75
- BMI/ valuen virteat, biii/ricentig biii., biii/ trion monadate BMI/ WBM IF SHE DDN'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/F-Town, ASCAP/ HL/WBM I MEANT TO DO THAT (Peermusic, BMI/Warner-Tamer, Jane, BMI/Poliveog, BMI/Scan, BMI/ WBM I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/Of, ASCAP) 22
- ASCAP) I NEED YOU (Almo, ASCAP/Twin Creeks, ASCAP/Warner-Tameriane, BM/New Works, BMI) WBM I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) I WANT TO BE YOUR GIRLFRIEND (Winy Walk, ASCAP) LET IT RAIN (EMI) Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL 40 54 35 64

- THE LIGHT IN YOUR EYES (Mota ASCAP) WBM A LITTLE MORE LOVE (Benefit BMI) LITTLE RAMONA (GONE HILLBILLY NUTS) (Bobbex, BMI/Fire Jowers, BMI/Castle, BMI) LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP, HIL LONG TRAIL OF TEARS (Polygram Int'), ASCAP/Veg-O-Music, ASCAP/BMI DOF, ASCAP/New Hayes, ASCAP/Irving, BMI Don, ASCAP/New Hayes, BMI/Shill Working, For The Man, BMI) HL METOO (Song Ur PolyGram Int'), BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL NEVER AGAIN, AGAIN (Maizo, BMI/Sham Ryle, BMI) ONE NIGHT AT A TIME (EMI Blackwood, BMI/Goly Rogers, BMI/Carls A, BMI/Lrie's A Pitch, ASCAP/Neon Six, ASCAP/Hip Row, ASCAP) HL ONE NIGHT STAMD (Square West, ASCAP/Howlin' Hits, ASCAP/EMI April, ASCAP, WBM ON THE VERGE (Carens- SMG, BMI/Hugh Prestwood, BMI) HL PLACES I VENEVER BEEN (Hamstein Cumberland,
- 56 30
- 17 41 11
- 69
- 12
- BMI) HL PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM RUMOR HAS IT (Lori Jayne, BMI/Sondaddy, BMI/Muy 39
- SAD LOOKIN' MOON (Maypop, BMI) WBM SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamsteir 19 49
- SAY YES (EMI April, ASCAP/X-Town, ASCAP/Hamstein Cumberland, BMI/Y gue, BMI) HL/WBM SHE DREW A BROKEN HEART (Log Rhythm, BMI) SHE SAID, HE HEARD (Loyal Dutchess, ASCAP/Famous ASCAP/New Don, ASCAP/New Hayes, ASCAP/Don 5 58
- ASCAP//New Don. ASCAP/New Hayes, ASCAP/Don Schlitz, ASCAP) WBM SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.t.D.: ASCAP/Zomba, BMI) 23
- 2
- 70 25
- Buckers U. Music, ASCAP/SLD., ASCAP/Zomba, BMI) WBM SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel ASCAP/Texas Wedge, ASCAP WBM SINGIN: THE BLUES (ACIH-Rose, BMI) WBM SITTIN' ON GO (Warner-Tameriane, BMI/Heimaymen, BMI/Maypop, BMI/Mnetenth Hole BMI/Mike Curb, BMI/Maypop, BMI/Mnetenth Hole BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM SIX DAYS ON THE ROAD Southern Arts, BMI/Tune, BMI) SIX DAYS ON THE ROAD Southern Arts, BMI/Tune, BMI) SIX LSTAP/Hamstein Stroudavarious, ASCAP/Taguchi, ASCAP. WBM 32 74
- 66 TAKE IT FROM ME (Warner-Tamerlane, BMI/Pollywog,
- 71
- 55 3
- ASCAP) WBM TAKE IT FROM ME (Warner-Tamerlane. BMI/Poliywog. BMI/Socan, BMI) THATS WHAT HAPPENS WHEN I HOLD YOU (Purple Sun, SESAC/Em Ien, SESAC/BMG, ASCAP) HL THAT WOMAN OF MINE (Som/AYT/ree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL (THIS AIN'T) NO THINKIN' THING (EMI Biackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D, ASCAP) HL. THS IS YOUB BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP) HL, TOO MUCH (Sony/ATV Cross Keys, ASCAP/ACAD/ACMI (Sony/ATV Tree, BMI/Grayson Castle, BMI) HL/WBM TOO LITTLE, TOO MUCH (Sony/ATV Tree, BMI/Grayson Castle, BMI) HL/WBM TRUE LIES (Sony/ATV Tree, BMI/AI Andersongs, BMI/Mgithy Nice, BMI/MACA, ASCAP/Tire Feather, ASCAP) UNCHAINED MELODY (Frank, ASCAP). THE USED TO BE'S (Dive Stars, ASCAP/Southern Days, ASCAP/David Aaron, ASCAP) HL/WBM WE DANCED ANYWAY (LONGTURD, ASCAP). WHATEVER COMES FIRST, (Rick Hall, ASCAP/Southern Days, ASCAP/David Aaron, ASCAP/Fur Hearts, BMI/Augerst Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI/Augerst Wind, BMI/Augerst Comes First, (Rick Hall, ASCAP/Yom-acuiate Conceptions, ASCAP/Fur Keel, ASCAP/WBM WHATEVER COMES FIRST, (Rick Hall, ASCAP/WBM BMI/Multing ALSCAP/Emit Keel, ASCAP/WBM WHATEVER COMES FIRST, (Rick Hall, ASCAP/WBM WHATEVER COMES FIRST, (Rick Hall, ASCAP/WBM BMI/Multing ALSCAP/Emit Keel, ASCAP/WBM WHATEVER COMES FIRST, (Rick Hall, ASCAP/WBM BMI/MULTAB, BMI/HEE, SOM/MCH Keel, ASCAP/WBM BMI/MULTAB, BMI/HEE, SOM/MCH KEEL, ASCAP/WBM BMI/MULTAB, BMI/MEM BMI/MEM MHEN LCLOSE MY PEYS (Tom Collins, BMI/Murrah, BMI/MULTAB, BMI/MULTAB, BMI/MULTAB, BMI/MULTAB, BMI/MULTAB, BMI/MULTAB, BMI/MEM 42
- 63
- 73
- 16 53
- 60
- 6 43
- 10 21
- BMI) WBM WHERE CORN DON'T GROW (Tom Collins. BMI/Murrah: BMI) WBM WHY WOULD I SAY GOODBYE (Sony/ATV Iree, BMI/Buf-talo Pranie, BMI/Chris Waters, BMI) 34

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ARTIST

PEAK

B	СН	b 29, 19) 97	ard. HOT COUN				тм	8	SINGLES TRACKS
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/PROMOTION LABEL	PEAK	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)
1)	3	7	14	+ + NO. 1 + + + HOW WAS I TO KNOW 1 week at No. 1 REBA MCENTIRE	1	(39) (40)	42 41	46 48	5	PLACES I'VE NEVER BEEN C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYO) I NEED YOU
2	2	5	17	R.MCENTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH) (V) MCA 55290 SHE'S TAKEN A SHINE	2	(40) (41)	57	71	3	G.FUNDIS (J.BROWN,W.MOBLEY) NEVER AGAIN, AGAIN
3)	5	11	10	C.HOWARD (G.BARNHILL,R.BACH) (C) (D) CAPITOL NASHVILLE 58624 (THIS AIN'T) NO THINKIN' THING TRACE ADKINS	3	(41) (42)	48	61	4	M.WRIGHT (M.HOLMES,B.ISHAM) THIS IS YOUR BRAIN
4)	6	10	16	S.HENDRICKS (T.NICHOLS,M.D. SANDERS) CAPITOL NASHVILLE ALBUM CUT HOLDIN' DIAMOND RIO	4	(43)	46	52	4	J.SLATE, J.DIFFIE (C.WISEMAN, K.GARRETT) WHATEVER COMES FIRST J.SLATE, D.JOHNSON (W.ALDRIDGE, B.CRISLER, D.WOMACK)
5)	4	4	15	M.D.CLUTE, T.DUBOIS,DIAMOND RIO (K.GARRETT,C.WISEMAN) (C(.) (V) ARISTA 13067 SHE DREW A BROKEN HEART PATTY LOVELESS E GORDY, U. MCELROY, N.MCELROY) EPIC ALBUM CUT	4	44	45	49	8	DADDY'S LITTLE GIRL M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)
6	1	1	16	WE DANCED ANYWAY	1	<u>(45)</u>	49	53	5	BAD FOR US J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,T.SHAP
7)	7	8	9	C.FAREEN (M.BERG,R.SCRUGGS) (C) (D) (V) CAPITOL NASHVILE 58626 RUMOR HAS IT ← CLAY WALKER J.STROUD, C.WALKER (C.WALKER,M.J.GREENE) (C) (D) (V) GANT 17400/REPRISE	7	(46)	75	-	2	THE LIGHT IN YOUR EYES C.HOWARD.W.RIMES (D.TYLER)
5	12	13	10	DON'T TAKE HER SHE'S ALL I GOT (V) GANT D'AONACH BY	8	(47)	52	57	6	THE HOPECHEST SONG T.WILKES, P.WORLEY (A.KASET)
5	10	12	11	EVERYTHING I LOVE ALAN JACKSON	9	48	44	47	10	CHANGE HER MIND R.PENNINGTON (D.MAYO,P.NELSON,L.BOONE)
0	13	14	15	K.STEGALL (H. ALLEN,C. CHAMBERLAIN) (V) ARISTA 13068 WHEN I CLOSE MY EYES KENNY CHESNEY B.BECKETT (M.A.SPRINGER,N.MUSICK) (V) BNA 64726	10	(49)	47	54	7	SAY YES M.BRIGHT (M.BEESON, C. JONES)
1)	21	37	3	* * * AIRPOWER * * * ONE NIGHT AT A TIME GEORGE STRAIT	11	(50)	NE	N 🕨		* * * HOT SHOT
12)	15	19	6	T.BROWN,G.STRAIT (E.B.LEE.E. KILGALLON,R. COOK) (C) (V) MCA 55323 ON THE VERGE COLLIN RAYE	12	(51)	51	56	6	BE HONEST
3	13	19	12	P.WORLEY,J.HOBBS,E.SEAY (H.PRESTWOOD) EPIC ALBUM CUT EMOTIONAL GIRL • TERRI CLARK	13	(52)	53	63	3	J.NIEBANK, N. THRASHER, K. SHIVER, A. JORDAN (A. JORDAN, K. SH BREAKFAST IN BIRMINGHAM
4)	14	21	6	K.STEGALL,C.WATERS,T.CLARK (R.BOWLES,T.CLARK,C.WATERS) (C) (D) (V) MERCURY NASHVILLE 574016 BETTER MAN, BETTER OFF TRACY LAWRENCE	14	(53)	58	65	3	T.BROWN (D.L.MURPHY,K.TRIBBLE)
5)	18	20	11	F.ANDERSON,T.LAWRENCE (B.JONES,S.P.DAVID) ATLANTIC ALBUM CUT ANOTHER YOU DAVID KERSH	15	(54)	67	-	2	J.STROUD,D.MALLOY (M.HUFFMAN,D.KEES,B.MORRISON) I ONLY GET THIS WAY WITH YOU S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)
6	9	3	15	P.MCMAKIN (B.PAISLEY) CURB ALBUM CUT UNCHAINED MELODY LEANN RIMES	3	55	43	36	16	THAT WOMAN OF MINE B.BECKETT (D.COOK,T.MENSY)
7	11	2	19	W.C.RIMES (A.NORTH,H.ZARET) CURB ALBUM CUT ME TOO ♦ TOBY KEITH	1	(56)	73	-	2	EOVED TOO MUCH D.JOHNSON (D.SCHLITZ,B.LIVSEY)
3)	22	26	10	NLARKIN,T.KEITH (T.KEITH,C.CANNON) (V) MERCURY NASHVILLE 578810 GOOD AS I WAS TO YOU ◆ LORRIE MORGAN	18	57	56	59	7	I'D LOVE YOU TO LOVE ME B.BECKETT (M.GREEN,T.MCHUGH)
D	25	30	5	J.STROUD (D.SCHLITZ,B.LIVSEY) (V) BNA 64681 SAD LOOKIN' MOON ♦ ALABAMA	19	(58)	62	-	2	SHE SAID, HE HEARD T.BRUCE,S.HENDRICKS (S.BOGGUSS,D.SCHLITZ)
)	23	25	11	D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER) (C) (U) (V) RCA 64775 IF SHE DON'T LOVE YOU THE BUFFALO CLUB	20	59	55	58	8	LONG TRAIL OF TEARS R.BENNETT (G.DUCAS,M.P.HEENEY)
1	8	6	19	B.BECKETT (T.BRUCE,M.BEESON) (C) (V) RISING TIDE 56043 WHERE CORN DON'T GROW TRAVIS TRITT	6	60	65	72	3	USE MINE M.BRIGHT, K.BEAMISH (L.DREW, S.SESKIN)
2	30	38	5	D.WAS,T.TRITT (R.MURRAH, M.A.SPRINGER) (V) WARNER BROS. 17451 I MISS YOU A LITTLE	22	61	NE	NÞ	1	COUNT ME IN C.FARREN (D.CARTER,C.JONES)
3	28	33	8	C.PETOCZ (M.ANTHONY,R.FAGAN,J.M.MONTGOMERY) (C) (D) (V) ATLANTIC 84865 SHE'S SURE TAKING IT WELL • KEVIN SHARP	23	62	60		2	A GIRL LIKE YOU C.FARREN JSTEELE (J.STEELE,C.FARREN)
4)	26	31	11	C.FARREN (T.BUPPERT, D.PFRIMMER, G.TEREN) 143 ALBUM CUT/ASYLUM 455 ROCKET ♦ KATHY MATTEA	24	63)	RE-E	NTRY	2	TOO LITTLE, TOO MUCH D.COOK (J.BORDERS,G.BORDERS,C.HARTFORD)
5	32	40	5	B. WISCH,K.MATTEA (G.WELCH,D.RAWLINGS) (V) MERCURY NASHVILLE 578950 SITTIN' ON GO BRYAN WHITE	25	64	74	73	3	LET IT RAIN T.BROWN (M.CHESNUTT,S.LESLIE,R.SPRINGER)
	27	32	8	B_J.WALKER,JR.,K.LEHNING (J.LEO,R.BOWLES) ASYLUM ALBUM CUT DARK HORSE ♦ MILA MASON	26	65	61	64	6	LITTLE RAMONA (GONE HILLBILLY NUTS) J.NUYENS,M.JANAS (C.MEAD)
1	20	22	11	B.MEVIS (D.TYSON, D.MCTAGGART, A.MARSHALL) (C) (D) (V) ATLANTIC 84866 EASE MY TROUBLED MIND ♦ RICOCHET	20	66	NE	WÞ	1	TAKE IT FROM ME J.LEO (R.HURD,P.BRANDT)
28	19	18	17	R.CHANCEY, E.SEAY (M.GARVIN, C. WATERS, T.SHAPIRO) (C) (D) COLUMBIA 78526 HEARTBROKE EVERY DAY LONESTAR	18	67)	NE	WÞ	1	FIRE WHEN READY C.BROOKS (T.SHAPIRO,T.MARTIN)
29)	35	41	5	D.COOK,W. WILSON (BLABOUNTY,C.KING,R.VINCENT) (V) BNA 64348 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) MINDY MCCREADY	29	68)	72		2	A DOZEN RED ROSES B.BECKETT (J.GREENEBAUM,A.JORDON,C.FOLKS)
0	24	16	17	D.MALLOY,N.WILSON (R.BOWLES,R.BYRNE) (C) (D) (V) BNA 64757 A MAN THIS LONELY ♦ BROOKS & DUNN	1	69	66	-	2	ONE NIGHT STAND C.DINAPOLI,C.M.PARKER,S.PARKER,B.D.WILLIS (C.M.PARKER
_				D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.L.JAMES) (C) (D) (V) ARISTA 13066 CRY ON THE SHOULDER OF THE ROAD ♦ MARTINA MCBRIDE	31	70	70	-	2	SINGIN' THE BLUES THE KENTUCKY HEADHUNTERS (M.ENDSLEY)
	33	35	10	M.MCBRIDE, P. WORLEY, E. SEAY (M. BERG, T. KREKEL) (C) (V) RCA 64751 SIX DAYS ON THE ROAD SAWYER BROWN	32	71	59	51	7	THAT'S WHAT HAPPENS WHEN I HOLD YOU S.GIBSON (A.KASET, J.CYMBAL)
2) 2)	38	43	5	M.MILLER,M.MCANALLY (E.GREENE,C.MONTOGOMERY) CURB ALBUM CUT	33	72	63	50	11	FOREVER AND A DAY M.WRIGHT, B.HILL (J.LAUDERDALE, F.DYCUS)
3) 1)	37	42	8	P.BUNETTA, M.BYROM, D. NEWHAUSER (M. BYROM, D. NEUHAUSER, D. KNUTSON, M. REESE) (C) (D) (V) MCA 55253 WHY WOULD I SAY GOODBYE BROOKS & DUNN	34	(73)	NE	WÞ	1	TRUE LIES P.ANDERSON (S.EVANS, A.ANDERSON, S.RICE)
4	50	20	2	D.COOK,K.BROOKS,R.DUNN (K.BROOKS,C.WATERS) (V) ARISTA 13073 I WANT TO BE YOUR GIRLFRIEND MARY CHAPIN CARPENTER	34	74	71	69	6	STILL STANDING TALL R.CROWELLB.SEALS (B.SEALS,T.BARNES)
5	36	39		JJENNINGS_M.C.CARPENTER (M.C.CARPENTER) (C) (D) (V) COLUMBIA 78511 HALF WAY UP CLINT BLACK	6	75	68	62	20	I MEANT TO DO THAT J.LEO (L.G.CHATER,K.CHATER,P.BRANDT)
36 37)	34 40	27 45	18	J.STROUD,C. BLACK (C. BLACK, H. NICHOLAS) (D) (V) RCA 64724 LITTLE THINGS • TANYA TUCKER	37				n incre-	se in detections over the previous week, regardless of char
			- N	G BROWN (M. DULANEY, S.D. JONES) (C) (V) CAPITOL NASHVILLE 58630	1 3/	 1) Rec 	Jords Sh	uwing a	n nacrea	SETUDERCTORS OVER THE DREVIOUS WEEK TREATORESS OF Char

ME	ME	2 V AG	* 오	PRODUCER (SONGWRITER)	LABEL & NUMBER/PROMOTION LABEL	H C
39	42	46	5	PLACES I'VE NEVER BEEN C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYO)	MARK WILLS (v) MERCURY NASHVILLE 574150	39
40	41	48	5	I NEED YOU G.FUNDIS (J.BROWN,W.MOBLEY)	TRISHA YEARWOOD (V) MCA 55308	40
(41)	57	71	3	NEVER AGAIN, AGAIN M.WRIGHT (M.HOLMES,B.ISHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	41
(42)	48	61	4	THIS IS YOUR BRAIN J.SLATE,J.DIFFIE (C.WISEMAN,K.GARRETT)	JOE DIFFIE EPIC ALBUM CUT	42
(43)	46	52	4	WHATEVER COMES FIRST J.SLATE,D.JOHNSON (W.ALDRIDGE,B.CRISLER,D.WOMACK)	SONS OF THE DESERT	43
(44)	45	49	8	DADDY'S LITTLE GIRL M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)	◆ KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	44
<u>(45)</u>	49	53	5	BAD FOR US J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,T.SHAPIRO)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT	45
(46)	75	-	2	THE LIGHT IN YOUR EYES CHOWARD, W.RIMES (D.TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	46
(47)	52	57	6	THE HOPECHEST SONG 	◆ STEPHANIE BENTLEY EPIC ALBUM CUT	47
48	44	47	10	CHANGE HER MIND R.PENNINGTON (D.MAYO,P.NELSON,L.BOONE)	GENE WATSON STEP ONE ALBUM CUT	44
(49)	47	54	7	SAY YES M.BRIGHT (M.BEESON,C.JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	47
_			undad -			
50	NE	NÞ	1	A LITTLE MORE LOVE T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 55307	50
(51)	51	56	6	BE HONEST	◆ THRASHER SHIVER	5
(52)	53	63	3	J.NIEBANK, N. THRASHER, K. SHIVER, A. JORDAN (A. JORDAN, K. SHIVER) BREAKFAST IN BIRMINGHAM	DAVID LEE MURPHY	52
(53)	58	65	3	T.BROWN (D.L.MURPHY,K. TRIBBLE) THE USED TO BE'S	(V) MCA 72000 DARYLE SINGLETARY	53
(53) (54)	67	0.5	2	J.STROUD,D.MALLOY (M.HUFFMAN,D.KEES,B.MORRISON)	(C) (D) (V) GIANT 17399/REPRISE RICK TREVINO	54
	-	26	-	S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY) THAT WOMAN OF MINE	COLUMBIA ALBUM CUT NEAL MCCOY	3
55	43	36	16	B.BECKETT (D.COOK,T.MENSY)	(C) ATLANTIC 87045 TY HERNDON	5
(56)	73		2	D.JOHNSON (D.SCHLITZ,B.LIVSEY) I'D LOVE YOU TO LOVE ME	EPIC ALBUM CUT	56
57	56	59	7	B.BECKETT (M.GREEN,T.MCHUGH)	(C) (D) (V) CAPITOL NASHVILLE 58632 SUZY BOGGUSS	58
(58)	62	-	2	T.BRUCE, S. HENDRICKS (S. BOGGUSS, D. SCHLITZ)	GEORGE DUCAS	55
59	55	58	8	R.BENNETT (G.DUCAS, M.P.HEENEY)	CAPITOL NASHVILLE ALBUM CUT	+
(60)	65	72	3	M.BRIGHT, K.BEAMISH (L.DREW, S.SESKIN)	IMPRINT ALBUM CUT DEANA CARTER	6
<u>(61</u>)	NE	NÞ	1	COUNT ME IN C.FARREN (D.CARTER,C.JONES)	CAPITOL NASHVILLE ALBUM CUT	6
62	60		2	A GIRL LIKE YOU C.FARREN,J.STEELE (J.STEELE,C.FARREN)	JEFFREY STEELE CURB ALBUM CUT	6
63	RE-E	NTRY	2	TOO LITTLE, TOO MUCH D.COOK (J.BORDERS,G.BORDERS,C.HARTFORD)	NIKKI NELSON COLUMBIA ALBUM CUT	6
64	74	73	3	LET IT RAIN T.BROWN (M.CHESNUTT,S.LESLIE,R.SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55293	6
65	61	64	6	LITTLE RAMONA (GONE HILLBILLY NUTS) J.NUYENS,M.JANAS (C.MEAD)	◆ BR5-49 (V) ARISTA 13046	6
66	NE	NÞ	1	TAKE IT FROM ME J.LEO (R.HURD,P.BRANDT)	PAUL BRANDT (V) REPRISE 17381	6
67)	NE	NÞ	1	FIRE WHEN READY C.BROOKS (T.SHAPIRO,T.MARTIN)	PERFECT STRANGER CURB ALBUM CUT	6
68)	72		2	A DOZEN RED ROSES B.BECKETT (J.GREENEBAUM, A.JORDON, C.FOLKS)	 TAMMY GRAHAM (C) (D) (V) CAREER 13075 	6
69	66	-	2	ONE NIGHT STAND C.DINAPOLI,C.M.PARKER,S.PARKER,B.D.WILLIS (C.M.PARKER,S.PAR	CARYL MACK PARKER KER,L.DREW) MAGNATONE ALBUM CUT	6
70	70	-	2		THE KENTUCKY HEADHUNTERS (C) (D) (V) BNA 64782	7
71	59	51	7	THAT'S WHAT HAPPENS WHEN I HOLD YOU S.GIBSON (A.KASET, J.CYMBAL)	AARON TIPPIN (V) RCA 64770	5
72	63	50	11	FOREVER AND A DAY MWRIGHT,B.HILL (J.LAUDERDALE,F.DYCUS)	GARY ALLAN (V) DECCA 55289	4
	NE	₩►	1	TRUE LIES P.ANDERSON (S. EVANS, A. ANDERSON, S. RICE)	SARA EVANS (C) (D) (V) RCA 64784	7
(73)			-			1
(<u>73</u>) 74	71	69	6	STILL STANDING TALL R.CROWELL,B.SEALS (B.SEALS,T.BARNES)	BRADY SEALS (C) (D) (V) REPRISE 17384	6

ons over the previous week, regardless of chart movement. Airpower awarded to those records which Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) ailability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single avail-197, Billboard/BPI Communications.

MARCH 29, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND

RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

Billboard. Top Country Singles Sales.

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
	1	2	9	+ + NO. 1 + + HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491 2 weeks at No. 1	★ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
2	2	1	9	WE D'ANCED ANYWAY CAPITOL NASHVILLE 58626	DEANA CARTER
3	4	4	16	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
4	3	3	41	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
5	5	5	10	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HE	R NOW BNA 64757/RCA MINDY MCCREADY
6	9		2	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
7	7	6	28	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS	S. BRADY SEALS
8	6	7	6	EMOTIONAL GIRL MERCURY NASHVILLE 574016	TERRI CLARK
9	11	21	3	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
10	10	12	9	SHE'S TAKEN A SHINE CAPITOL NASHVILLE 58624	JOHN BERRY
11	8	8	15	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
12	12	9	22	LITTLE BITTY ARISTA 13048	ALAN JACKSON
(13)	15		2	DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON

VEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14)	18	-	2	STATE OF MIND RIVER NORTH 163016	CRYSTAL BERNARD
15)	17	14	36	DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
16	14	10	15	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
17	13	11	20	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
18	23	_	2	DARK HORSE ATLANTIC 84866/AG	MILA MASON
19	21	19	14	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX) MERCURY NASHVILLE 57878	6 SHANIA TWAIN
20	19	15	29	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
21	20	16	22	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
22)	NEV	NÞ	1	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
23	22	17	11	HAVE WE FORGOTTEN WHAT LOVE IS RIVER NORTH 163015	CRYSTAL BERNARD
24	24	23	25	BIG LOVE MCA 55230	TRACY BYRD
25)	NEV	N Þ	1	COLD OUTSIDE MCA 55253	BIG HOUSE

BILLBOARD MARCH 29, 1997

SoundScan®

Artists & Music

Manzanera To Attend Latin Confab

MANZANERA TO LATIN CONFAB: Phil Manzanera, the highly regarded writer/producer/recording artist who was the lead guitarist of famed English rock act Roxy Music, has confirmed his attendance at the Latino rock panel set to take place April 29 during Billboard's eighth annual International Latin Music Conference. The three-day confab-the longest-running conference of its kind—is scheduled to run April 28-30 at the Hotel Inter-Continental in Miami:

In the past several years, Manzanera, 46, has emerged as one of the most sought-after producers in the rock en español sector. He helmed Fito Páez's 1994 smash Argentinian title "Circo Beat" (Warner Argentina), Robi Draco Rosa's overlooked 1996 entry "Vagabundo" (Sony), and Aterciopelados' latest effort, "La Pipa De La Paz" (BMG).

Other prominent rock-rooted artists with whom Manzanera has worked are noted Brazilian stars Paralamas and Spain's revered Héroes Del Silencio.

Manzanera's track record in the non-Latin American arena is no less impressive. As a writer, producer, and solo artist, Manzanera has worked with Steve Winwood, David Gilmour, John Cale, Nico, and Brian Eno.

In 1991, Manzanera was musical consultant for "Guitar Legends," a five-day guitar festival. He was also the musical director of the festival's all-star performance, boasting the likes of Bob



by John Lannert

Dylan, Keith Richards, Jack Bruce, Richard Thompson, Robert Cray, Steve Cropper, and Joe Cocker.

Born in London to a Colombian mother and an English father, Manzanera spent most of his childhood in Venezuela, Colombia, and Cuba. As a teenager honing his chops on guitar, Manzanera began blending '60s rock with such tropical grooves as merengue and cumbia.

In 1971, he joined Roxy Music, which vas fronted by stylish lead vocalist Bryan Ferry. Together until 1983, Roxy Music notched one platinum album in the U.S., "Avalon," and a top 40 anthem, "Love Is The Drug."

More recently, Manzanera, who is bilingual, has performed in Mexico, Argentina, Colombia, Cuba, Spain, and the U.K. He played a 10-date European tour with Cuban band Grupo Moncada and in 1996 was invited to play in Cuba with local notable Augusto Enríquez.

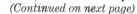
DIRECTORY REMINDER: Billboard's 1997 International Latin Music

Buver's Guide is scheduled to be published in August. Besides the usual comprehensive information regarding the Latin American music business. this year's edition will contain expanded information about radio networks and stations operating in Latin America. The deadline for sending company data to Billboard is July 27. All inquiries should be directed to Joellen Sommer, business manager, Billboard Music Group, at 212-536-5094. Her fax number is 212-536-5055.

Billboard

Separately, Billboard is developing a World Wide Web site for its Talent and Touring directory, which should debut sometime in the second quarter. The Web site will provide updated information about recording artists, agents. managers, and promoters. Latin concerns involved in this business should fax their information to Sommer or Email her at jsommer@billboardgroup.com.

UOMMEMORATING CHICO: Chico Science, the recently deceased leader of Nação Zumbi and creator of northeastern Brazil rock movement manque beat, will be commemorated with a tribute concert set to take place during the Abril Pro Rock festival April 11-13 in Science's hometown, Recife Among the Brazilian stars performing at the show will be Gilberto Gil, Paralamas Do Sucesso, O Rappa, Arnaldo Antunes, Fernanda Abreu, and Planet Hemp.





	500	II C			MARCH 29, 1997
h	0		a	tin Tracks.	Broadcast Data Systems
THIS	LAST WEEK	2 WKS. AGO	WKS. DN CHART	COMPILED FROM A NATIONAL SAMPLE OF DATA SYSTEMS' RADIO TRACK SERVICE. 9 TRONICALLY MONITORED 24 HO ARTIST	TITLE
⊢≶	25	A N	50	LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
1	1	1	9		MORADO POR PRIMERA VEZ R.PEREZ-BOTIJA (E.IGLESIAS)
2	3	6	3	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE A.ANGEL ALBA (J.V.FLORES)
3	4	4	5	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J.GUADALUPE ESPARZA)
4	2	2	10	GRUPO LIMITE POLYGRAM LATINO GRUPO MOJADO	JUGUETE J.CARRILLO (MASSIAS)
5	5	3	16		PIENSA EN MI LOZANO (D.MAIO,Z.RIBEIRO,M.SOARES) MI SANGRE PRISIONERA
1	9	14	3	FONOVISA RICKY MARTIN	E.A.HERNANDEZ (E.VALENCIA) VOLVERAS
8	6	7	10	SONY K.C.PORTER,I.BLAKE (I LUIS MIGUEL WEA LATINA	BLAKE,K.C.PORTER,L.GOMEZ ESCOLAR)
				* * * AIRPO	UMIGUEL.K.CIBRIAN (F.CESPEDES) WER★★★
9	NE	N	1	LOS YONIC'S FONOVISA	NO ME CORTES LAS ALAS R.GONZALEZ (C.MONTERO)
(10)	12	17	7	SONY	 VOLVER A NACER ESTEFANO (ESTEFANO,X.ZAPATA)
(11)	NE		1	* * * AIRPON MARCO ANTONIO SOLIS	O SOY O FUI
(12)	16	15	5	LOS TIRANOS DEL NORTE	M.A.SOLIS (M.A.SOLIS) CHAROLA DE PLATA
13	10	8	5 14	SONY LOS ANGELES AZULES	J.MARTINEZ (L.PEREZ)
14	14	13	7		NOT LISTED (J.MEJIA AVANTE) MI MUJER
15	7	5	17	POLYGRAM LATINO * MARCO ANTONIO SOLIS FONOVISA	ASI COMO TE CONOCI M.A.SOLIS (M.A.SOLIS)
16	20	-	2	LORENZO ANTONIO FONOVISA	◆ EL NO TE QUIERE T.MORRIE (T.MORRIE)
17	19	18	7	GILBERTO SANTA ROSA	YO NO TE PIDO J.LUGO,G.SANTA ROSA (J.L.PILOTO)
18	15	11	9		MEDIA HORA G.SALVATORI, E.BUFFAT, A. PIGNATTI, ANAHI)
19	11	10	8	LOS MISMOS EMI LATIN EDNITA NAZARIO	◆ SE FUE MI PALOMA LOS MISMOS (M.E.CASTRO) ◆ DESEARIA
20	18	21	9	EMI LATIN MICHAEL SALGADO	E.NAZARIO,K.C.PORTER (M. FLORES) PALOMITA BLANCA
21 22	17 21	19 25	.3	JOEY FEY	J.S.LOPEZ (VALENZI) AZUCAR AMARGO
(23)	27		2	SHAKIRA	BORADONI (M.ADLANEDO, D.BORADONI) SE QUIERE SE MATA
24	22	20	13	SONY BOBBY PULIDO EMI LATIN	L.F.OCHOA (S.MEBARAK, L.F.OCHOA) SE MURIO DE AMOR E.ELIZONDO (H.RAMON)
25)	24	26	3	THE BARRIO BOYZZ	K.C.PORTER, M.FLORES (M.FLORES)
26	38	_	2	ALEJANDRO FERNANDEZ	 NUBE VIAJERA PMARTINEZ (MASSIAS)
27	23	24	3	EZEQUIEL PENA FONOVISA GRUPO MANIA	ANDO QUE ME LLEVA E.PENA (A.A.ZUNIGA)
<u>28</u> 29	39 25		2		A QUE TE PEGO MI MANIA H.SERRANO (E.GARCIA) Y TODO PARA QUE
30)	34	38	3	EMI LATIN	J.L.AYALA (PREYNA) ESCUCHA A TU CORAZON
31	30	35	21	GRUPO LIMITE	MASTROFRANCESCO, A. MASTROFRANCESCO, C. COHIBA)
32)	37	_	2	POLYGRAM LATINO JON SECADA SBK/EMI LATIN J.HARRI	J.CARRILLO (ALAZAN) AMANDOLO IS,IIÎ,T.LEWIS,J.SECADA (J.JAM,T.LEWIS)
33	29		3	JERRY RIVERA	LLORARE S.GEORGE (F. OSORIO)
34)	NEW	1	1	BRENDA K. STARR PARCHA	HERIDA H.RAMIREZ (M.HERNANDEZ)
35	13	12	9		R.OLIVARES (R.OLIVARES)
36	35	32	7	ANA BARBARA FONOVISA J.AV VICENTE FERNANDEZ	AY, AMOR ENDANO LUHRS (J.AVENDANO LUHRS) PORQUE
37)	NEW		1	SONY	PRAMIREZ (V.FERNANDEZ) SECUESTRO DE AMOR
39	33	22	7	EMI LATIN BANDA MAGUEY FONOVISA	G.FELIX (M.QUINTERO LARA)
40	28	16	14		E.SOLANO (E.SOLANO) DMBRES NO DEBEN LLORAR H.PATRON (M.ZAN D.PALMEIRA)
2 		POP		TROPICAL/SALSA	REGIONAL MEXICAN
1 EN	27 S RIQUE	TATION		17 STATIONS 1 GILBERTO SANTA ROSA	57 STATIONS 1 LOS TEMERARIOS FONOVISA
VIS 2 RI	A ENAI	MORAD RTIN SC	O POR.	2 JERRY RIVERA SONY	YA ME VOY PARA SIEMPRE 2 ENRIQUE IGLESIAS FONO-
3 ED	LVERAS NITA NA SEARIA		EMI LAT	IIN 3 GRUPO MANIA SONY A QUE TE PEGO MI MANIA	VISA ENAMORADO POR 3 BRONCO FONOVISA QUIEN PIERDE MAS
4 SH SE	AKIRA S QUIERE	SE MA	TA	4 MICHAEL STUART RMM AMOR A PRIMERA VISTA	4 GRUPO LIMITE POLYGRAM LATINO JUGUETE
VO	AYANN LVER A E BARR	NACER	ZZ FMI	5 LUIS DAMON WEA LATINA VIVIR LA VIDA 6 TITO ROJAS M.P.	5 GRUPO MOJADO FONOVISA PIENSA EN MI 6 LOS TIGRES DEL NORTE
LAT 7 AM	IN RIC	O IGUEL K	AREN/PO	ESTOY DE TU PARTE • 7 BRENDA K. STARR PARCHA	FONOVISA MI SANGRE 7 LOS TIRANOS DEL NORTE
8 LA ES	M LATINO URA PA	USINI V A TU CO	VEA LATI	N RODVEN TE FUISTE	SONY CHAROLA DE PLATA 8 LOS YONIC'S FONOVISA NO ME CORTES LAS ALAS
9 KA LA	BAH PO CALLE	lygram DE LAS	LATINO SIRENA	9 RAMON ORLANDO KAREN/POLY- AS GRAM LATINO NO VOY A	9 LOS ANGELES AZULES DISA/EMI LATIN COMO TE
A (UPO MA DUE TE I BERTO	PEGO N SANTA	II MANI	11 ENRIQUE IGLESIAS FONO-	10 MARCO ANTONIO SOLIS FONOVISA O SOY O FUI 11 MICHAEL SALGADO JOEY
12 E C	TCHAN	O TE P	IDO	VISA ENAMORADO POR	PALOMITA BLANCA 12 BOBBY PULIDO EMI LATIN SE MURIO DE AMOR
13 LU QU	E TU TE	VAS		13 MANNY MANUEL MERENGA- ZO/RMM SI NO FUI YO	13 LORENZO ANTONIO FONO- VISA EL NO TE QUIERE
AM	ANDOL	0		14 LALO RODRIGUEZ EMI ^I LATIN NI UN DIA MAS TI- 15 LA MAKINA J&N/SONY	14 LOS MISMOS EMI LATIN SE FUE MI PALOMA 15 INTOCABLE EMI LATIN
NO	MI ML	JJER	co in data	CORAZON DE OTRO	Y TODO PARA QUE
Nore th 00 detect low the t	ons for the op 20 are	e first time removed	from the c	a bullet, even if it registers an increase in detections. Air ecords are tied in number of plays, the record being play chart after 26 weeks. © 1997 Billboard/BPI Communica	red on more stations is placed first. Records ations, Inc.
				BI	LLBOARD MARCH 29 1997

MARCH 29, 1997

Artists & Music

NOTAS

(Continued from preceding page)

At the time of his death, Science was planning a recording project called "Sebosa Soul" with Max Cavalera, former front man of Brazilian thrash heroes Sepultura. Cavalera and Zumbi now have decided to go ahead with the project, whose title can be translated as "greasy soul."

POLYGRAM ON THE LAMM: Poly-Gram concluded its Latin American Marketing Meetings March 10-14 with a pair of interesting developments. The Bee Gees' single "I Could Not Love You More," from their just-released "Still Waters" album, is being recut by the band in Spanish. Labelmate Soraya is penning the Spanish lyrics for the tune, which should be out in May. The as-vet-untitled Spanish track will be included on special editions of the "Still Waters" album that will be available in Latin America only.

Likewise, Jon Bon Jovi is set to record "Miro A Tu Ventana," the Spanish counterpart to "Staring At Your Window," the scheduled second single from the rock superstar's June 19 release, "Destination Anywhere." K.C. Porter, whose Spanish set also is available in Latin America only, is producing the track for the disc

STATESIDE BRIEFS: Fonovisa has re-signed one of its flagship acts, Los Tigres Del Norte. The group's next album is due in April. Likewise, EMI Latin has re-signed Los Tucanes De Tijuana, which placed three titles on The Billboard Latin 50 last week ... CBS Cable, formerly known as Group W Satellite Communications, has named Marta Salazar-Perren as account executive for advertising sales international. She previously was account executive at HRP, a television rep firm ... Spanish music channel HTV has launched into Martinique . MTV Latin America has upped Lynn Fainchtein to director of music programming. She was regional operations manager ... EMI Argentina rockers Enanitos Verdes kick off a 14-city U.S. tour Wednesday (26) in California ... Rhino is set to drop "Latin Lingo: Hip-Hop From La Raza, Vol. 2" April 15.

BRAZIL NOTAS: Although he and his record label, Sony Brasil, remain embroiled a lawsuit with a Brazilian anti-racism group (Latin Notas, Billboard, Dec. 14, 1996), satirical singer

Tiririca has just released a new album. The album's leadoff single, "Padroeira Do Ceará." sports a guest vocal appearance by João Gordo, lead singer of punk act Ratos De Porão ... Brazil's most famous forró artist, Dominguinhos, has inked a recording deal with Velas Records. Guest artists slated to contribute to his label premiere include Gilberto Gil, Djavan, Chico Buarque De Hollanda, Fagner, and João Bosco Deborah Blando, the Brazilian bombshell who now lives in New York, is scheduled to release her Virgin Brasil debut in April. The first single, "Unicamente," already is a radio hit that is featured on the soundtrack to Globo TV's new prime-time novela "A Indomada" ... Rick Bonadio, producer of deceased star rock act Mamonas Assassinas, has been named A&R and marketing director at Virgin, which recently moved its home office from Rio de Janeiro to São Paulo.

ARGENTINA NOTAS: MCA Argentina has inked a distribution deal with Resiste Records, a small indie founded in 1995 by Los Fabulosos Cadillacs' bassist Flavio Cianciarullo. Resiste's first disc is an April release by heavy metal icon Ricardo Iorio and Cianciarullo. Due in May on Resiste is a tribute album to the Clash by Buenos Aires punk acts and a reissue of a 1996 solo disc by Fidel Nadal, front man of rock band Todos Tus Muertos. Separately, MCA president Walter Kolm says he expects to sign four new artists to the label this year. One of the recent signees, pop act Los Vaina, is slated to put out its label debut in May.

Warner Argentina rock act Animal is in the middle of a 35-day tour that will take the popular power trio to Chile, Peru, Mexico, and the U.S.

Promoter Edgardo Moré, a former manager of Sony Argentina rockers Ratones Paranoicos, has signed on as one of the partners of new Buenos Aires concert company Make Music. The company's first dates were sellout shows March 1-3 by Deep Purple at Buenos Aires' 5,000-seat Obras stadium. The next show is an April concert by the Alan Parsons Project.

CHART NOTES: EMI Latin's soundtrack to the biopic of slain idol Selena debuts at No. 20 on The Billboard 200 this week. The English-dominant disc has helped spur sales of three of her



bulleted Latino titles: "Siempre Selena," (7-4); "Dreaming Of You," (11-8); and "Éxitos Y Recuerdos," (49-29). With the Warner Bros. film having made its national debut March 21, the soundtrack could crack the top 10 of The Billboard 200 next week. EMI Latin is the first Latino imprint to chart a majority English title on The Billboard 200.

When it comes to Hot Latin Tracks and The Billboard Latin 50, Fonovisa heartthrob Enrique Iglesias is experiencing a tale of two charts. To be sure. he remains atop both charts for the seventh consecutive week. But his hit single "Enamorado Por Primera Vez" has shown little decline in detections in recent weeks, while sales of "Vivir," the album from which the song was taken, has taken a steep dive. Since Feb. 15, when the album debuted on The Billboard Latin 50, sales of "Vivir" have plunged by more than 65%. Nonetheless, Enrique remains well ahead of his father, Julio, and the latter's No. 2 album, "Tango" (Columbia/Sony). Sales of that disc continue to slide as well. dropping nearly 15% this week.

One album not on the retail wane is "La Última Huella" (Fonovisa), the farewell disc by Bronco that surges 12-6 with a bullet, thanks to a 45% increase in sales. The much-revered band is going out with a bang, as "La Última Huella" is easily the group's best work in years.

Also noteworthy is the lofty debut (No. 11) of "En Concierto Vol. II," the label premiere by Fonovisa's Mexican pop stars Los Temerarios.

Assistance in preparing this column provided by Enor Paiano in São Paulo and Marcelo Fernández Bitar in Buenos Aires.

LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. AMANDOLO (TOO LATE, TOO SOON) (Flyte Tyme, ASCAP/FIPP BMI/EMI, BMI)
- ANDO QUE ME LLEVA (Rightsongs, BMI)
- 15 ASI COMO TE CONOCI (Crisma, SESAC) AY, AMOR (EMI April, ASCAP/Fonomusic, SESAC)
- 22 AZUCAR AMARGO (Copyright Control)
- CHAROLA DE PLATA (De Luna, BMI)
- COMO TE VOY A OLVIDAR (Copyright Control) 13 20
- DESEARIA (Insignia-Famous) EL NO TE QUIERE (Striking, BMI) 16
- EL PRINCIPE (Sony Music, ASCAP) ENAMORADO POR PRIMERA VEZ (Fonomusic, 1
- SESAC) ESCUCHA A TU CORAZON (Copyright Control) 30
- HERIDA (Copyright Control)
- 4 33 LLORARE (Warner Chappell, BMI)
- LLORAR POR TI (Albersan) 39
- LOS HOMBRES NO DEBEN LLORAR (Fermata, 40 ASCAP)
- 18 MEDIA HORA (ORA E POI) (Karen/Anahi Magic ASCAP)
- 14 MI MUJER (Copyright Control) MI SANGRE PRISIONERA (TN Ediciones, BMI)
- NO ME CORTES LAS ALAS (Vander, ASCAP)
- NUBE VIAJERA (Copyright Control) 26
- 0 SOY 0 FUI (Crisma, SESAC) 11
- PALOMITA BLANCA (Zomba Golden Sands, ASCAP) 21 5
- PIENSA EN MI (Copyright Control) PORQUE (Sony Discos, ASCAP) 37
- A QUE TE PEGO MI MANIA (Copyright Control) 28
- QUE TU TE VAS (Copyright Control) 8 3
- QUIEN PIERDE MAS (Vander, ASCAP) RICO (Famous, ASCAP/Insignia, ASCAP) 25
- SECUESTRO DE AMOR (Flamingo) 38 SE FUE MI PALOMA (Copyright Control) 19
- SE MURIO DE AMOR (Zomba Golden Sands, ASCAP) 24
- 23 SE QUIERE SE MATA (Sony Discos, ASCAP) VOLVER A NACER (FIPP BMI/Mercurio Songs
- 10 VOLVERAS (Copyright Control)
- 35 WINNONA (Sabrosura)
- 2 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI) 17
- YO NO TE PIDO (Copyright Control) Y TODO PARA QUE (Copyright Control) 29

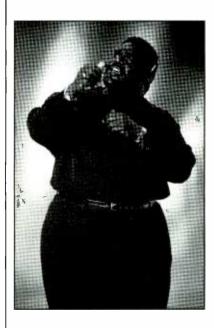
1 2 3 4 5 6 7 8 9	LAST WEEK	WKS		LABEL & NUMBER/DISTRIBUTING LABE	
2 3 4 5 6 7 8	2			* * * No. 1	
2 3 4 5 6 7 8	2	7	ENRIQUE	GLESIAS FONOVISA 0001 7 weeks at	
3 4 5 6 7 8					TANGO
4 5 6 7 8		17		ESIAS COLUMBIA 67899/SONY GS ● NONESUCH 79358/AG T	HE BEST OF THE GIPSY KINGS
5 5 7 8	7	103		1 LATIN 53585	SIEMPRE SELENA
6 7 8	5	22		WITE POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
7 8			_		
7 8	12	2	BRONCO F	ONOVISA 6063	LA ULTIMA HUELLA
-	4	72		IGLESIAS A FONOVISA 0506	ENRIQUE IGLESIAS
9	11	87	SELENA A	2 EMI 34123/EMI LATIN	DREAMING OF YOU
v	6	54	SHAKIRA	ONY 81795 HS	PIES DESCALZOS
10	8	5	MICHAEL	SALGADO JOEY 8560	RECUERDO ESPECIAL
				* * * HOT SHOT DI	
11	NE	w►	LOS TEME	RARIOS FONOVISA 6064	EN CONCIERTO VOL. II
12	10	16	PEDRO FE	RNANDEZ POLYGRAM LATINO 534120	
13	9	4		RECODO FONOVISA 9515	TRIBUTO A JUAN GABRIEL
14)	19	26		LIDO EMI LATIN 38229	ENSENAME
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Albums 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 multimillion sellers indicated by a numeral following t symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by t number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. III indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan. Inc.

33

"J 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!



ISOR=GROND



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Artists & Music

MARCH 29, 1997



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by Lisa Collins

S NUBBED: 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**.

B RIEFLY: 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 allgirl 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.



by Deborah Evans Price

R IAA 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 Network. 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 Krippayne, 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 fulltime staffers.

N EWS 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...

Billboard

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	46	* * NO. 1 * * 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 1552/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 S 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
(10)	NE\	WÞ.	CAROLYN ARENDS REUNION 10000/BRENTWOOD FEEL FREE
11	10	50	ANDY GRIFFITH SPARROW 1440/CHORDANT
12	13	56	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT BLOOM
13	11	24	CRYSTAL LEWIS MYRRH 5036/WORD IS BEAUTY FOR ASHES
14	14	84	RAY BOLTZ WORD 9641
15	12	20	BEBE & CECE WINANS SPARROW 7048/CHORDANT GREATEST HITS
(16)	17	21	ANOINTED MYRRH 7006/WORD
(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
(20)	NE	WÞ	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
24	23	54	THIRD DAY REUNION 0117/WORD ES THIRD DAY
25	25	38	BOB CARLISLE DIADEM 9691/BENSON ES SHADES OF GRACE
(26)	28	3	VARIOUS ARTISTS SPARROW/ARISTA 1635/CHORDANT PEACE IN THE VALLEY
27	19	15	OUT OF EDEN GOTEE 3826/WORD
28	21	12	AVALON SPARROW 1485/CHORDANT
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
(33)	36	16	MXPX TOOTH & NAIL 1060*/DIAMANTE
34	30	67	VARIOUS ARTISTS SPARROW 1516/CHORDANT WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
(35)	NE	w►	VARIOUS ARTISTS
36	39	48	SPARROW 1656/CHORDANT LET US PRAY-THE NATIONAL DAY OF PRAYER ALBUM 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
39	35	84	VARIOUS ARTISTS WORD 9620 MY UTMOST FOR HIS HIGHEST
			VARIOUS ARTISTS
40	37	2	VARIOUS ARTISTS VINEYARD/STAR SONG 9239/CHORDANT I WILL LIFT MY HANDS/TOUCHING THE FATHER'S HEART #25

○ 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 abums available on cassette and CD. *Aster isk indicates vinyl available. IS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

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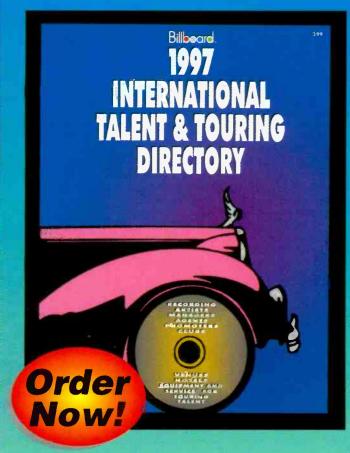
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Artists & Music





by Heidi Waleson

B IRTHDAY 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 Goodwin, 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, who is associate director of the Academy, appears with the ensemble and **Christopher Hogwood** in a 13concert 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)



by Jim Macnie

B ROADWAY 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" append Appil 2 at the Bound Theatre, and

"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)

BDTD1106

Artists & Music

Billboard

KEEPING SCORE

(Continued from preceding page)

Consort's "Passion," a collection of 15th-century music by such composers as Guillaume Dufay, Heinrich Isaac, and Jacob Obrecht tracing the passion and resurrection of Christ. The stunning recording is on Metronome, distributed in the U.S. by Qualiton. The Orlando Consort, an allmale vocal quartet, won the 1996 early music Gramophone for a recording of music by John Dunstaple.

The group will perform in June at the Boston Early Music Festival and return to the U.S. in November for a six-city tour. "Passion" is the Orlando Consort's fifth recording for Metronome: the ensemble is now moving to Deutsche Grammophon's Archiv.

NEW STYLE: W.W. Norton has published the expanded edition of Charles Rosen's essential book, "The Classical Style: Haydn, Mozart,

(Continued from preceding page) Washington, D.C. | to Scullers [in

Boston]. If I didn't have such a neat

gig I couldn't do it, because you only

break even on the road. I used to

have money; now I'm a bandleader."

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BLUE NOTES

Beethoven." This edition contains a new 64-page chapter, with insights into the later years of Beethoven, and a new preface that includes responses to some of the comments the book has garnered since it was first published in 1971. The book also includes Rosen's 1996 recording of two late Beethoven sonatas, the "Ham-merklavier" and Op. 110, both of which are discussed extensively in the text. The disc has also been released independently by MusicMasters.

N MEMORIAM: Hugo Weisgall, well-known American opera composer, died March 11 in New York. He was 84. Weisgall's "Six Characters In Search Of An Author," which brought him wide acclaim in 1959, was recorded by New World Records in 1994. Weisgall's last opera, "Esther" (1993), will be revived by the New York City **Opera** in October.

elements, however. It's been a quarter-century since the French pianist

has played a New York show, so the

fact that he's part of the "Bach At

The Beacon" program April 5-6 is an

Bach pieces for Telarc, but his latest

from the label is a stab at another classical composer. "Vivaldi: The Four Seasons," which streeted March 1, allows Loussier's trio to get

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1	1	40	* * NO. 1 * * RIVERDANCE • CELTIC MEANTGEAT 82816/AG IS 14 weeks at No. 1	tap Stra
2	2	2	MICHAEL FLATLEY'S LORD OF THE DANCE RONAN HARDIMAN	
3	4	3	LEGENDS JAMES GALWAY & PHIL COULTER	
4	3	103	THE BEST OF THE GIPSY KINGS ● GIPSY KINGS NONESUCH 79358/AG	
5	5	24	SANTIAGO THE CHIEFTAINS	
6	7	7	ROGHA: THE BEST OF CLANNAD CLANNAD CLANNAD	1
\bigcirc	13	2	JIGS & REELS/DANCE MUSIC OF IRELAND VARIOUS ARTISTS CELTOPHILE 9001/GREEN LINNET	
8	6	3	CELTIC CROSSROADS JOHN WHELAN & FRIENDS	
9	RE-E	NTRY	IRELAND'S GREATEST HITS VARIOUS ARTISTS RCA 66813	
10	8	22	RED HOT + RIO VARIOUS ARTISTS ANTILLES 533183/VERVE	
	15	2	THE MUSIC OF IRELAND VARIOUS ARTISTS PASSPORT 1616	
12	11	16	GREEN LINNET RECORDS THE TWENTIETH ANNIV. COL. VARIOUS ARTISTS GREEN LINNET 106	
13	12	5	THE BEST OF ALTAN ALTAN GREEN LINNET 1177	I
14	10	2	PIPING HOT/A CELTIC BAGPIPE COLLECTION VARIOUS ARTISTS CELTOPHILE 9004/GREEN LINNET	
(15)	NE	WÞ	THERE WAS A LADY/THE VOICE OF CELTIC WOMEN VARIOUS ARTISTS CELTOPHILE 9002/GREEN LINNET	5

TOP REGGAE ALBUMS

1	1	27	★ NO. 1 ★ ★ MY XPERIENCE BOUNTY KILLER BLUNT/VP 1461*/TVT IS 14 weeks at No. 1				
2	2	95	NATURAL MYSTIC BOB MARLEY & THE WAILERS TUFF GONG 524103*/ISLAND				
3	11	12	JOYRIDE VARIOUS ARTISTS				
4	3	88	BOOMBASTIC▲ SHAGGY VIRGIN 40158*				
5	7	13	MAESTRO BEENIE MAN				
6	4	70	THE BEST OF-VOLUME ONE UB40 VIRGIN 41009				
7	5	87	'TIL SHILOH BUJU BANTON LOOSE CANNON 524119*/ISLAND IS IS				
8	9	19	STRICTLY THE BEST SEVENTEEN VARIOUS ARTISTS				
9	6	71	THE BEST OF-VOLUME TWO UB40 VIRGIN 41010				
10	15	19	STRICTLY THE BEST EIGHTEEN VARIOUS ARTISTS				
11	8	36	MAN WITH THE FUN MAXI PRIEST VIRGIN 41612				
12	13	42	REGGAE GOLD 1996 VARIOUS ARTISTS				
13	10	43	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 BOB MARLEY JAD 1001				
(14) NEW▶		wÞ	MARLEY MAGIC LIVE IN CENTRAL PARK AT SUMMER STAGE VARIOUS ARTISTS LIGHTYEAR 54186				
15	12	8	JUSTUSS SNOW				

TOP BLUES ALBUMS

_	_				
1	1	18	★ ★ HELP YOURSELF MISS BUTCH 4003/MARDI GRAS	No. 1 ★ ★ PEGGY SCOTT-ADAMS 9 weeks at No. 1	
2	2	7	LIE TO ME A&M 540640 HS	JONNY LANG	
3	3	2	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER	
4	4	72	GREATEST HITS▲ STEVI EPIC 66217*	E RAY VAUGHAN & DOUBLE TROUBLE	
5	6	71	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS.	KENNY WAYNE SHEPHERD	
6	5	42	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR	
7	7	39	JUST LIKE YOU OKEH 67316/EPIC	KEB' MO'	
8	9	33	BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS	
9	8	32	A TRIBUTE TO STEVIE RAY VAUG EPIC 67599	HAN VARIOUS ARTISTS	
10	10	9	UNDER ONE ROOF BULLSEYE BLUES 9569/ROUNDER	ROOMFUL OF BLUES	
11	11	35	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE	
(12)	NE	WÞ	MR. WIZARD FAT POSSUM 80301/EPITAPH	R.L. BURNSIDE	
13	12	8	SIMPLY MALACO 7483	TYRONE DAVIS	
14	13	6	ESSENTIAL WOMEN IN BLUES HOUSE OF BLUES 161257/POLYGRAM	VARIOUS ARTISTS	
15	15	2	TICKET TO CHICAGO ALLIGATOR 4847	DAVE HOLE	
→ Albums 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 multiples shipments by the number of discs and/or tapes. All albums available or cassette and CD, "Agterisk indicates vinyl available. LS indicates past and present Heatseekers titles © 1997, Billiboard/BPI Communications and SoundScan, Inc.					

NICKY HOPKINS RY COODER MICK JAGGER BILL WYMAN CHARLIE WATTS JAMMING WITH EDWARD One night ard and the united finds

10

during the

MARCH 29, 1997

sessions of LET IT BLEED, the engineer kept the tapes rolling despite Keith **Richards** absence, It was a period of transition Brian Jones was a press call away from leaving the band: **Mick Taylor** was being courted as his replacement: and a string of auest musicians dropped by the Olympic Studios. Among them was Nicky Hopkins, alias "Edward.' who became the Stones' most distinguished sideman during this richly creative period. Also present was a little known quitarist, Ry Cooder Available for years only as an import and long out of print, the domestic release of JAMMING WITH EDWARD is a Stones fan's dream Keyword: Virgin Records Produced by Glyn Johns

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VOICES CARRY

(Continued from page 4) clothes, hitting the WDIA airwaves at 3 At night more often than not he was

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."

Instead of doing things differently, do

some different things. Do you really

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

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

the inhibitions of his own mind.

need your own warehouse?

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 threesong 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 twoweek 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 then 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 newproduct 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 realestate-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.

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

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



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9000J mixing console to create an atmosphere that is cloaked in sensuality and secrecy. "This is how I prefer to work," says Wilson. "I need to make sure

WILSON

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 several 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 Marv 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



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.

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

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 Ultimation	SSL A4000	Neve 8068/ VRSP 72 with Flying Fader
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	ÉMERALD 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 Ultimation	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 Denny Purcell	HIT FACTORY Herb Powers	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	BMG	BMG	EMI-LTD	BMG	Sony

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Songwriters & Publishers

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

he usually has to be alone to create.

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



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

CHAMBERS

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

"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."

Chamber 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.



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 C Keys/ASCAP, All Around Town/ASCAP, Starstruck Angel/BMI, EMI Blackwood/BM th • Sonv/ATV Cross

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

Words & Music

by Irv Lichtman

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 Broad-way 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 ex-

pense of bumbling but genial

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 bythe 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 identi-

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

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

A SCAP 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 vear because of illness, has been elected to a full two-year term.

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

- I. Bush, "Razorblade Suitcase."
- 2, Metallica, "Load." 3. Aerosmith, "Aerosmith Riff By
- Riff."
- 4. Bush, "Sixteen Stone."
- 5. Soundgarden, "Down On The Upside.

BILLBOARD MARCH 29, 1997



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 Wipperman, executive VP/executive GM of Warner/Chappell Nashville: Rick Shoemaker, president of Warner/Chappell; and Bryan Switzer, VP/GM of Atlantic Records.



Signed Up. MCA Music Publishing has signed Jahborn Jahmal. co-writer with Frykah 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.



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

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 a international hit with "Anything," from their MJJ Music/550 Music/Sonv 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.



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

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 Jen-

politicos and masters of corpora-

tions was the theme March 4 of "Mr.

nings 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

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Lindy Goetz Quits As Chili Peppers Manager

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Mac Trio Sues Attorneys

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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.

A few minutes

later, Cecillon

doesn't bother

with a metaphor to

describe the re-

cent departure

trusted lieutenant.



CECILLON

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



the multinational's affiliates worldwide. "To make this an A&R-driven

most important

sources of A&R for

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 "main-stream 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)

from EMI of a Italian Labels, Radio Accused Of Payola Instead, he uses a couple of choice 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 Nazionale (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 proceed 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-



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)

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 Lum-



broso, who has returned to his native France af-ter 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 highlevel 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 han-dle 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)

Malaysian Law Limits Club Culture

BY ALEXANDRA NUVICH

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 nightspots 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 Kamaruzzamen Shefiff, 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

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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)

Vour pan-asian connections



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Hard Rock

MERIC



EMI CEO STEERS 'BIG SHIP'S' NEW DIRECTION

(Continued from page 42)

1

4

1

much money," he says. "Now they are afloat again." It has a small team under managing director Mark Collen, who joined the label a year ago. "I told Mark, 'Small is beautiful. You have 15 acts, 15 people-keep it like this. I give you a team, an artist roster-it's yours, now maximize it, and sign some new acts.

The Chrysalis lineup now includes such heritage acts as Sinéad O'Connor, Mike Scott, World Party, Jethro Tull, and Runrig; newer names on the Cooltempo dance/urban imprint; and several artists signed directly by Cecillon, including Simple Minds, Belinda Carlisle, and Robbie Williams. There is also White Town, whose "Your Woman" single on Chrysalis-affiliated Brilliant! topped the U.K. charts earlier this year and is now garnering airplay on U.S. modern-rock outlets.

"Chrysalis is one of the most important things I have given this company," declares Cecillon. "Getting it back on the map with No. 1 records, success, new staff, a new managing director, attractive people, sexy people. Chrysalis are playing on the A&R side now. They aren't the last bloody door you want to knock on after everyone else has said 'no.

Chrysalis releases by Williams (formerly with Take That) and Carlisle feature Cecillon's name as executive producer; a reflection, he says, of his dedication to finding songs and producers for those projects. "Obviously, you develop a relationship with the artist, and at the end, you build a record. I was very honored when Belinda said 'Put your name on.' Robbie did the same.' He receives no royalties from the arrangement. "It's purely for the pleasure," he says.

There was little pleasure in January when Roger Lewis left his post as managing director of EMI Premier, a division that Cecillon had created 18 months earlier: Lewis had been running the firm's classical unit. "Roger had one ambition in life: he wanted to cross over to the pop world. So I told him, 'OK, we have all these musics which are not exploited by the pop labels-country, jazz, world music, soundtracks. Do you want to get them together and create a big label?

The outcome was Premier, which also included EMI's U.K. classical interests. It's most notable success was "Trainspotting," the movie soundtrack. Sales of 900,000 albums made that one of EMI's business highlights last year, behind a couple of the TV-marketed "Now!" compilations (2.8 million in combined sales), two Smurfs releases (1.4 million combined), and a Crowded House hits package (1.2 million).

Cecillon is adamant that Premier's dissolution after Lewis left has not harmed EMI, particularly its classical side, which has now been reorganized into a separate division with enhanced stature, EMI Classics, for which Cecillon seeks a managing director.

"Maybe it's going to be a foreigner, a conductor. I've no idea yet." At present, the unit is helmed by Cecillon himself and marketing director Barry McCann.

"There's not one key artist or key repertoire which will suffer from those changes," says Cecillon. "We have, thank God, a great relationship with the artists," he adds, citing those he knows personally-Vanessa-Mae, Nigel Kennedy, Roberto Alagna—as well as those he has yet to meet (Simon Rattle, Mtsilav Rostropovich, Yehudi Menuhin).

"EMI Classics is going to be very highprofile, and we have some great friends in the industry who are very supportive.'

As for Lewis, who left to head Poly-Gram's Decca Records, Cecillon says he harbors no grudge. "Roger is still a friend, we still talk to each other. [But] I would have loved him to finish his mission at Premier and show me how good he was.

Other personnel changes, as well as job losses, have marked Cecillon's two years at the EMI helm, but he does not dwell on the past. "[The company] is more attractive than it was before, because you have new people here who better reflect what's going on outside, in terms of music trends, lifestyle trends, media trends, trade trends.' Nevertheless, he says he doesn't boast about layoffs. "I have fired some very good friends of mine, who I respect. I'm not proud of that stuff, but you have to do it for the good of the company.

'We have to be very competitive in this business, and that goes through creativity, achievement, and financial results. Obviously, when you look at the financial results of EMI Records, you're keen to think that it's a great operation-don't touch it. But if you can make one, you can make one-and-a-half, you can make two, or three, or four. You could say that I have oriented the company towards better profit, qualitatively, than bigger profit.'

Nevertheless, Cecillon declines to specify profits or revenues, citing company policy. (The current edition of Media Research Publishing's annual U.K. record industry report shows that EMI Records Ltd. and subsidiary EMI Music International Services Ltd. had combined sales of \$455.5 million for the vear ended March 31, 1995.) He does say the 1995-96 year was the firm's most profitable to date, followed by the 12 months ending March 31.

Profits aside, Cecillon says EMI's U.K. market share was "disappointing" last year, but he predicts a significant improvement this year, through a strong release schedule. The firm continues to be the market-leading distributor, with a 24.3% share in albums in 1996 (up 5% against 1995) and 19.1% in singles (up 29%), according to Chart Information Network figures.

"In every company, you have a cycle," says Cecillon. "Year one, honeymoon; year two, keep it together; year three, it's conversion. I know 1997 will be the most amazing year of this company in terms of breaking new acts. I know I have the music coming. My mission in life is to give U.K. talent the exposure at home and worldwide."

Cecillon refutes rumors of a senior EMI appointment in the U.S. ("I want to pass the millennium in London!"). while acknowledging criticism that he is impulsive.

"It goes with passion. I'm not a banker. If they want a banker, they can kick a tree in the City [London's financial district] and have 25 idiots queuing for the job.

"When Rupert [Perry] took over this company in 1986, it was in a certain condition. He had to address certain issues. including A&R, and he picked a direction for the future. When he gave me the company in 1995, he said, 'This is now your baby.' After running the company for nine years, it must have been heartbreaking for him to do that. After two years here, I'm so possessive about EMI. After nine years, I'll be unbearable."

Italy Winning Battles In Anti-Piracy War Progress Will Be Reported At IFPI Meeting In Rome

BY MARK DEZZANI

SAN REMO, Italy—The impending visit of leaders of the international record industry to Rome next month spotlights Italy's progress toward shaking off its tag as the European Union's piracy hot spot.

Piracy, both in Europe and worldwide, will be high on the agenda at the main board meeting of the International Federation of the Phonographic Industry (IFPI) April 14-15 in Rome. Board meet-

ings are held every six months.

The Rome meeting is expected to discuss new governmental mea-



cy, as well as the wider international problem. Italy's home-grown problems, however, will be seen in the context of a substantially cleaner market. Italy's newly formed FPM (Feder-

ation Against Music Piracy) is set to announce impressive results in its first year of operation, claiming a one-third reduction in pirates' market share in Italy.

Outgoing FPM president Piero La Falce, who is also president of Universal Music Italy, lists among his achievements in overseeing the birth of the group a drop in music piracy rates from 32% of legitimate sales in 1994 to an estimated 22% currently.

Summing up FPM's achievements in its first year of operation, La Falce says that cross-industry support is crucial. "After just one year, the FPM-which was born out of an initiative by [major-labels' body] FIMIhas now become a point of reference in the fight against music piracy for the entire music industry in Italy," he says

He adds, "We have successfully secured support from the independent labels association, AFI; the music retailers' association, ANCRA; and the artists' association, IMIAE. And we will soon be announcing agreements with the various music publishers' associations in Italy. We have also

CLUB CULTURE

(Continued from page 42) mega-sellers. "[But] it's not all about sales," says Marcus Lim, an A&R executive at independent Life Records. "It's about educating the market and bringing it further. We don't have a dedicated dance music station on FM; how is the market to evolve?

Sources say that rave parties will go underground. Lim also points out that dangdut (an Indo-Malay melange of traditional drum beats and pop) clubs are affected. Dangdut clubs were the launch pad for fully 40% of Life's repertoire, and the genre has also found mainstream success with Warn-

Besides the role of clubs in the evolution of dance music, the rulings concern the nightspots' more mainstream role as bars that play everything from Ace Of Base to the Offspring. "It will affect the majors because we all have pop music you can dance to," says Kaiser Tan, international A&R head at PolyGram Malaysia.

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developed an excellent rapport with the authors' rights society, SIAE, and their own anti-piracy department."

La Falce says that a major factor in reducing piracy has been the implementation of EU copyright-protection directives, adopted as law here in June 1995, which outlawed bootleg recordings for the first time in Italy.

The outlawing of bootlegs had implications not just in Italy but also for the wider European market. Because of the EU's open borders, Italian-produced bootlegs spread far beyond Italy's boundaries, often in commercially significant numbers.

"We worked especially closely with independent record labels to eliminate bootleg product from their catalogs and with retailers to remove remaining bootleg product from their stock," says La Falce.

He adds, "We also instituted a big public-awareness campaign utilizing press, TV, and radio reports and advertising, including a TV spot especially commissioned from MTV to reach young people by using several of their favorite artists.

HIGH-PROFILE INITIATIVES

La Falce says domestic pirate-cassette production and counterfeit CDs imported from abroad are two key problems that need to be effectively tackled. Most counterfeit CDs are imported and then printed on and packaged once they have arrived in Italy, claims La Falce.

La Falce's successor, EMI Music Italy and Greece president Roberto Citterio, took over as FPM president Feb. 1. He says that half of his mandate will be taken up with political and diplomatic initiatives.

"One of my principal objectives will be a concerted effort to maintain a high profile for anti-piracy initiatives amongst politicians and the media,' Citterio says. "We are expecting the ratification of tough new sanctions against pirate producers, distributors, and vendors in the next few weeks (Billboard, Oct. 26, 1996), and we will be looking for more focus within our institutions, including the police and judicial systems, to implement existing and new laws.'

Citterio adds that at April's IFPI meeting, "we expect to announce a new initiative-including international cooperation between the Italian authorities and the British ambassador to Italy—in the fight against piracv.'

Citterio says that with the bootleg problem in Italy drastically reduced, and with cassette counterfeiting falling as a result of a decline in the format's market share, operational activities will concentrate on the importation and distribution of counterfeit CDs. He says he is confident about his chances of reducing pirates market share by another third.

"By this time next year, I hope to see the pirates' market share reduced by another 10%, to around 10%," he savs

FPM managing director Enzo Mazza says that strong political support will be essential if the next stage-taking on organized crime gangs, who are responsible for the import and distribution of counterfeit CDs and the domestic production of pirate cassettes—is to succeed.

'The real work starts now as we begin to seriously tackle the organized crime syndicates responsible for the majority of the remaining music piracy business," says Mazza. "The majority of domestic piracy has always been dominated by the production of bootleg recordings. Now we are looking at the import of counterfeit CDs from the Far East, including China, Taiwan, and Singapore; Eastern Europe, predominantly Bulgaria; and domestic cassette counterfeits produced in the north of Italy and the Republic of San Marino.

While crime syndicates based in Naples are responsible for the majority of counterfeit CD imports, local cassette piracy in the city is now of a very low standard, with low-priced, low-quality pirate cassettes circulating, whereas the high-quality counterfeits are being produced in the north of Italy and San Marino.'

Mazza says that San Marino, an independent republic surrounded by Italian territory and near the Adriatic tourist resorts of Rimini and Riccione, is a center for the illegal reproduction of prerecorded cassettes.

"The Italian government has put some pressure on San Marino, but it will take international pressure, including the threat of diplomatic intervention and possible sanctions from the U.S. government, before any real measures against piracy are adopted by the independent republic's government," says Mazza.

He gives an indication of the music pirates' continuing grip on the domestic market following the recent San Remo Song Festival, which took place Feb. 18-22 in the Riviera resort town of San Remo (Billboard, March 8). "The annual festival provides a boost in music sales thanks to its mass TV audience of up to 20 million viewers and this year was used as a vehicle for promoting the anti-piracy message,' says Mazza

"Apart from the condemnation of the pirates by festival host Mike Bongiorno on prime-time national TV, the local Carabinieri [Italy's paramilitary police force] sequestered counterfeit cassettes from a local record shop in San Remo just 20 meters from the main venue, including illegal recordings from Spice Girls, who were guests that same evening [at the festivall

"They found 50% of the cassettes on sale in the shop to be illegal, including recordings from Alanis Morissette, R.E.M., and Madonna's 'Evita' soundtrack.'

Mazza says FPM estimates that 1 million counterfeit CDs and cassettes were imported or produced locally and featured artists who performed at the festival or a compilation of songs from the festival.

The IFPI meeting will coincide with the expected ratification of new anti-piracy sanctions, new laws promoting the introduction of music education in Italian schools, measures to encourage live music venues, and the initial findings of the government's antitrust authority's investigations into allegations of a price-fixing cartel among FIMI members (Billboard, Nov. 23 1996).

HITS OF THE Wedia Control 03/18/97 U.K. (Chart-Track) 03/17/97 FRANCE (SNEP/FOP/Tite-Live) 03/15/97

PAN		(Dempa Publications Inc.) 03/24/97	GĽ	<u>.KM</u> /	(Media Control) 03/18/97	_U.I	K. (Cha	art-Track) 03/17/97	FR	AN	CE (SNEP/IFOP/Tite-Live) 03/15/97
LAS			THIS	LAST		THIS	LAST		THIS		т
K WEE		SINGLES	WEE		SINGLES WARUM? TIC TAC TOE RCA	WEEK 1	WEEK	SINGLES WHO DO YOU THINK YOU ARE/MAMA SPICE	WEE	1	
NEW		CAN YOU CELEBRATE? NAMIE AMURO AVEX TRAX CIRCUIT NO MUSUME PUFFY EPIC SONY	2	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN &			GIRLS VIRGIN	1	2	
1		FIREBALL B'Z ROOMS			ANDREA BOCELLI EASTWEST	2	16 3	ISN'T IT A WONDER BOYZONE POLYDOR ENCORE UNE FOIS SASH! MULTIPLY	3	3	
4		DYNAMITE SMAP VICTOR	3	3	DON'T SPEAK NO DOUBT MCA	4	4	DON'T SPEAK NO DOUBT INTERSCOPE/MCA	4	9	
5		KIMINI AITAKUNATTARA ZARD B-GRAM	4	5	I BELIEVE I CAN FLY R. KELLY ROUGH TRADE TEARING UP MY HEART 'N SYNC ARIOLA	5	6	RUMBLE IN THE JUNGLE FUGEES MERCURY	5	5	
3		FACES PLACES GLOBE AVEX TRAX	6	4	SO STRUNG OUT C-BLOCK WEA	6	5 NEW	ALONE BEE GEES POLYDOR IF I NEVER SEE YOU AGAIN WET WET WET THE	6	4	
6		THE OTHER SIDE OF LOVE RYUICHI SAKAMOTO FEATURING SISTER M FOR LIFE	7	9	DON'T LET GO (LOVE) EN VOGUE EASTWEST	·		PRECIOUS ORGANISATION/MERCURY	7	11	
13		AMAI UNMEI UA VICTOR	8	12	ALONE BEE GEES POLYDOR	8	11 NEW	WHAT DO YOU WANT FROM ME? MONACO POLYDOR THE REAL THING LISA STANSFIELD ARISTA	8	7	
9		I LOVE YOU RYUICHI KAWAMURA VICTOR	9	6	ANYWHERE FOR YOU BACKSTREET BOYS ROUGH	10	NEW	THE REAL THING LISA STANSFIELD ARISTA THE DISTANCE CAKE CAPRICORN/MERCURY	9	10	
8		KUZIRA NO.12 JUDY AND MARY EPIC SONY	10	8	DON'T CRY FOR ME ARGENTINA MADONNA WEA	11	7	DON'T YOU LOVE ME ETERNAL 1ST AVENUE/EMI	10	6	
10		TAMASHIINO RUFURAN YOUKO TAKAHASHI KING	11	10	UN-BREAK MY HEART TONI BRAXTON ARISTA	12 13	NEW	OXYGENE 8 JEAN MICHEL JARRE EPIC FRESH! GINA G ETERNAL/WEA	11 12	8	
12		A.S.A.P. LITTLE KISS PONY CANYON	12	11	WHEN I DIE NO MERCY ARIOLA	13	14	WHERE DO YOU GO NO MERCY MCMARISTA	13	13	
14		LOVE SOMEBODY YUJI ODA WITH MAXI PRIEST	13 14	18	DU LIEBST MICH NICHT SABRINA SETLUR EPIC THE THEME (OF PROGRESSIVE ATTACK) BROOKLYN	15	2	HUSH KULA SHAKER COLUMBIA	14	17	
11		TROUBLEMAKER NANASE AIKAWA CUTTING EDGE	14	1/	BOUNCE EDEL	16	13 NEW	MOAN & GROAN MARK MORRISON WEA EVERYBODY KNOWS (EXCEPT YOU) THE DIVINE	15	19	
NEW		SOREGA KOTAEDA! ULFULS TOSHIBA EMI	15	16	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY	1 1	INCAA	COMEDY SETANTA			EPIC
7		EVERYTHING (IT'S YOU) MR. CHILDREN TOY'S FACTORY		1	EPIC	18	8	INDESTRUCTIBLE ALISHA'S ATTIC MERCURY	16	15	
20		MAGOKORONO HASHI/MEOTO MICHI AURORA	16	14 15	HIT 'EM HIGH MONSTARS OF SPACE JAM EASTWEST	19 20	NEW		17	12	
		TERUKO (MICHIKO KAWAI) COLUMBIA	17	13	STEP BY STEP WHITNEY HOUSTON ARISTA I HAVE A DREAM DJ QUICKSILVER ARCADE	20	INC II	TIOUS/MUSHROOM	18	16	
15		REO ANGEL POCKET BISCUITS TOSHIBA EMI	19	20	ENCORE UNE FOIS SASH! POLYDOR			ALBUMS			NAYLER HAPPY MUSIC
17 16		DEAR MY FRIEND EVERY LITTLE THING AVEX TRAX	20	NEW	KEEP THE FIRE BURNIN' FUTURE BREEZE MOTOR	1	18	BEE GEES STILL WATERS POLYDOR	19 20	14 RE	
10					MUSIC	2	NEW	AEROSMITH NINE LIVES COLUMBIA	20	RE	AFFIRMATIVE ACTION (SAINT-DENIS STYLE REMIX) NAS & SUPREME N.T.M. COLUMBIA
		ALBUMS			ALBUMS	3	3	SPICE GIRLS SPICE VIRGIN U2 POP ISLAND			
NEW		GLOBE FACES PLACES AVEX TRAX	1	2	ANDREA BOCELLI BOCELLI POLYDOR	5	2	BEE GEES THE VERY BEST OF THE BEE GEES			ALBUMS
1 NEW		MR. CHILDREN BOLERO TOY'S FACTORY	2	NEW	BEE GEES STILL WATERS POLYDOR		1 1	POLYDOR	1	2	ANDREA BOCELLI ROMANZA POLYDOR
NEW NEW		AEROSMITH NINE LIVES SONY	3	NEW	AEROSMITH NINE LIVES COLUMBIA	6	5	MANIC STREET PREACHERS EVERYTHING MUST	2	1	
NEW 2		ASKA ONE TOSHIBA EMI MAYO OKAMOTO SMILE TOKUMA JAPAN	4	1 4	U2 POP MERCURY	7	4	GO EPIC LIGHTHOUSE FAMILY OCEAN DRIVE WILD	3	3	
2		YUMI MATSUTOYA COWGIRL DREAMIN' TOSHIBA	6	4	NO DOUBT TRAGIC KINGDOM MCA FURY IN THE SLAUGHTERHOUSE BRILLIANT			CARD/POLYDOR	4	NEV	
5		EMI			THIEVES SPV	8	RE	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA	5	NEV	
NEW		TWO-MIX BPM BEST FILES KING	7	7	TIC TAC TOE TIC TAC TOE RCA	9	NEW	VARIOUS ARTISTS THE BEST ALBUM IN THE	6	7	
4		KOME KOME CLUB PUSHED RICE SONY	8	5	SORAYA ON NIGHTS LIKE THIS MERCURY	10	6	WORLD EVER! 5 VIRGIN OCEAN COLOUR SCENE B-SIDES, SEASIDES &	7	6	
5		U2 POP MERCURY	9	6	SOUNDTRACK SPACE JAM EASTWEST			FREERIDES MCA	8	4	2 BE 3 PARTIR UN JOUR EMI
11		L'ARC-EN-CIEL TRUE KIOON SONY	10	10	BACKSTREET BOYS BACKSTREET BOYS ROUGH	11	8	VARIOUS ARTISTS FANTAZIA HOUSE COLLECTION	9 10	8	
9		TOMOYO HARADA I COULD BE FREE FOR LIFE	11	8	trade SOUNDTRACK EVITA wea	12	7	VOL. 5 FANTAZIA VAN MORRISON THE HEALING GAME EXILE/POLYDOR	10	RE	
NEW		SWING OUT SISTER SHAPES AND PATTERNS MERCURY	12	13	ANDREA BOCELLI ROMANZA POLYDOR	12	13	VAN MORRISON THE HEALING GAME EXILE/POLYDOR VARIOUS ARTISTS THE SOUL ALBUM VIRGIN	11	9	
12		UA 11 VICTOR	13	9	TONI BRAXTON SECRETS ARISTA	14	NEW	JOHN DENVER THE ROCKY MOUNTAIN COLLEC-	12	NEV	
6		KOHSHI INABA MAGMA ROOMS	14	11	NO MERCY MY PROMISE ARIOLA			TION RCA	13	RE	
17 10		ETERNAL BEFORE THE RAIN TOSHIBA EMI JAMIROQUAL TRAVELLING WITHOUT MOVING EPIC	15	15	SPICE GIRLS SPICE VIRGIN	15 16	RE NEW	VARIOUS ARTISTS IN THE MIX 97 VIRGIN MY LIFE STORY THE GOLDEN MILE PARLOPHONE	15	10	
10		SONY	16	16	ANDRE RIEU STRAUSS & CO POLYDOR	17	10	KULA SHAKER K COLUMBIA	16	13	
8		HIDEAKI TOKUNAGA BLESS BANDAI	17 18	12 NEW	TONI BRAXTON TONI BRAXTON ARISTA SOUNOTRACK JOSEPH & THE AMAZING TECHNI-	18	NEW	BEN FOLDS FIVE WHATEVER AND EVER AMEN	17	12	
		FAIR WARNING GO! ZERO CORPORATION	10	INCAN	COLOR DREAMCOAT (GERMAN VERSION) POLYDOR	19	RE	EPIC ROBERT MILES DREAMLAND DECONSTRUCTION	18	15	
13		0.005 0.005	19	17	WOLFGANG PETRY ALLES ARIOLA	20	RE	OASIS (WHAT'S THE STORY) MORNING GLORY?	19	11	CELINE DION FALLING INTO YOU COLUMBIA
		GLOBE GLOBE AVEX TRAX									NO DOUBT TRAGIC KINGDOM MCA
13		ERIC CLAPTON CHANGE THE WORLD WEA JAPAN	20	RE	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC			CREATION	20	17	
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13 RE 7 NAC LAST 1 4 3 5 2	DA TK	ERIC CLAPTON CHANGE THE WORLD WEA JAPAN (SoundScan) 03/29/97 SINGLES DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS. UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA FIRESTARTER PRODIGY XL RECORDINGS GOD BLESS THE CHILD SHANIA TWAIN MERCURY DISCOTHÈQUE UZ ISLAND	20 THIS WEEK 1 2 3 4 5	RE LAST WEEK 5 2 3 1 4	RLANDS (Stichting Mega Top 100) 03/22/97 SINGLES DE REGENBOOG FRANS BAUER & MARIANNE WEBER THATS ENTERTAINMENT I BELIEVE I CAN FLY R. KELLY ZOMBA SUPERGABBER HAKKUHBAR ROAORUNNER WHEN I DIE NO MERCY BMG DON'T LET GO (LOVE) EN VOGUE WARNER	THIS WEEK 1 2 3 4 5 6	STR / LAST WEEK 1 7 5 8 2 4	ALIA (ARIA) 03/23/97 SINGLES DON'T SPEAK NO DOUBT INTERSCOPEUNIVERSAL LAST NIGHT AZ YET BMG PONY GINUWINE EPIC DON'T LET GO (LOVE) EN VOGUE EASTWEST BREATHE PRODIGY DANCE POOLSONY FREAK SILVERCHAIR MURMUR/SONY	1TA THIS WEEK 1 2 3 4 5 6 7	LAS WEE 1 2 3 5 4 7 10	(Musica e Dischi/FIMI) 03/17/97 SINGLES DISCOTHÈQUE U2 ISLAND LET A BOY CRY GALA DO IT YOURSELF/NITELITE SWEET DREAMS SHARON C THESELF FROM DISCO TO DISCO WHIRLPOOL PRODUCT ZAC BABY I'M YOURS 49ERS MEDIA/FLYING YOUR WOMAN WHITE TOWN EMI BELO HORIZONTI HEARTIST THE DUB/SELF
13 RE 7 NAC AST 1 4 3 5 2 8 11 6 9	DA TK	ERIC CLAPTON CHANGE THE WORLD WEA JAPAN (SoundScan) 03/29/97 SINGLES DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS. UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA FIRESTARTER PRODIGY XL RECORDINGS GOD BLESS THE CHILD SHANIA TWAIN MERCURY DISCOTHÈQUE U2 ISLAND EXPERIENCE PRODIGY XL RECORDINGS RETURN OF THE MACK MARK MORRISON ATLANTIC BARREL OF A GUN DEPECHE MODE MUTE/REPRISE LET ME CLEAR MY THROAT DJ KOOL CLRWARNER	20 NE THIS WEED 1 2 3 4 5 6	RE LAST WEEK 5 2 3 1 4 13	RLANDS (Stichting Mega Top 100) 03/22/97 SINGLES DE REGENBOOG FRANS BAUER & MARIANNE WEBER THAT'S ENTERTAINMENT I BELIEVE I CAN FLY R. KELLY ZOMBA SUPERGABBER HAKKUHBAR ROAORUNNER WHEN I DIE NO MERCY BMG DON'T LET GO (LOVE) EN VOGUE WARNER FELL IN LOVE WITH AN ALIEN THE KELLY FAMILY EMI	THIS WEEK 1 2 3 4 5 6 7 8	STR LAST WEEK 1 7 5 8 2 4 13 3	ALIA (ARIA) 03/23/97 SINGLES DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL LAST NIGHT AZ YET BMG PONY GINUWINE EPIC DON'T LET GO (LOVE) EN VOGUE EASTWEST BREATHE PRODIGY DANCE POOLSONY FREAK SILVERCHAIR MURMURSONY TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M	117A THIS WEEK 1 2 3 4 5 6	LAS HEE 1 2 3 5 4 7 10 6	(Musica e Dischi/FIMI) 03/17/97 SINGLES DISCOTHÈQUE U2 ISLAND LET A BOY CRY GALA DO IT YOURSELF/NITELITE SWEET DREAMS SHARON C THE/SELF FROM DISCO TO DISCO WHIRLPOOL PRODUCT ZAC BABY I'M YOURS 49ERS MEDIA/FLYING YOUR WOMAN WHITE TOWN EMI BELO HORIZONTI HEARTIST THE DUB/SELF DON'T CRY FOR ME ARGENTINA MADONNA
13 RE 7 VAL LAST 1 4 3 5 2 8 11 6	DA	ERIC CLAPTON CHANGE THE WORLD WEA JAPAN (SoundScan) 03/29/97 SINGLES DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS. UN-BREAK MY HEART TONI BRAXTON LAFACEJARISTA GOD BLESS THE CHILD SHANIA TWAIN MERCURY DISCOTHÈQUE UZ ISLAND CHYPERIENCE PRODIGY XI. RECORDINGS RETURN OF THE MACK MARK MORRISON ATLANTIC BARREL OF A GUN DEPECHE MODE MUTE/REPRISE LET ME CLEAR MY THROAT DJ KOOL CLRWARNER ONE AND ONE ROBERT MILES FEATURING MARIA	20 NE THIS WEEK 1 2 3 4 5 6 7	RE LAST WEEK 5 2 3 1 4 13 6	RLANDS (Stichting Mega Top 100) 03/22/97 SINGLES DE REGENBOOG FRANS BAUER & MARIANNE WEBER THAT'S ENTERTAINMENT I BELIEVE I CAN FLY R. KELLY ZOMBA SUPERGABBER HAKKUHBAR ROAORUNNER WHEN I DIE NO MERCY BMG DON'T LET GO (LOVE) EN VOGUE WARNER FELL IN LOVE WITH AN ALIEN THE KELLY FAMILY EMI DON'T SPEAK NO DOUBT MCA	THIS WEEK 1 2 3 4 5 6 7 8 9	STR LAST WEEK 1 7 5 8 2 4 13 3 6	ALIA (ARIA) 03/23/97 SINGLES DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL LAST NIGHT AZ YET BMG PONY GINUWINE EPIC DON'T LET GO (LOVE) EN VOGUE EASTWEST BREATHE PRODIGY DANCE POOL/SONY FREAK SILVERCHAIR MURMUR/SONY TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M BREAK MY STRIDE UNIQUE 2 DANCE POOL/SONY	111A THIS WEEX 1 2 3 4 5 6 7 8	LAS WEE 1 2 3 5 4 7 10	(Musica e Dischi/FIMI) 03/17/97 SINGLES DISCOTHÈQUE U2 ISLAND LET A BOY CRY GALA DO IT YOURSELF/NITELITE SWEET DREAMS SHARON C THE/SELF FROM DISCO TO DISCO WHIRLPOOL PRODUCT ZAC BABY I'M YOURS 49ERS MEDIA/FLYING YOUR WOMAN WHITE TOWN EMI BELO HORIZONTI HEARTIST THE DUB/SELF DON'T CRY FOR ME ARGENTINA MADONNA LAURA NON C'E' NEK WEA
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13 RE 7 NAC AST 1 4 3 5 2 8 11 6 9 7 10 15	DA TK	ERIC CLAPTON CHANGE THE WORLD WEA JAPAN (SoundScan) 03/29/97 SINGLES DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS. UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA FIRESTARTER PRODIGY XL RECORDINGS GOD BLESS THE CHILD SHANIA TWAIN MERCURY DISCOTHÈQUE UZ ISLAND EXPERIENCE PRODIGY XL RECORDINGS RETURN OF THE MACK MORRISON ATLANTIC BARREL OF A GUN DEPECHE MODE MUTEREPRISE LET ME CLEAR MY THROAT DJ KOOL CLRWARNER ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER ARISTA WHERE DD YOU GO NO MERCY ARISTA IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA	20 THIS WEEK 1 2 3 4 5 6 7 8 9	RE LAST VEEX 5 2 3 1 4 13 6 8 NEW	RLANDS (Stichting Mega Top 100) 03/22/97 SINGLES DE REGENBOOG FRANS BAUER & MARIANNE WEBER THAT'S ENTERTAINMENT I BELIEVE I CAN FLY R. KELLY ZOMBA SUPERGABBER HAKKUHBAR ROADRUNNER WHEN I DIE NO MERCY BMG DON'T LET GO (LOVE) EN VOGUE WARNER FELL IN LOVE WITH AN ALIEN THE KELLY FAMILY EMI DON'T SPEAK NO DOUBT MCA WE LIKE TO PARTY PARTY ANIMALS ROADRUNNER MAMA SPICE GIRLS VIRGIN TIME TO SAY GOODBYE SARAH BRIGHTMAN &	THIS WEEK 1 2 3 4 5 6 7 8 9 10 11 12	STR. LAST WEEK 1 7 5 8 2 4 13 3 6 9 12 11	ALIA (ARIA) 03/23/97 SINGLES DON'T SPEAK NO DOUBT INTERSCOPEUNIVERSAL LAST NIGHT AZ YET BMG PONY GINUWINE EPIC DON'T LET GO (LOVE) EN VOGUE EASTWEST BREATHE PRODIGY DANCE POOLSONY FREAK SILVERCHAIR MURMURSONY TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS ABM BREAK MY STRIDE UNIQUE 2 DANCE POOLSONY SEXY EYES WHIGFIELD TRANSISTOR/BMG LOVEFOOL THE CARDIGANS POLYDOR UN-BREAK MY HEART TONI BRAXTON BMG	ITA THIS WEEK 1 2 3 4 5 6 7 8 9 10 11 11 12 13	LY LAST WEE 1 2 3 5 4 7 10 6 15 11 9 12 14	(Musica e Dischi/FIMI) 03/17/97 SINGLES DISCOTHÈQUE U2 ISLAND LET A BOY CRY GALA DO IT YOURSELF/NITELITE SWEET DREAMS SHARON C THE/SELF FROM DISCO TO DISCO WHIRLPOOL PRODUCT ZAC BABY I'M YOURS 49ERS MEDIA/FLYING YOUR WOMAN WHITE TOWN EMI BELO HORIZONTI HEARTIST THE DUB/SELF DON'T CRY FOR ME ARGENTINA MADONNA LAURA NON C'E' NEK WEA THE NIGHT RITHMO EXOTIC RIDE ON THE RHYTHM BLACKWOOD A&D BREATHE PRODIGY UDP/DISCOPIU TIME GOES BY CHARLIE DORE BUSTIM LOOSE/C
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EMI BOHEMIAN RHAPSODY THE BRAIDS WEA AMO T'AMO TI AMO LIONEL RICHIE MERCURY THE REAL THING LISA STANSFIELD ARISTA ALBUMS U2 POP ISLAND PINO DANIELE DIMMI COSA SUCCEDE SULL/ TERRA CAD JOVANOTTI LORENZO 1997—L'ALBERO MERCURY ONE AND IS PICE VIRGIN ANDREA BOCELLI ROMANZA SUGARUNIVERSAL ZUCCHERO THE BESTOF ZUCCHERO POLYDO ANNA OXA I MIEI PIU GRANDI SUCCESSI COL LUCIO DALLA CANZONI PRESSING LITFIBA MONDI SOMMERSI EMI FRANCO BATTIATO BATTIATO STUDIO COLLECT EMI SOUNDTRACK EVITA WEA JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 FRANCO BATTIATO LIMBOSCATA MERCURY NEK LEI GLI AMICI E TUTTO IL RESTO WEA US3 BROADWAY & 52ND EMI EURYTHMICS GREATEST HITS RCA I CUGINI DI CAMPAGNA ANIMA MIA NEW MUS SOUNDTRACK SHINE PHILIPS

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HITS OF THE WORLD

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EU	ROC	HART 03/20/97 MUSIC & MEDIA	SP	AIN	(TVE/AFYVE) 03/08/97
	LAST			LAST	
	WEEK 1	SINGLES		WEEK	
1 2	2	DON'T SPEAK NO DOUBT INTERSCOPE/MCA DON'T CRY FOR ME ARGENTINA MADONNA WARNEL	1	1	DISCOTHÈQUE U2 ISLAND
		BROS.	`2 3	4	DON'T SPEAK ZOMBIE MAX MUSIC
3	5	ENCORE UNE FOIS SASH! BYTE BLUE UN-BREAK MY HEART TONI BRAXTON	4	5 NEW	SWEET KISSES SQEEZER MAX MUSIC 2 BECOME 1 SPICE GIRLS VIRGIN
4	3	LAFACE/ARISTA	5	3	YOU & YOU NATASHA HAGEN BLANCO Y NEGRO
5	7	DON'T LET GO (LOVE) EN VOGUE EASTWEST AMERIC	A 6	2	BREATHE PRODIGY CAROLINE
6	4	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO WHO DO YOU THINK YOU ARE/MAMA SPICE	7	6	ROCK THE BELLS KADOC CNR ARCADE
l í	, ,	GIRLS VIRGIN	8	10	BELLISIMA-I HAVE A DREAM DJ QUICKSILVER
8	6	TIME TO SAY GOODBYE SARAH BRIGHTMAN &			CNR ARCADE
9	8	ANDREA BOCELLI EASTWEST WARUM? TIC TAC TOE RCA	9	RE 8	ANONIM CYBERIA MAX MUSIC LET A BOY CRY GALA BLANCO Y NEGRO
10	NEW	ALONE BEE GEES POLYDOR	10	0	
		ALBUMS			ALBUMS
1	1	U2 POP ISLAND	1	NEW	U2 POP ISLAND SPICE GIRLS SPICE VIRGIN
2	2 NEW	SPICE GIRLS SPICE VIRGIN	3	NEW	CAMELA CORAZON INDOMABLE PRODUCCIONES AR
4	3	AEROSMITH NINE LIVES COLUMBIA NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA	4	2	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX
5	NEW	BEE GEES STILL WATERS POLYDOR	5	3	ROSANA LUNAS ROTAS MCA
6	4	SOUNDTRACK EVITA WARNER BROS.	6	5	NO DOUBT TRAGIC KINGDOM MCA
7	5	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR TONI BRAXTON SECRETS LAFACE/ARISTA	7	4	JEAN MICHEL JARRE OXYGENE 7-13 EPIC
9	9	NICK CAVE & THE BAD SEEDS THE BOATMAN'S	8	RE	ENRIQUE IGLESIAS VIVIR BAT DISCOS
10	7	CALL MUTE ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	9	6.	PEDRO GUERRA TAN CERCA DE MI ARIOLA
			1 10	0	PEDRO GUERRA TAN CERCA DE MIT ARIOLA
MA	LAY	SIA (RIM) 03/18/97	PO	RTU	IGAL (Portugal/AFP) 03/18/97
THIS	LAST		THIS	LAST	
	WEEK	ALBUMS		WEEK	ALBUMS
1	5	KRU KRUMANIA EMI	1	1	U2 POP POLYGRAM
2		RAIHAN PUJI-PUJIAN WARNER	2	2	VAYA CON DIOS THE BEST OF VAYA CON DIOS
3	4	SITI NURHALIZA AKU CINTA PADAMU SUWAH			BMG
4	NEW	VARIOUS ARTISTS 1997 GRAMMY NOMINEES	3	3	DELFINS SABER A MAR BMG
] [POLYGRAM	4	5	SOUNDTRACK EVITA WARNER NICK CAVE & THE BAD SEEDS THE BOATMAN'S
5	2	VARIOUS ARTISTS THE POWER OF LOVE WARNER	5	4	CALL MUTE/BMG
6	RE 7	SOUNDTRACK EVITA WARNER NO DOUBT TRAGIC KINGDOM MCA	6	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
8	8	VARIOUS ARTISTS MEGAHIT 8 EMI	7	8	TONI BRAXTON SECRETS BMG
9	9	MICHAEL LEARNS TO ROCK PAINT MY LOVE-	8	9	RIO GRANDE RIO GRANDE EMI
		GREATEST HITS EMI	9	6	ENRIQUE IGLESIAS VIVIR STRAUSS
10	NEW	VARIOUS ARTISTS GEGAR BMG	10	RE	SPICE GIRLS SPICE VIRGIN
SW	EDE	N (GLF) 03/14/97	DE	NM/	ARK (IFPI/Nielsen Marketing Research) 03/13/97
	LAST	CINOLEC		LAST	
WEEK 1	WEEK 1	SINGLES VANNER TOGETHER POLYGRAM	WEEK	WEEK	SINGLES
2	5	GULDET BLEV TILL SAND PETER JOBACK MDNO	1	1	RING-A-LING TIGGY FLEXEM
3	6	MUSIC AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY	2	2	DON'T SPEAK NO DOUBT UNIVERSAL
	0	COLUMBIA	4	3	MY OH MY AQUA UNIVERSAL
4	3	I'M SORRY DILBA METRONOME UN-BREAK MY HEART TONI BRAXTON BMG	5	5	DON'T LET GO (LOVE) EN VOGUE WARNER YOUR WOMAN WHITE TOWN EMI-MEDLEY
6	7	DON'T LET GO (LOVE) EN VOGUE WARNER	6	7	BREATHE PRODIGY XL RECORDINGS/MD
7	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG	4 7	9	UN-BREAK MY HEART TONI BRAXTON BMG
8	8	BREATHE PRODIGY MNW	8	8	ROSES ARE RED AQUA UNIVERSAL
9	9	I BREATHE VACUUM STOCKHOLM	9	6	DISCOTHÈQUE U2 POLYGRAM
10	10	HIT 'EM HIGH MONSTARS OF SPACE JAM WARNEF ALBUMS	10	RE	DON'T CRY FOR ME ARGENTINA MADONNA WARNER
1	NEW	U2 POP ISLAND			ALBUMS
2	1	ERIC GADD THE RIGHT WAY STRAWBERRY/EDELPITCH	1	1	U2 POP POLYGRAM
3	NEW	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL MNW	2	3	NO DOUBT TRAGIC KINGDOM UNIVERSAL
4	5	DILBA DILBA METRONOME	3	2	POUL KREBS KOSMORAMA SONY
5	2	NIKLAS STROMSTEDT LANGT LIV I LYCKA METRONOME	4	4	ROD STEWART IF WE FALL IN LOVE TONIGHT
6	3	ORIGINAL CAST KRISTINA FRAN DUVEMALA MON	¹⁰ 5	6	WARNER TONI BRAXTON SECRETS BMG
7	NEW	MUSIC ENTOMBED DCLXVI: TO RIDE, SHOOT STRAIGHT	-	9	OSTKYST HUSTLERS FULD AF LOGN SONY
		SPEAK THE TRUTH MNW	° 7	7	ROBERT MILES DREAMLAND BMG
8	NEW	CORNELIS VREESWIJK GULDKORN FRAN MASTE		5	THOMAS HELMIG GROOVY DAY BMG
9	6	CEES MEMOARER METRONOME JUMPER JUMPER METRONOME	9	8	SOUNDTRACK EVITA WARNER
10	4	GYLLENE TIDER HALMSTADS PARLOR EMI	10	NEW	SOUNDTRACK HANNIBAL & JERRY REPLAY
NO	RWA	(Verdens Gang Norway) 03/18/97	FIN	ILAN	ND (Seura/IFPI Finland) 03/16/97
<u> </u>	LAST		_	LAST	
	WEEK	SINGLES		WEEK	SINGLES
1	1	DON'T LET GO (LOVE) EN VOGUE WARNER	1	2	C'MON BABY YEAH TEHOSEKOITIN LEVY-YHTIO

	LAST WEEK	SINGLES		LAST WEEK	SINGLES
1	1 1	DON'T LET GO (LOVE) EN VOGUE WARNER	1	2	C'MON BABY YEAH TEHOSEKOITIN LEVY-YHTIO
2	2	UN-BREAK MY HEART TONI BRAXTON BMG	2	7	HUONO ELAMA LEHTIVIHREAT LEVY-YHTIO
3	4	ROSES ARE RED AQUA MCA	3	3	ANNA MULLE PIISKAA APULANTA LEVY-YHTIO
4	3	DON'T SPEAK NO DOUBT UNIVERSAL	4	5	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY
5	5	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY	_		SONY
1		SONY	5	4	BREATHE PRODIGY XL RECORDINGS/SMD
6	7	YOUR WOMAN WHITE TOWN EMI	6		DISCOTHÈQUE U2 POLYGRAM
7	NEW	HIT 'EM HIGH MONSTARS OF SPACE JAM WARNER	7	6	YOUR WOMAN WHITE TOWN EMI
8	6	ONE AND ONE ROBERT MILES FEATURING MARIA	8	8 NFW	DON'T SPEAK NO DOUBT INTERSCOPE/MCA
		NAYLER BMG	9	INEW	TOGETHER AND FOREVER CAPTAIN JACK COLOGNE
9	8	ALL I WANT THE OFFSPRING SONY	10	NEW	DANCE LABEL/EMI WHY DO YOU RUN AWAY NOW? CAPPELLA
10	10	OVER AND OVER PUFF JOHNSON SONY	10	INEW	MEDIA/K-TEL
		ALBUMS			
1		U2 POP POLYGRAM			ALBUMS
2	3	SMURFENE SMURFEHITS 2 FMI	1	NEW	JARI SILLANPAA AURINGONNOUSU MTV
3	2	NICK CAVE & THE BAD SEEDS THE BOATMAN'S	2	1	U2 POP POLYGRAM
0	-	CALL MD	3	2	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
4	4	KARI BREMNES MANESTEIN KK	4	3	X-PERIENCE MAGIC FIELDS WEA THE OFFSPRING IXNAY ON THE HOMBRE SONY
5	5	TONI BRAXTON SECRETS BMG	6		JUICE LESKINEN KAUTTA AIKAIN GRAND SLAM/MEGA-
6	NEW	AEROSMITH NINE LIVES SONY	0		MANIA
7	NEW	PUFF JOHNSON MIRACLE SONY	7	6	PANDORA CHANGES MCA
8	7	UNNI WILHELMSEN DEFINITELY ME POLYGRAM	8	7	TONI BRAXTON SECRETS BMG
9	RE	ODD BORRETZEN NOEN GANGER ER DET ALL	9	NEW	APOLLO FOUR FORTY ELECTRO GLIDE IN BLUE
		RIGHT TYLDEN			SONY
10	8	VAN MORRISON THE HEALING GAME POLYGRAM	10	10	EPPU NORMAALI REPULLINEN HITTEJA POKO



EDITED BY DAVID SINCLAIR

DENMARK: Aqua bounded into the chart in September 1996 with its debut single, "Roses Are Red"



(MCA/Universal). Almost six months later, the song is still at No. 8 (chart of March 6), five rungs below the group's follow-up, "My Oh My," which reached No. 2 soon after its release. Naturally, there is considerable excitement surrounding the quartet's debut album, "Aquarium," which is to be released at the end of March. Aqua sports a comic-book medieval/futuristic look that underscores the smart sound of its music. Norwegian vocalist Lene Grawford Nystrøm's searing voice perfectly complements the blend of instruments behind her. She shares the singing with René Dif, whom she met a few years ago on a ferry traveling from Copenhagen to Oslo. Dif played her some of his music, and the pair decided to work together. They were soon joined by songwriters Claus Noreen and Søren Rasted, and Aqua was born. As Universal marketing manager Niclas Anker notes, "It's the first time in around 20 years that one artist has had two hits in the top 10 at the same time." Such phenomenal success bodes well for the group's

prospects further afield, and "Roses Are Red" is scheduled for release soon in the U.K. and other European markets, as well as in Canada, Mexico, New Zealand, Japan, and most of the Far East, with the album to follow later in the year. CHARLES FERRO

AUSTRALIA: When Tim Rodgers, front man of alternative rock sensation You Am I (Home & Abroad, Billboard, March 15), was asked to assemble the soundtrack for the movie "Idiot Box" (produced by Sydney-based Globe Films), he wanted to make a record that would stand on its own. The result is a BMG release that includes a scattering of new You Am I numbers along with cover versions of such Aussie punk classics as the Saints' "Simple Love," the Victims' "Television Addict," X's "Degenerate Boy," and Tactics' "Second Language," as performed by such modern alternative acts as Snout, Crow, Hoss, Magic Dirt, and Mark Of Cain. Rodgers, who had had no previous experience in soundtracks and rarely goes to the movies, was disappointed that scheduling problems prevented his close friends Silverchair and Powder Monkeys from providing contributions. "I understand the script better now [that the film is finished], and I keep coming up with new songs for it," he says with a laugh. Nevertheless, the anti-social angst and wry humor of the songs click in perfectly with the story line, about a pair of Aussie blue-collar teen deadbeats (played by Ben Mendelsohn and Mick Sims) and a bank heist that goes wrong.

IRELAND: Multi-instrumentalist **James McNally**, whose recorded contributions range from the experimental music of **the Afro Celt Sound System** to the populist punk-folk of **the Pogues**, has

released his debut solo album, "Everybreath" (RCA). With a background in folk and classical music, McNally is highly respected player of accordion, piano, and bodhrán whose session credits include albums by **Annie Lennox**, **Peter Gabriel**, and **Joe Strummer** and who enjoyed modest success in the early 1990s as one-half of the duo **Storm**. "Everybreath" features him playing his main instrument, the Irish whistle, on new arrangements of Irish and rock standards that fuse the Celtic and the contemporary. "Lonesome Boatman 2000" updates a much-recorded tune by adapting it for low whistle, bass, synthesizer, and drum machine (programming by Oisile, bass, synthesizer, and drum machine (programming by Oust", "I Standards and the contemporate of "Monards Lowert" and the contemporate of the standards that "I show the standards that fuse the celtic and the contemporate of "Monards" and the contemporate of the standards the standards that fuse the celtic and the contemporate of "Monards" and the contemporate of "Monards"



Lunny), while McNally's versions of "A Woman's Heart," "I Still Haven't Found What I'm Looking For," "Every Breath You Take," and "Fairytale Of New York" stay close to the original melody lines while leaving room for occasional improvisations.

UZBEKISTAN: "Uzbeki kids don't care for traditional music. All over the world, people are more focused on pop music," says singer/songwriter Yulduz Usmanova. She may be right, but the gulf between traditional music and modern pop has not prevented Usmanova from making a career out of combining the two. Usmanova first stepped into the international limelight after being discovered at the 1991 Voice of Asia song contest in Alma-Ata, Kazakhstan. Already a regional superstar with substantial cassette sales, Usmanova produces a high-octane fusion of Uzbeki musical traditions and modern Western dance beats. The result is highly danceable, not unlike the North African *rai* music she loves to listen to. "The president [of Uzbekistan] is a big fan of my music," explains the former conservatory student, who was asked to write her country's national anthem when Uzbekistan achieved independence six years ago, following the breakup of the Soviet Union. Under the Soviet regime, the development of Uzbeki culture was discouraged, although local musicians were usually allowed to play at weddings. Nowadays, Usmanova can sell out 14 consecutive shows in her hometown, Tashkent, playing for 5,000 people each night. With three albums released by the Stuttgart, Germany-based Blue Flame label, she is taking her bouncy ethno-pop on an extensive tour; stopping in the Netherlands, Belgium, Germany, Switzerland, and Spain.

SERBIA: Singer/songwriter **Momcilo Bajagic Bajaga**, who enjoyed enormous popularity throughout the former Yugoslavia in the mid-1980s, has released a new album, "From Costume Jewelry To Amber." The new set, which follows his 1993 comeback album, "Plugged In Music," is a collection of love songs in Bajagic's trademark, easy-listening style. The first single from the album is "Silicon," which is accompanied by an unusual interactive video shot in a variety of versions, incorporating numerous settings, costumes, and locations. Viewers are invited to create their own "final" versions, which can then be sent to Bajagic in Belgrade via the Internet. Once a month, the best clip will be aired on TV, and the person who sent it in will receive a prize. **PETAR JANJATOVIC**

Canada

Donal Lunny Is Natural Figurehead For Irish Fest

F ROM THE HEART is the name of an ambitious and expansive festival of Irish music and arts that will be staged over two weeks next month at London's Barbican Centre. And when the organizers

sought one individual to serve as a musical keystone for the event, the obvious choice was Ireland's **Donal Lunny**. A performer, com-

A performer, composer, and producer of 30 years' standing and international renown, Lunny was the guiding light behind last year's "Common Ground," the acclaimed EMI Hemispheres album and CD-ROM that traced the history of Irish music through contributions of such artists as

Bono and Adam Clayton of U2, Elvis Costello, Sinéad O'Connor, Christy Moore, and Paul Brady.

Through Lunny's own history of playing in such groups as Planxty, the Bothy Band, and Moving Hearts and accompanying and producing a host of musicians, he has preserved and expanded the tradition of Irish music, richly mixing it with other artistic strains and styles. (On the day of this telephone interview, Lunny was preparing to travel from Dublin to Paris to work on another album with Gilles Servat, from Brittany, France, whose 1996 release "Sur Les Quais De Dublin" Lunny also produced.)

The organizers of From the Heart—including promoter **Paul Charles**, documentary maker **Philip King** ("Bringing It All Back Home"), and Lunny's manager, **John Dunford**—found Lunny ready and eager to "be across the event in some way that would pull things together," as he puts it. "I'm not going to be hanging off every musical moment there by any means, but there are several situations that I will be involved in," says Lunny.

Those include an opening-night performance April 4 featuring Lunny and his current ensemble, the Wheels Of The World Band, featuring on this occasion Liam O'Maonlai of Hothouse Flowers.

"This is a great band, in my opinion," says Lunny. "It has good traditional content, and all the musicians are completely versatile." As Lunny describes it, the Wheels Of The World Band was conceived as an ensemble that might accompany guest performers, much as the core instrumentalists on "Common Ground" did for the stars on that disc. "What I'm hoping the band will be is, if you like, an attractive platform for different singers."

O'Connor will be one of the vocalists to join Lunny when the

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two perform together April 12 at the Barbican on a bill with other guest artists still to be announced. Other headliners at the festival are equally impressive: **Paul Brady** and **Altan** April 5, **Mary Black** April

6, and three of Ireland's most promising young performers, accordionist Sharon Shannon and singer/songwriters Sinéad Lohan and Naimee Coleman April 11.

"A lot of energy being created at the moment is coming from these young people," says Lunny of the young artists' bill. What's more, for a pop vocal stylist such as Coleman, From the Heart is a confirma-

tion of her roots. "Naimee is in the world of pop music. But for me, the fact that she's performing in this context will, if you like, outline her identity to a certain extent."

Aside from the main concerts at the Barbican Hall, From the Heart, which runs through April 17, will feature an array of other offerings, including free concerts in the Barbican foyer; such events as a "Roaratorio," a translation by composer John Cage of James Joyce's "Finnegan's Wake" into an aural collage; an Irish film festival dubbed "Green On The Screen"; an exhibit of contemporary Irish visual arts; workshops on Irish culture; and storytelling sessions for children.

Lunny, meanwhile, plans to record an album this summer with the Wheels Of The World Band; a label deal is still to be confirmed. As he pushes the boundaries of Irish music, Lunny has no immediate plans for activity in the U.S. but adds, "I would love to get this band over there."

B ORDER CROSSINGS: Tempo Records, a division of Sweden's Goldhead Music, has released a new dance version of the 1988 Terence Trent D'Arby hit "Sign Your Name" sung by Rose Windross, known for her work with Soul II Soul ... Wilco will open a U.K. tour April 7 in Sheffield, England, to promote its critically acclaimed Reprise Records album "Being There." The band plays April 13 at the Shepherds Bush Empire in London ... Live begins the European leg of its Secret Samadhi tour April 2 in Stuttgart, Germany.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

Universal Music Enjoys Sales Surge *Co.'s Int'l Repertoire, Domestic Product Are Thriving*

BY LARRY LeBLANC

TORONTO—With Universal Music Canada holding down 21 of the 100 positions on the SoundScan Canada album retail chart for March 9, 1997 and with 11 albums in the chart's top 40—the company is having one of the hottest sales period in its 36-year history.

tory. "It's been an extraordinary year," says Randy Lennox, senior VP/GM of Universal Music Canada. "Certainly, Interscope has developed beyond our wildest expectations in recent months, but also Geffen and MCA [Records], as well as our domestic repertoire, are performing extremely well."

Among the albums charted by SoundScan Canada are No Doubt's "Tragic Kingdom," which has sold 816,000 units to date in Canada, according to Lennox; Bush's "Razorblade Suitcase," 500,000 units; And "Sixteen Stone," 560,000 units; Live's "Secret Samadhi," which entered the chart Feb. 23 at No. 2, 150,000 units; the Wallflowers' "Bringing Down The House," 170,000 units; Marilyn Manson's "Antichrist Superstar," 200,000 units, and the band's "Smells Like Children," 80,000 units; Beck's "Odelay," 180,000 units; Counting Crows' "Recovering The Satellites," 208,000 units; and Erykah Badu's "Baduizm," 50,000 units (gold status).

Furthermore, according to Lennox, Universal Music Canada has fared well with such compilations as Elton John's "Love Songs," which has sold 300,000 units; the just-released "Tarantino Connection," available only in Canada and Europe, which has sold 45,000 units; and "Big Shiny Tunes," a Universal Music joint venture with Warner Music Canada and EMI Music Canada that has racked up sales of 305,000 units.

Says Ross Reynolds, president of Universal Music Canada, "It's nice that we had the No. 1 market share for the fourth calendar quarter [of 1996], and I'm quite confident we'll end up with the No. 1 market share for the first quarter of this year as well. Having started out from being the last place [Canadian-based major], it's great to have made such progress.

"When I joined the company, things were very dormant and there was absolute lack of product," continues Reynolds, who has headed Universal Music Canada for 13 years. "We needed product quickly, so we made some outside [distribution] deals. Chrysalis was the first one in 1983. The same year, we picked up Island Records. Those two labels exploded after we picked them up, and very quickly they put us in the [sales] ballgame."

(Chrysalis left Universal in 1988 when Thorn EMI purchased a 50% interest; in 1991, Thorn acquired 100%. Island was distributed by Universal until 1989, when it was purchased by PolyGram.)

Lennox, a 15-year company veteran, figures that MCA's buyout of the Geffen label in 1990 resulted in a doubling of Universal Music Canada's business within three years (the company was until recently called MCA Records Canada). "Geffen's share of our business in those first few years was in the 34% to 40% range," he says.

Growth of the company's fortunes resulted in Lennox becoming senior VP/GM two years ago. In that post he handles the company's day-to-day domestic business, leaving Reynolds to concentrate on international developments.

Lennox's appointment was followed by industry gossip that Reynolds would soon retire. Reynolds scoffs at such talk. "I have no plans of retiring," he says. "I'm still having a good time."

He adds, "I'm quite proud that the staff that we have is now a terrific combination of experience and youth. We've been fortunate that some of the key players with the company today were with the company when I joined. One aspect of growing is that we've been able to attract top-caliber people, and we've been able to give [veteran] people opportunities."

Despite Universal Music Canada's success with its international repertoire, Reynolds emphasizes that a "big chunk" of business remains with Canadian music. "Obviously, Interscope is our hot story now, but Canadian product is the second-biggest area of our business. This includes our own [directly signed] product and labels we distribute."

Universal Music Canada's direct signings include the Tragically Hip, Laura Smith, MAdE, the Headstones, Jason McCoy, and Joel Feeney. In a coventure with Universal Records in the U.S., Universal Music Canada has signed Vancouver-based rocker Holly McNarland.

The cornerstone of Universal Music's roster is the Tragically Hip. Despite limited success outside Canada, the Kingston, Ontario, band's fivealbum catalog has sold 4.5 million units in Canada, according to Lennox. "Trouble At The Henhouse," released in early 1996, has sold more than 650,000 units in Canada to date, says Lennox.

In 1989, the band signed with MCA Records in Los Angeles. Following lackluster U.S. sales, the band signed in 1994 a worldwide deal with Universal Music Canada that excludes the U.S. There, the band signed with Atlantic Records the same year.

"Even though we were signed out of the U.S. with MCA, [Universal Music Canada] gave us their support and respected us like we were their own," says the Tragically Hip's manager, Jake Gold of Management Trust in Toronto. "Their attitude was that if it came through their door [via distribution], it counted."

Says Lennox, "We obviously have a great deal of pride in our relationship with the Hip. The moment will come when they will break in other territories."

Universal Music Canada has high expectations for several releases coming out in Canada. They are MAdE's album "Bedazzler," released Jan. 29, as well as debut albums by Laura Smith (to be released April 8) and McNarland (a June release), a sophomore release by country singer Jason McCoy in May, and the Headstones' third album, to be released April 22. Universal Music Canadola structory

Universal Music Canada's strategy in signing domestic talent is a sharp departure from a decade ago, when the company mainly sought to distribute Canadian independent labels. Universal was then comfortable distributing product by Canadian acts signed directly to affiliated American labels, including Sloan with Geffen Records and the Tragically Hip with MCA Records U.S.

Records U.S. "We're taking a more aggressive approach to A&R," says Reynolds. Adds Lennox, "We now have the income to prioritize six Canadian acts. As we've grown, our A&R budget has grown, and we now seek direct relationships with artists."

Lennox says it's unlikely that Universal Music Canada's roster will expand significantly in the future.

Reynolds admits that not having an international outlet for its Canadianbased signings was "an area of frustration" for years. With Universal Music's international restructuring in the past four years (as well as recent changes with affiliated U.S. labels) opening doors in the U.S. at MCA, Universal Records, Geffen, and Interscope, this situation has significantly changed.

"It is very encouraging now that in the United States, we've got a number of alternatives [to license domestic repertoire]," says Reynolds. "The development of the company internationally certainly has been a bonus as well. Previously, Canadian managers, aware of the importance of the international market, would raise the question [of the company's inability in securing] international releases."

Adds Lennox, "The primary reason for our A&R growth is our ability to now speak to the 28 international Universal Music companies that Jorgen Larsen [Universal Music International president] has developed in the past four years. Prior to that, we had nowhere to [place Canadian-based signings internationally]."

As a result of the shift in A&R and new opportunities for international releases, MAdE's album will be released May 20 in the U.S. by MCA Records, and McNarland's album will be released there in August by Universal Records.

In addition to developing its own domestic roster, Universal Music Canada continues to be aggressive in distributing independent Canadian companies. These include such labels as Attic, Anthem, Cargo, Duke Street, Resort, and murderrecords.

Bernie Finkelstein, president of True North Records, which two years ago moved distribution to Universal Music Canada from Sony Music Entertainment Canada after 25 years, is a booster. "Universal has been fantastic," he says. "The corporate culture of the company is so positive, and it flows from Ross and Randy. When I went there, they were probably half the size they are now, and yet their attention remains the same or better."

Says Alexander Mair, president of Toronto-based Attic Records, which moved to Universal Music Canada three years ago, "MCA has been a wonderful distributor. Ross and Randy completely understand what [distribution and marketing] an indie needs to be successful."



HOME &

by Thom Duffy

German Showcase

ECHO CLOSE-UP



FOOL'S GARDEN

Echo Award: Best national newcomer

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)



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 in Hamburg to international heights 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.

"Its 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-hand-(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 chartoriented 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 Soultans, who perform like the Temptations with a '90s edge. Produced by Haddaway producers Dee Dee Halligan and Junior Torello, the Soultans' 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

• 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."

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(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



Echo Award: Best national group Album: "Im Auftrag Des Herrn— Live"

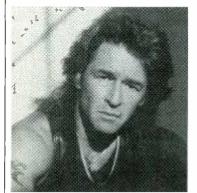
Label/distributor: JKP/EastWest Records Manager: Jochen Huelder

Publisher: BMG Ufa Booking agent: KKT



German Showcase

ECHO CLOSE-UP



PETER MAFFAY

Echo Award: Best national male artist

Album: "Sechsundneunzig" Label/distributor: Red Rooster/ RMG

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, Poly-

Gram 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 preecorded 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. Gra-matke, 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 selftitled 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 Blosson, 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

• Epic Records is going all out for the group **Catherine**, whose album "Hot Saki & Bedtime Stories" is being released this month on Epic's Dragnet label. Catherine is a four-piece, razor-sharp guitarpop 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 Dragnet, the alternative licensing arm of Epic Germany. Dragnet made its reputation marketing Bad Religion outside America.

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

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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"

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, professionalminded 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

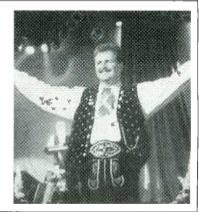
Echo Award: Best *schlager* artist Album: "Alles" Label/distributor: Hansa/BMG Ariola

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 Raeckords/Polydor Manager: Hans-Otto Mertens Publisher: Ruessl Raeckords MV Booking agent: Hans-Otto Mertens

THE GERMAN RECORD AWARD

WARNER MUSIC GERMANY CONGRATULATES



BEST NATIONAL ROCK POP SINGLE »Time To Say Goodbye«

With their mega-seller »Time To Sav 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 a 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



BEST NATIONAL GROUP BEST VIDEO CLIP »Zehn kleine Jäge meister«

Two platinum albums within one year: not bac for a part whose motto is "long live purk!" Their album »Opium fürs Volk« (»Opium for the people") imped straight #1 in the Cerman album charts and has a position for over 50 weeks. Var ous hit singles, including »Zehn kleine Jäger" meister«, a macabre and sarcastic version of »Ten Little Indians«, prove that this cult band is the people's choice.



BEST (FEMALE)

She has won almost every award possible. In Germany, the album has been in the charts for over 70 weeks and achieved both gold and platinum status and is rapidly approaching double platinum. After winning the Echo '96 as Best New International Act, this second Echo is a unique achievement.

MR. PRESIDENT



BEST NATIONAL DANCE SINGLE

Lady Danii, T-Seven and Lazy Dee were in the charts throughout Europe with »Coco Jamboo« - in many cases at #1. They have gold and platinum awards from over ten countries and are now taking »Coco Jamboo« 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 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 herself 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-



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 **Her**-

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.



Congratulations! And the Echo 1997 goes to Blossom (Blümchen)

For Most Successful National Female Artist

Look for Blossom breaking in your territory!



German Showcase A BILLBOARD ECHO AWARDS EXPANDED SECTION

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 Sav 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; Reiner Ritter, manager of singer Caterine 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.

producer Mandocki



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 Poly dor Records Germany, catches up with Intercord managing director Her-

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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. How-ever, 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 rub-bish," 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 ille-

"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 sta-

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



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Alternative Best-Selling Genre In '96 R&B, Country Follow, But Show Sales Declines

BY SUSAN NUNZIATA

ORLANDO, Fla.-Alternative music led the way with total U.S. sales of 105 million units in 1996, according to the Soundata national music consumer study released by SoundScan during the National Assn. of Recording Merchandisers Convention, held March 8-11 here.

R&B followed with sales of 74 million units in 1996, while country came in third with 66 million units sold. However, of the three, alternative was the only genre to post an increase over 1995 sales. The format was up 11.9% over the previous year, while R&B posted an 8.3% decrease from sales of 80.7 million units in 1995 and country showed a decline of 12.1% from unit sales of 76 million.

Jazz and rap showed the biggest sales gains in 1996. Jazz sales shot up 47.3% to 21 million units from 14.7 million in 1995, while rap sales climbed 35.6% to 56.3 million from 41.5 million in '95.

According to the study, music sales have been flat since 1994. In 1996, 616.6 million units were sold, compared with \$616.4 million in 1995. Sales in 1994 were 614.7 million, a 7.4% increase over the previous year.

In 1996, the percentage of consumers surveyed who said they'd been in a record store in the past 30 days declined from nearly 60% in 1995 to about 52% in 1996. The decline in store visits was across the board, regardless of age. sex. or race. Of those who had been to a record store in the past 30 days, 60% said they had purchased something.

Music still ranked highest as the form of entertainment respondents had spent money on in the past seven days, with 20% citing it. Videos and movies followed closely, while less that 10% cited computer games and about 5%cited computer software.

ONLINE SALES

While the specter of consumers purchasing music via online services looms large over retailers' heads, only 14% of survey respondents said that in the future they expect to buy more music through a computer than at a record store, a slight decline from the 15% in 1995.

The number of respondents who own or have access to a computer or modem increased from 64% in 1995 to 67% in 1996, while 70% of those who have modems said they have accessed the Internet in 1996, compared with 55% in 1995

Of those who have accessed the Internet, about 17% said they had accessed a record company's World Wide Web site in 1996, compared with only 10% in the previous year. But 15 total respondents said they had purchased any albums in the past three months as a result of accessing a record company's Web site.

Among total respondents, 3% said

they have purchased a piece of music as

a result of hearing it on the Internet. Although 5% of respondents said they have shopped for music using an online service, only 1% said they had made a purchase through one.

DIRECT SALES

The number of respondents who said they have called a phone number that allows them to preview music jumped dramatically in 1996 to nearly 15% of respondents, compared with 6% in

Interestingly, of those who had called a music preview service, far fewer said they bought music in 1996 as a result. Only about 12% said they made a purchase as a result of calling a music service in 1996, compared with 30% in 1995. Of those who did purchase music after calling a preview service, 65% said they made the purchase at a record store, 28% via a club, and 5% through the music service itself.

Membership in record clubs posted a decline in 1996, with 40% of respondents saying they were record club members in 1996, compared with 48% in 1995. The greatest drop-off occurred in the 18- to 20-year-old group, where 35% of respondents said they were club members in 1996, compared with 50% in 1995.

IS PRICING KEY?

Sale pricing was slightly less important to consumers in 1996. About 33% said that they only buy albums that are on sale, compared with 35% in 1995. However, among buyers aged 18-20, 38% said that they only buy albums on sale, compared with 35% in 1995. Women also were more disposed to sale pricing in 1996 than they were in 1995.

However, 49% of respondents said that lower prices would make them buy more music than they are currently buying. More money was an issue for 16% of respondents, while 8% said a better selection of new music and 6% said more time to shop would make them increase their music purchases.

Perceptions about price changed in 1996; 50% of respondents agreed that CDs cost more today than they did one year ago, compared with about 56% in 1995.

Approximately 45% of respondents said they had no preference as far as the types of stores they shop in for music, compared with 40% in 1995. Among those with a preference, warehouse superstores ranked higher (25%) than chain stores (20%) in preference, with approximately 10% saying they preferred small independent stores.

In 1996, 25% of respondents said they found themselves shopping in a different record store than they did one year ago. While the primary reason for changing stores was price, a growing number also mentioned convenience and selection as reasons for change. In fact, price and selection were cited equally

by 60% of respondents as the most important factor when shopping for music in a favorite store.

The Soundata study used approximately 2,000 randomly selected active music consumers 12 years of age or older. An active music consumer is defined by Soundata as someone who has made at least three prerecorded music purchases in the past six months.

According to the study, 48% of all U.S. households contain at least one person who fits this criteria, and there are approximately 72 million active music consumers in the U.S. These buyers are responsible for an estimated 90% of all music purchased.

Sou	ndSco	an Ge	nre A	nalys	is
*	¥ear 1996	1995	%	ts In 000's 1994?)5-'94%
Genre Alternative	<u>Units</u> 105,175	<u>Units</u> 94,004	<u>Change</u>	<u>Units</u> 82,164	Change [®] 14.4
Classical	21,456	23,836	-10	27,003	-11.7
Country	66,883	76,095	-12.1	75,976	.2
Metal	26,409	* 31,101	-15.1	38,739	-19.7-
Jazz	, 21,794	14,797	47. 3	16,546	-10.6
R&B	74,035	80,718	-8.3	80,819	****-1
Rap	56,343	41,537.	35.6	40,995	~ 1.3

Bootlegging Gives Md. Chain Trouble Latest Raid Brings Charges For Record & Tape Traders

BY STEVE TRAIMAN

OWINGS MILLS, Md.-Kevin Stander and Steve Smolen, owners of the nine-outlet Record & Tape Traders chain, were charged March 5 with possession of bootleg CDs, more than a year after several thousand recordings were seized in raids on their warehouse and four suburban Baltimore stores.

Stander and Smolen were each charged with one count of possession of bootleg recordings with intent to sell, a misdemeanor punishable by up to a year in jail and a \$2,500 fine, according to Sgt. Chip Smith of the Maryland State Police. Additionally, the company was charged with eight counts of the offense, each subject to a \$2,500 fine.

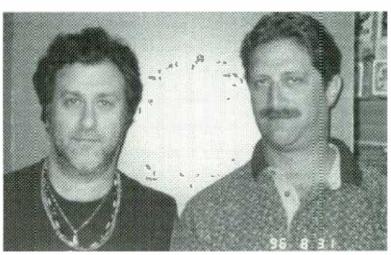
The charges also say that more than 1,100 bootlegged CDs by such artists as the Beatles, Bob Dylan, David Bowie, Bruce Springsteen, Van Halen, and the Who do not

carry the required names and addresses of the "transferor of sounds" (record company).

The trial was set for April 9 in Baltimore District Court in Catonsville on the charges issued by the district court commissioner following an extensive investigation by state police of the confiscated recordings and computer and phone records.

On Feb. 27, the state police, accompanied by Frank Creighton, VP and associate director of antipiracy for the Recording Industry Assn. of America (RIAA), raided Record & Tape Traders' 7,000square-foot Owings Mills warehouse and stores in Catonsville, Glen Burnie, Reisterstown, and Severna Park. More than 2,000 bootleg recordings were confiscated. along with computer records of all mail-order and phone transactions through the company's Yodelin' Pig CDs & Collectibles catalog business.

Although the owners had no com-



Record & Tape Traders' partners Steve Smolen, left, and Kevin Stander face trial on bootleg possession charges. (Photo: Steve Traiman)

ment for Billboard on the recent charges, prior to those accusations they talked in an interview about the growth of their business and an earlier incident involving bootlegged recordings.

The owners opened their first outlet in 1978 with Stander's \$3,000 and Smolen's extensive collection of used records. They called the twostory house across from Towson State University a "rock'n'roll shop" and quickly built a devoted following of area rockers. Almost 20 years later, the chain has grown to nine stores and still has an extensive business in used CDs and tapes. In addition, the outlets stock front-line and catalog product, imports, and other collectible items, which also are offered in an inch-thick catalog.

One of the first area stores to sell used records, the owners also rented records until that practice became illegal. They readily acknowledge that bootleg albums were a part of their music mix from the early days, which resulted in a 1987 raid on four stores. Bootlegs recovered at that time led to probation before judgment after they were charged with selling unauthorized concert recordings, according to the state police. (Since the probation period has expired, it would be a first offense for both Stander and Smolen if they are convicted on the new charges.)

While the owners stopped selling bootlegs for a time, the practice was revived after several years, Smolen says. Concerts by top bands like Nirvana and R.E.M. were captured live and sold on recordable CDs or tapes, initially through the Traders' mail-order catalog and eventually in the stores

Quoted in The Baltimore Sun last year, Smolen said, "It [selling (Continued on next page)

'Happy Snappy' Polka Passion Picks Up Retail Promo, News Coverage Add To Interest In Genre

BY JIM BESSMAN

NEW YORK-Hot on the happy heels of Sam Goody/Musicland's successful holiday-season polka promotion, polka fever appears to be spreading.

Cleveland International Records president Steve Popovich, who licensed several tracks from his "Frank Yankovic And Friends" tribute album to the huge retail chain for its World Wide Web-exclusive "Besta Polka-That Happy Snappy Music" collection, says that he's now had inquiries from various labels to put together a TV-promoted polka package.

Meanwhile, Bill Bragin, executive producer of Central Park Summer Stage, says that based on Billboard's polka coverage and a major New York Times Grammy-week feature on the genre focusing on Lenny Gomulka, New York's premiere outdoor concert series is looking into booking polka for its forthcoming summer schedule.

Also sensing a growing interest in polka is Reader's Digest Music, the magazine's record company, whose product is marketed to its vast subscriber base. Director of A&R John Alexander says the company is now planning a three- or four-disc polka boxed set, to be tested and marketed within the next year or so.

"The Billboard coverage last year was a milestone," says Alexander, an avowed polka fan as a result of his Pennsylvania upbringing. "It really brought the music to the forefront.'

At the Sam Goody/Musicland group's Minneapolis headquarters, director of marketing Pam Schechtman says that the company's \$4.99 sale-priced compilation sold through more than 70%-a high percentage, she says, equalling thousands of discs moved. "It was a fun CD to give as gifts, and people were buying two or

three at a time," Schechtman adds. The chain won't commit yet to installing polka sections, Schechtman says, "but we do know that the genre is gaining interest beyond its widespread popularity in polka centers like Chicago and Cleveland."

Besides sales of its own compilation, Sam Goody/Musicland saw a "small acceleration" in movement of product by Weird Al Yankovic, who served as the promotion's mascot, and the disc's represented artists. "The point was to introduce how fun and happy, snappy the music is and introduce it to the whole family," says Schechtman. "We haven't seen an explosion, but people are discovering that polka is really a lot of fun for party music, and a lot of groups are looking at it as an influence in their own music."

newsline.

SPEC'S MUSIC reports a net loss of \$370,000 in the second fiscal quarter; which ended Jan. 31, compared with a \$424,000 profit in the same period a year ago. The company attributes the loss to startup costs for its Payback marketing program, a restructuring charge, and new business development. But sales were weak, too, with overall revenue declining 14.1% to \$21.4 million from \$24.9 million and same-store sales (from outlets open at least a year) up only 0.1%. Miami-based Spec's, operator of 47 stores, opened no outlets during the quarter.

BORDERS GROUP says that total sales increased 12% last year to \$1.96 billion from \$1.75 billion the year before, reflecting a 40% rise in revenue from the Borders Books & Music superstores. Sales from superstores open at least a vear were up 9.9%. But sales for the mall-based Walden bookstores declined last year. For the year, the company reports a net profit of \$57.9 million, compared with a loss of \$211.1 million in 1995. At year's end, Borders operated 157 superstores, up from 116 the year before. Sales for its Planet Music subsidiary fell to \$21 million from \$34 million because of store closings.

BELOVED ENTERTAINMENT GROUP says it has agreed to distribute the prod-

uct of Boston-based Crane Mountain Records. Crane, headed by entertainment attorney/manager Frank McGinn, will release two albums this year by the acts Little John and the Weaklings. Beloved's product is distributed in North America by Independent National Distributors Inc.



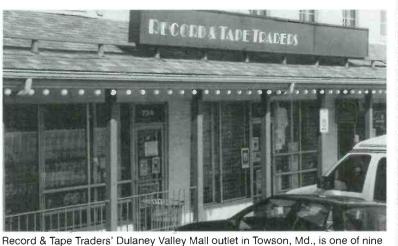
BOOTLEGGING GIVES MD. CHAIN TROUBLE

(Continued from preceding page)

bootlegs] was a cool thing to us. It was a cool thing to our customers. We were just trying to service the people who wanted it-just like thousands of other stores, which gives you the illusion it's a safe thing to do.

The RIAA's Creighton points out that the Record & Tape Traders' incident was one of many bootleg seizures around the country as part of a yearlong, nationwide crackdown. "Through all of last year we confiscated nearly 1.3 million bootlegs, mostly import shipments, compared to less than 92,000 in 1995," he says. "This is the result of new, tougher tools in the form of stiffer federal bootleg statutes. Working with U.S. Customs, we've had real success, including a shipment of 425,000 bootlegs consigned to a Frank LaRocco in New York, seized last spring." He continues, "All types of anti-

piracy cost artists, songwriters, publishers, and record companies over \$300 million on an annual basis. While bootlegs may not have the monetary displacement value of



in the suburban Baltimore chain. (Photo: Steve Traiman)

counterfeit recordings, the consumer winds up paying the cost in the long run." While charges were pending, it

was business as usual for Stander and Smolen.

Aside from music, the pair's stores feature an eclectic mix of

Entertainment in Atlanta. She was cus-

tomer service manager for Turner

ENTER*ACTIVE. Barry Johnson is

named president of MSBET, a joint ven-

ture between BET and Microsoft, in

Washington, D.C. He is founder of Z

COLONA

nonmusic merchandise, which they hope will grow to as much as 50% of overall volume. It includes apparel (T-shirts, caps, ponchos, and belts), lifestyle jewelry, novelty toys, blacklight fixtures and posters, books and calendars, incense, and a prepaid Phone Card vendor, offering \$1, \$5, \$10, and \$20 cards. A special Grateful Dead corner features everything from T-shirts to posters and lighters.

Each store has several listening stations, "and we'll open anything for a customer to try out," Stander says. They also have a liberal takehome-and-return policy, believing that "the best listening station is your own living room," he says.

The partners launched a popular Club Card program several years ago. The customer buys a card for \$5, which allows \$1 off on each of the next 15 CD purchases. The card and other special offers are promoted in weekly ads that highlight the chain's "Top 20 Picks" in the popular Citypaper, as well as on local radio and Baltimore County breaks on area MTV channels.

In-store artist appearances are frequent, with a small stage at the Dulaney Valley Mall store in Towson used for performances. Recent and past acts have included Stut-(Continued on page 67)

MOOVIES, a video retailer, reports net income of \$2.2 million on revenue of \$85.3 million in 1996, compared with net profit of \$1.7 million on \$24.6 million in revenue the year before. Sales from stores open at least a year were "basi-

cally flat," the company says. Revenue was up sharply because the company opened or acquired 80 stores during the year to reach a total of 223 at year's end. Annual net income was negatively affected by a change in the accounting method of amortizing videocassette rental inventory, resulting in a \$860,000 pretax charge.

K-TEL INTERNATIONAL says that its children's division, Kid-Tel, has received its first Parents' Choice Gold Award for "Kanga And Baby Roo Come To The Forest" and won the 1996 Parents' Choice Approval for "When We Were Very Young." Both are from Kid-Tel's seven-title "Winnie-The-Pooh" series (which will be increased to 10). The awards are judged by a 3,700-member group of parents, children, teachers, psychologists, and other experts. Parents' Choice is a nonprofit consumer guide to children's entertainment.

RECOTON, a manufacturer of consumer-electronics accessories, reports that net income declined to \$8.4 million from \$15 million the year before. The company attributes the drop to aggressive marketing strategies, acquisitions, higher research and development costs, and expenses related to the expansion of facilities in Lake Mary, Fla. Sales rose 56% to \$331.7 million for the year from \$212.6 million the previous year, but the company says the total was below its projection for the year.

BLOCKBUSTER VIDEO planned to open its first video store in Taipei, Taiwan, Monday (24). The 2,500-square-foot unit will be the first of five to open there in the next three months. The company's long-range goal is to have 300 stores throughout the country. An executive with the retailer states, "Blockbuster may also acquire some Taiwanese stores that are having financial difficulty.

TICKETMASTER GROUP reports net income of \$1.8 million for the fiscal year that ended Jan. 31, compared with a loss of \$8.1 million the year before. Revenue rose 43.2% to \$231 million from \$161.3 million. The Los Angeles-based company says it sold 13% more tickets during the fiscal year-60 millionthan the previous year. During the fourth quarter, the company continued its strategy of expanding the ticket business-a four-year exclusive agreement with Walt Disney and ticketing for the presidential inauguration-and developing new business ventures, such as a branded credit card offering entertainment-related awards.

HARVEY ENTERTAINMENT says that revenue was essentially flat at \$9.1 mil-



lion for the year that ended Dec. 31 because it lacked the licensing revenue booked the previous year from the film "Casper The Friendly Ghost." Harvey owns the rights to Casper and other cartoon characters, including Baby Huey, Richie Rich, and Fatso. Net income rose 48% in the year to \$1.2 million from \$853,000. During the year, the company

received licensing revenue from a direct-to-video agreement with Saban Entertainment and 20th Century Fox Home Entertainment.

 $\label{eq:linear} \textbf{ALLIED DIGITAL TECHNOLOGIES}, a replicator of audio and video cassettes and$ CDs, reports a net profit of \$43,000 in the second fiscal quarter, compared to a loss of \$1.4 million the year before and attributes the positive earnings to an ongoing restructuring. Net sales fell to \$38.8 million from \$40 million. The company cites "the general softness in the music industry" as a reason for the lower sales.

EXECUTIVE ΤU RN А R

MOLTA

Home Entertainment.

Interactive.

RETAIL. Donald A. Molta is appointed VP/CFO for Spec's Music in Miami. He was VP/CFO at All for a Dollar.

DISTRIBUTION. WEA Corp. in Burbank, Calif., promotes Tony Niemczyk to VP of sales and Gary Dolick to director of national sales. They were, respectively, director of national sales and national sales manager.

HOME VIDEO. Tracey Colona is promoted to executive director of marketing and advertising for Columbia Tri-Star Home Video in Culver City, Calif. She was director of marketing.

Cordelia Tappin is promoted to VP of marketing, sell-through, for MGM Home Entertainment in Santa Monica, Calif. She was director of marketing, sell-through.

Ann Everett is appointed Southeast regional sales manager for Cabin Fever

Stephen Klein is appointed VP of marketing at Liquid Audio in Redwood City, Calif. He was VP of marketing and corporate development at Internet Profiles

VEEP

ARTIST

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VEEK

MARCH 29, 1997

TITLE

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Merchants & Marketing

Winter Harvest, DNA Relations Turn Chilly Label Files Suit Alleging 'Malicious' Acts By Distributor

HARVESTING LITIGATION: Distribution North America (DNA) and its parent, Woodland, Calif.-based Vallev Record Distributors, are defendants in a lawsuit filed by the Nashville-based label Winter Harvest Entertainment.

In a second amended complaint filed in Davidson County, Tenn., Chancery Court March 6, Winter Harvest alleges that DNA and Valley engaged in "willful, malicious, and intentional interference with Winter Harvest's contractual and business relations." The label is seeking \$5 million in compensatory damages and an additional \$15 million in punitive damages

Winter Harvest is primarily a folk and country imprint that has released albums by Mickey Newbury, Mark Germino, Vassar Clements, Goose Creek Symphony, Jonell Mosser, and John Kay & Steppenwolf; in 1995, the company issued Steve Earle's comeback album, "Train A Comin'," which was rereleased last year by Warner Bros. (Billboard, March 18, 1995).

According to the action, relations between Winter Harvest and its distributor DNA-which, at the time, was a 50/50 partnership between Valley and Cambridge, Mass.-based Rounder Records-became strained in late 1995, due to "DNA's nonpayment, or slow payment, of invoices." The suit continues, "Efforts to resolve this problem were unsuccessful, and Winter Harvest lawfully demanded immediate payment of all invoices it, in good faith, believed were due and owing."

In retaliation, the suit claims, "DNA took the unprecedented step of instructing retail outlets to whom it had sold Winter Harvest recordings to rush-return those recordings . . . DNA impliedly represented to those retail outlets that [Winter Harvest] was an unfit company with which to transact business [and] its product was somehow defective."

The action further alleges that sometime early this year, Valleywhich recently purchased the half of DNA owned by Rounder and became sole owner of the wholesaler-"began informing its customers, national chains, and independent stores consisting of approximately 5,000 accounts throughout the country that recordings on [Winter Harvest] are out of print and are unavailable. This information was published through Valley's computer database that lists the recordings available from Valley."

The suit continues, "Valley has taken, and is taking, this action in retaliation for [Winter Harvest's] lawful and proper efforts to collect payment for the product sold to DNA.

Responding to a call from Declarations of Independents, Valley CFO Randy Cerf characterizes the suit as "a very minor label dispute," and adds, "I can't come up with anything that isn't specious in [the action].'

Cerf continues, "Winter Harvest is a label we did a very limited volume with at DNA, and they lost their biggest artist, Steve Earle ... It was not a profitable label, and we deleted the label."

www.americanradiohistory.com



by Chris Morris

DNA business manager Jim Colson denies Winter Harvest's claim that Valley said its product was out of print. "We can't find anyone who says any comment like that was made," Colson says.

RECOVERING: Declarations of Independents sends condolences and wishes for a speedy recovery out to blues singer/guitarist W.C. Clark, who records for New Orleans-based Black Top Records. The Austin, Texas-based musician was hospitalized after a March 9 van accident in Texas that took the lives of Clark's fiancée, Brenda Jasek, and his drummer, Pete Alcoser. Clark's band was returning from a gig in Milwaukee when the van struck a guardrail and careened over an embankment: Jasek and Alcoser were thrown from the vehicle, but Clark escaped with minor injuries

LAG WAVING: Robert "Bilbo" Walker may be best known in his Bakersfield, Calif., community today as a cotton farmer. However, when he's not tilling his 60-acre spread, Walker, who turned 60 in February, is tearing it up in clubs and jukes from the West Coast to Mississippi with his funky blues guitar.

Though Walker has been a working musician for more than 45 years, he has been nothing more than an elusive legend of juke jointdom until now. The Rounder-distributed, Clarksdale, Miss.-based Red Rooster Records has just issued Bilbo's very first album, the rough-hewn and utterly wonderful "Promised Land."

Though the singer/guitarist has labored in obscurity through his entire career, Walker says, "I kept on playin' music. The weekend was my time to play music ... I never got interested in [making it in music] until I met [Rooster Blues owner] Jim O'Neal."

Like many other blues fanatics, O'Neal had heard about Walker, but never managed to see him until he caught a performance at a Marigold, Miss., juke joint last year.

Walker says that he is so well-traveled, "[my] name was gonna come up some way." Born in Clarksdale, he is a friend and contemporary of such noted local juke players as Big Jack Johnson, Frank Frost, and Sam Carr, better known collectively as the Jelly Roll Kings. (Frost and Carr appear on the new album.) Formerly a truck driver by trade, Walker landed during the '50s in the blues cauldron of Chicago, where he fraternized with the likes of Magic Sam (who, Walker claims, appropriated a good deal of his guitar style and some of his songs)

'They'd give these parties and get Robert Walker to come and play," he says, referring to himself, as he usually does, in the third person. "Those guys were taking that stuff and getting over big with it . . . All kinds of musicians are playing some parts of Robert Walker's style.'

Walker has lived in Bakersfield since he arrived in the city to play a gig at the Rodeway Inn there more than 20 years ago. "I was only to be here two weeks," he says. "They want-ed me another week and another week, and I end up playing there almost two years."

He says he and his family saw an opportunity in the community. "I went back on the farm, and I found out I could make \$400, \$500 a week." Though he has returned to Mississippi regularly to perform, he says the clubs in his California hometown are a little too rough for him. "I'm not going to fool around in some of these honkytonky joints 'round here no more . When I'm trying to entertain, I don't

want no shots up around my head." With hope, Walker's music will begin to be more widely heard with the release of "Promised Land." His Magic Sam-styled picking is a sheer delight, and his smooth-vet-biting singing may remind listeners of a down-home Sam Cooke, or maybe Popsy Dixon of the Holmes Brothers. In all, the record is a houserockin' delight.

Walker, who has neither manager nor booking agent, says he'll go anywhere to perform-"If my bus breaks down, I'll take my limousine. If my limousine breaks down, you're gonna find me on a billy goat or somethin'.'

The sexagenarian performer says he hasn't lost his onstage zest and still puts on a duck-walking, high-energy show But he adds that he won't overstay his welcome, like some other antiquated blues performers have. "Old man supposed to be sitting in church in the deacon seat . . . but I'm in good shape. When I get so old and weak I can't entertain, you'll have to find Robert Walker in the church.'



METALLICA METALLICA A9 292 2 2 FFG (10.98/16.98) BOB MARLEY AND THE WAILERS LEGEND 405 3 3 BUSH A⁵ TPALIMA 92531/INTERSCOPE (10.98/16.98) SIXTEEN STONE 114 4 4 READY TO DIE THE NOTORIOUS B.I.G. ▲2 60 5 BOB SEGER & THE SILVER BULLET BAND ▲3 GREATEST HITS 125 6 5 SUBLIME CASOLINE ALLEY 11474/MCA (7.98/12.98) 40.07 TO FREEDOM 20 7 7 THE HITS GARTH BROOKS ▲⁹ CAPITOL NASHVILLE 29389 (10.98/15.98) 8 6 118 CELINE DION ▲⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98) THE COLOUR OF MY LOVE 8 160 9 550 M030 01-20 ENIGMA ▲3 CHAPISMA 86224/VIRGIN (10.98/16.98) MCMXC A.D. 29**9** 9 10 BEASTIE BOYS ▲⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98) LICENSED TO ILL 289 10 11 DEF JAM 52/3044 **METALLICA** 4 FLEKTRA 60812/EEG (10.98/16.98) ... AND JUSTICE FOR ALL 365 11 12 JOURNEY'S GREATEST HITS JOURNEY 49 COLUMBIA 44493 (9.98 EQ/15.98) 12 393 13 EAGLES ▲6 GEFFEN 24725 (12.98/17.98) HELL FREEZES OVER 13 123 14
 BINK FLOYD▲¹³

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Top Pop. Catalog Albums.

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

* * NO. 1 * *

 43
 42
 VIRGIN 88267* (9.98/15.98)
 136

 50
 48
 ERIC CLAPTON ▲7
 TIME PIECES - THE BEST OF ERIC CLAPTON 295

 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 on The Billboard 200 or reissues of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested list. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. IS indicates past or present Heatseeker title.

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Industry Reassesses Musicland's Financial Prospects

WO 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,



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

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.

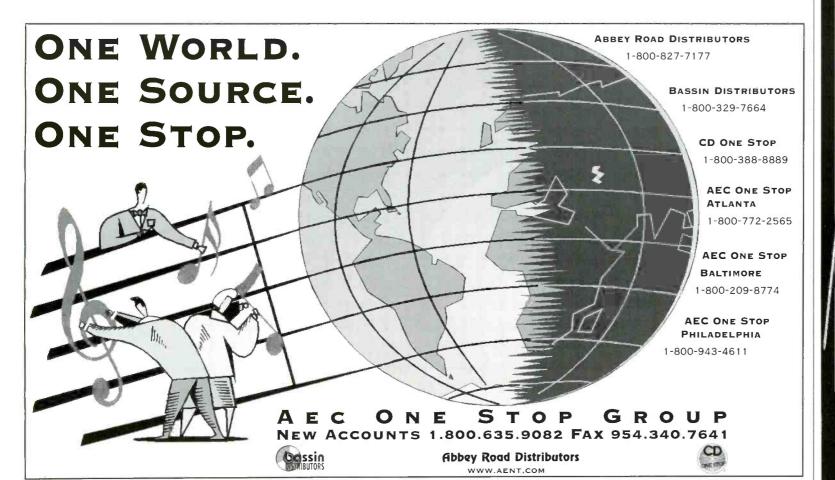
The trade executives to whom I have spoken are also changing their tune. They say that an expanded revolver should help Musicland limp along for another year, but they see no need to discuss any deal on payables. Nonetheless, they are taking an optimistic outlook, even though it means another year of 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.

N 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 Kurzekes, 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)





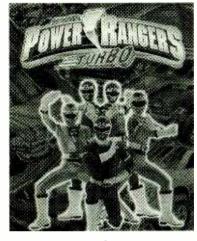




'Power Rangers' Soundtrack Benefits From Saban/Mercury/Fox Tie-In

POWER PLAY: Saban and Mercury Records have jointly produced and are distributing the soundtrack to "Turbo: A Power Rangers Movie," which hits theaters Friday (28). The soundtrack to the 20th Century Fox film, which streeted March 18, features the single "Shift Into Turbo," by Scratchie/Mercury act fulflej.

Syndicated radio program "Fox Kids Countdown," carried by more than 200 affiliated stations, premiered the single in February and will continue airing it through March. The soundtrack itself is involved in on-air giveaways, as well



as a publicity campaign with on-air interviews and liner IDs with the movie's stars and the members of fulflej. The single was serviced March 3 to mainstream rock and commercial alternative formats. "Shift Into Tunbo" is featured in

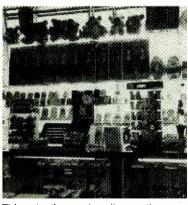
"Shift Into Turbo" is featured in TV spots for key "Power Rangers"

BOOTLEGGING (Continued from page 64)

tering John Melendez, Crack The Sky, Nils Lofgren, Humble Pie, and King Diamond.

The partners were putting in a new computer system for better inventory control, starting a customer database from their mailorder and walk-in lists, and were planning a World Wide Web site for later this year. "I never thought we'd get this far," Stander says. "It just happened to us."

Depending upon the outcome of the trial, all plans could be put on hold.



This eclectic merchandise section characterizes Record & Tape Traders' product mix. Nearly 50% of sales come from nonmusic items. (Photo: Steve Traiman)

licensees, and the soundtrack is being pushed as part of Fox's multimillion-dollar publicity and promotion campaign, with TV, radio, and print ads aimed at the 2-11 target demo. The movie and soundtrack are being promoted heavily on TV's Fox Kids Network and its "Fox Kids Countdown," Fox Totally Kids magazine, and Fox Kids Cyberstation. Throughout March, Fox Kids Network is airing music video spots and interstitials featuring the fulflej single.

"Our alliance with Fox Kids clearly allows us to maximize our marketing potential by hitting our core demographic from all media angles," says **Ron Kenan**, executive VP of music for Saban Entertainment.

The soundtrack comprises 14 high-energy rock tracks, including previously unreleased bonus tracks from the Power Rangers' TV series. Artists include Mercury act Ellen ten Damme, Super Power, the Mighty Raw, and OO-Spies.

While many an alternative rock band might have qualms about being associated with a kids' property, fulflej had no problems at all, according to Howard Paar, VP of soundtracks for Mercury. "They approached the song in a lighthearted way, but they took it seriously—they worked over their Christmas holidays to do it, and Jason [aka group singer/guitarist M.C. No Joke G] would call to check Power Rangers historical details."

UREAMS COME TRUE: "Blanket Full Of Dreams," a lullaby collection by **Cathy Fink** and **Marcy Marxer**, is the first Rounder Records children's album to garner an impressive total of six awards.

Its latest laurel is a 1997 Notable Children's Recording citation from the American Library Assn. "Blanket Full Of Dreams" also scored a

RETAIL TRACK

(Continued from preceding page) stores; and Paula Connerney, who was senior VP of the music stores, is now senior VP of store opera-

tions for all the company's chains. AND THE ENVELOPE PLEASE: Congratulations to the merchants that won retailer of the year honors at the annual National Assn. of Recording Merchandisers (NARM) Convention. Borders Inc., in Ann Arbor, Mich., won for the large category; Newbury Comics in Boston won for midsized retailer; J&R Music World in New York won for the small sector. For the independent merchants, Rolling Stones in Norridge, Ill., won for the singlestore category; and Crow's Nest in Crest Hill, Ill., won for the smallchain category.

One-stop of the year was scooped up by Valley Record Distributors in Woodland, Calif., and Anderson Merchandisers in Amarillo, Texas, won for the rackjobber category.

NARM also gave out awards to suppliers, and Retail Track wishes them a hearty slap on the back as



by Moira McCormick

Grammy nomination for best children's musical album; a WAMMY Award for best children's recording from the Washington Area Music Assn.; a Gold Award from the National Parenting Publication Assn.; a Parents' Choice Gold Award; and a Directors' Choice Award from Early Childhood News.

"It's been really emotionally gratifying," says Fink of the honors, "because it was an emotional project. We wrote many of these songs for our godchildren four or five years ago and made them personal tapes with their names used in the songs." After creating more than a dozen of these tapes, the duo realized they had almost a full lullaby album written and decided to go forward with the project. "It's our first 100%-original

"It's our first 100%-original album," says Fink, noting that she and Marxer—whom she humorously describes as "the only person in her 40s who can sing 'jelly beans and cotton candy' and get away with it"—have a dozen or so albums between them. "These songs were meant to give kids we love a great deal of feeling when they go to sleep. It's wonderful to be recognized artistically for something that came from an emotional place."

C LASSICS ILLUSTRATED: The Children's Group, the Willowdale, Ontario-based home of **Susan Hammond's** sterling classicalmusic series Classical Kids, has launched an art contest targeted at school kids for new Classical Kids cover designs. The contest, which

Relativity in New York tied for independent label of the year, while Interscope Records won as branch distributed label. Relativity Entertainment Distribution won the independent distributor award, while PolyGram Group Distribution (PGD) picked up the honor for branch distributor. AS AN ASIDE, I thought it note-

well. Priority in Los Angeles and

worthy that in accepting the branch distributor award, PGD president Jim Caparro called VP of credit Bob Baker his most valuable player. If there is one function that all the suppliers, not just PGD, have been getting their money's worth out of for the last two years, it is their credit teams. Credit personnel are often cursed out because they have to play the heavies with accounts, as well as sometimes raining on the parade of their own salespeople. So it was pleasing to see their role positively acknowledged for a change.

offers a free Classical Kids cassette to the first 500 schools that register to participate, is open to schools in the U.S. and Canada.

Students may submit_artwork for the series using any medium or combination of media. The contest, which runs through May 16, will have seven winners, one for each Classical Kids recording: "Mr. Bach Comes To Call," "Beethoven Lives Upstairs," "Mozart's Magic Fantasy," "Vivaldi's Ring Of Mystery," "Tchaikovsky Discovers America," "Hallelujah Handel!," and "Daydreams And Lullabies." Winners each receive a \$500 savings bond (U.S. or Canadian) and a collection of Classical Kids merchandise, including CDs, video, hardcover books, the interactive "Beethoven" CD-ROM, T-shirts, stickers, and memorabilia. The winners' teachers (one for each student) will receive Classical Kids integrated curriculum program "The Classroom Collection." In addition, a grand-prize drawing from all entries will be held May 30. The winner's school will receive one PC-compatible multimedia computer; 50 secondary prize-winning schools will get "The Classroom Collection."

_				MARCH 29, 19
]	Kid Audio	
EEK	WEEK	ON CHART	sales reports collected	sample of cetail store and rack SoundScan d, compiled, and provided by
THIS WEEK	LAST W	WKS. 0	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTIN	G LABEL (SHELF PRICE)
			*** No	0.1 * *.*
1	2	82	VARIOUS ARTISTS A CLASSIC DISI WALT DISNEY 60865 (10.98/15.98)	
2	-1	82	BARNEY A ² BARNEY MUSIC/SBK 27115/EMI (9.98/1)	BARNEY'S FAVORITES VOLUME 5.98)
3	9	34	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNE
4	4	60	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POO
5	8	64	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONG
6	6	37	VARIOUS ARTISTS CLASSIC DISNEY WALT DISNEY 60907 (10.98/15.98)	VOL. III - 60 YEARS OF MUSICAL MAG
1	5	82	VARIOUS ARTISTS CLASSIC DISN WALT DISNEY 60866 (10.98/15.98)	IEY VOL. II - 60 YEARS OF MUSICAL MAG
8	12	63	VARIOUS ARTISTS ▲ ³ DISNEY CHI WALT DISNEY 60605 (6.98/13.98)	LDREN'S FAVORITE SONGS VOLUME
9	14	56	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONG
10	16	48	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONG
11	7	4	READ-ALONG WALT DISNEY 80282 (6.98 Cassette)	STAR WARS: A NEW HOP
12	22	39	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONG
13	13	4	READ-ALONG WALT DISNEY 60280 (6.98 Cassette)	RETURN OF THE JE
14	15	21	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTIO
15	10	4	READ-ALONG WALT DISNEY 60281 (6.98 Cassette)	THE EMPIRE STRIKES BAG
16	11	42	READ-ALONG WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAM
17	25	19	MICHAEL JORDAN SPACE J KID RHINO 72497/RHINO (9.98 Cassette	AM: AN AUDIO ACTION-ADVENTUR
18	17	71	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STOP
19	18	49	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTIC
20	20	73	KENNY LOGGINS ▲ SONY WONDER 57674/COLUMBIA (9.98	RETURN TO POOH CORNE EQ/13.98)
21	RE-E	NTRY	VARIOUS ARTISTS WINNIE THE POOH: T WALT DISNEY 60863 (9.98/16.98)	FAKE MY HAND SONGS FROM THE 100 ACRE WO
22	21	24	VARIOUS ARTISTS WALT DISNEY 60915 (10.98/16.98)	DISNEY'S MUSIC FROM THE PAP
23	19	67	BARNEY O BARNEY MUSIC/SBK 28338/EMI (9.98/1)	BARNEY'S FAVORITES VOLUME 6.98)
24	RE-E	NTRY	CEDARMONT KIDS CLASSICS BENSON 236 (3.98/6.98)	PRESCHOOL SONG
25	23	16	SING-ALONG	101 DALMATIANS (LIVE ACTIO

Children's recordings: original soundtracks excluded.
Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.
A RIAA certification for sales of 1 million units, with multimillion sellers 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. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested firsts. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

BILLBOARD MARCH 29, 1997

www.americanradiohistory.com

The Enter*Active File

Music Is Key Element In MSN Relaunch

BY BRETT ATWOOD

LOS ANGELES—Computer giant Microsoft is beefing up the development of music content for its online service the Microsoft Network (MSN). The company is luring established and developing music acts for the recently revamped service, which has more than 2 million members.

MSN relaunched in late 1996 with a complete overhaul in both design and content. The service, borrowing heavily from the aesthetic of TV, contains "programs" and "channels," rather than World Wide Web sites. MSN's multimedia-heavy content contains flashy graphics and a jazzy soundtrack. Among the music-themed shows debuting on the service in March are "On Air," "Hard Rock Live On MSN," and "E-String."

Microsoft is planning to spend about \$100 million to market MSN on TV, print, radio, and the Internet this year, according to Larry Cohen, group product manager for MSN.

"E-String" is a interactive guitar tutorial that teaches participants how to play the guitar through a series of online jam sessions. The program features on-screen examples that allow users to play along with the work of such accomplished guitarists as Jimi Hendrix and Pat Metheny.

Live-performance series "On Air" merges traditional radio with the Internet. The online show contains multimedia features that accompany a simultaneous broadcast of the syndicated radio program of the same name, which is on more than 200 cellege radio stations across the U.S. The biweekly radio show features prerecorded performances by such alternative rock acts as Tricky, Jon Spencer Blues Explosion, DJ Spooky, Luscious Jackson, Sebadoh, Ben Harper, and Throwing Muses.

During the show, MSN users can



Screen from Microsoft Network's "Hard Rock Live On MSN" online program.

participate in a live chat with the artist, as well as view digital still pictures taken during the performance. Participants can permanently save the photos in a digital scrapbook. Many stations are airing "On Air" at 10 p.m. EST every other Sunday to coincide with the live online programming.

"Our goal is to eventually figure out a solution with Internet audio streaming," says Stephen Brown, producer of "On Air" and "Hard Rock Live Presented By Pontiac Sunfire." "Right now, that eats up a lot of bandwidth. We'd rather use radio to deliver highfidelity music, which also allows us to add more interactive features."

Another MSN music show that is tied to traditional media is "Hard Rock Live On MSN," which is based on VH1's "Hard Rock Live Presented By Pontiac Sunfire." The online program debuts simultaneously with its TV counterpart March 30 and features prerecorded performances by such acts as Jewel, the Lemonheads, Maxwell, Simply Red, and Lou Reed.

"Hard Rock Live On MSN" will contain backstage interviews with performing artists, as well as digital pictures and music from the show.

A cross-promotion between the TV and Internet programming on VH1 and MSN is in the works, according to Brown.

Another as-yet-untitled music program that focuses on developing artists and new music is being prepared for debut in the fall, Brown also notes.

The addition of these shows follows the success of the interactive music program "Rifff," which has proved to be one of MSN's top two shows, according to Cohen.

Each episode of "Rifff" contains interviews with and music by established artists presented in a multimedia format. An interactive videoclip accompanies each song and allows users to manipulate on-screen objects and, in some cases, the music itself.

Herbie Hancock, Sir Mix-A-Lot, Robyn Hitchcock, Corey Glover, the Nitty Gritty Dirt Band, Philip Glass, and Mark Mothersbaugh are among the artists that have already participated in "Rifff." The next few weeks will bring B.B. King, XTC, Paula Cole, Graham Nash, Blondie, and Jean-Michel Jarre.

"Rifff" producer Andrea Weatherhead describes the show as "exploratory and quirky."

"We try to bombard the audience with the personality of the artist," she says. "It's a sensory-rich media experience that the user can't get in any other media."

MSN is also continuing to develop Music Central, a music news and shopping site.

Developing this cutting-edge interactive programming does not come without a price tag. Though no one at Microsoft would specify the costs associated with the creation of these programs, Cohen says that the investment is "typically a lot deeper than most Web sites. It's a pretty heavy investment."

Like TV programming, MSN shows are subject to cancellation if they fail to become popular with viewers. For example, MSN just gave the axe to some of its earliest efforts, including the comedy program "Fifteen Seconds Of Fame" and the educational "360° Retrospective."

"We've decided not to renew some shows," says Cohen. "When we relaunched MSN, we knew that some of the shows would work and that some would not click with viewers . . .We're learning a lot as we go along."

Nintendo 64 Price Drop Keeps Cost Competitive

NINTENDO 64 DIPS TO \$149: Nintendo of America has lowered the price of its Nintendo 64 (N64) from \$199 to \$149, despite continued strong demand for the top-selling video game system. The new price point matches a recent price reduction by Sony for its \$149 PlayStation. A spokeswoman for Sega says that there are no immediate plans to reduce the price of that company's Saturn system from its current \$199 price tag.

In related video game news, Nintendo has launched a multimillion-dollar promotion for its N64 racing game "Mario Kart 64."

OPEN STANDARDS SET FOR PROGNET:

Progressive Networks, developer of RealAudio and RealVideo, is readying a version of its RealMedia player that will be able to display video and audio content from competing companies, including Liquid Audio, Macromedia's Shockwave, and Vivo. Progressive is aiming to secure its role as leading netcast technology provider and broaden its hold on the streaming market by moving away from software that plays only its proprietary media format. Several companies have agreed to support the RealMedia open format. However, one company noticeably absent is Microsoft, which debuted the latest version of its own audio and video software, NetShow, early this month.

SEEMAIL DEBUTS: Music fans soon will be getting audio and video messages from their favorite artists through new E-mail software program SeeMail. Los Angeles-based Macey Lipman Marketing is already using the technology to promote RCA act the Verve Pipe. Band members recorded a video message for their fans, which will be accessible to visitors of the act's World Wide Web site (http://www.thevervepipe. com). However, the company is also Emailing the messages to select industry contacts and music fans. Other music companies are likely to use this and similar technologies to promote their acts directly to music consumers.

BITS 'N BYTES: Aerosmith's "Nine Lives," which was released March 18, contains added multimedia content that allows users to play along with the band using their computer keyboard as an instrument. Prior to the release of this CD-EXTRA, Aerosmith fans could access the technology in the CD-ROM release "Quest For Fame," which was developed by Virtual Music Entertainment . . . LiveConcerts.com is netcasting gospel music live from the House of Blues each Sunday at noon PST... The Independent Underground Music Archive (IUMA) is partnering with Liquid Audio for a jointly developed IUMA Music Player that will deliver song information, band biographies, and contact numbers along with Internet audio ... America Online (AOL) is including VDOnet's VDOLive in all future versions of its software. AOL's current membership base of 8 million users is eventually expected to upgrade to the new software. VDO's investors include Microsoft, U.S. West Media Group, Battery Ventures, and NYNEX . Graphix Zone has appointed David Hirschorn co-chairman/CEO and Robert Shishino VP/CFO.

PC Users Can Mix It Up With Mixman Co.'s Technology Offers Interactive Versions Of Songs

LOS ANGELES—A small San Francisco-based company is making noise in the music industry with software that enables PC users to create their own remixes of hit songs on their computer keyboards.

Mixman Technologies has already licensed the technology to several major and indie labels for use in their enhanced CD (ECD) releases, including a compilation for Tommy Boy and an upcoming album by Rockers Hi-Fi on Reprise.

Mixman is teaming with Capitol Records for a CD-ROM release, George Clinton's "Greatest Funkin' Hits." The Windows-compatible release contains interactive versions of classic Clinton tracks such as "Atomic Dog," "Mothership Connection Starchild," "Do Fries Go With That Shake," and "Flashlight." The disc, which is due April 14, sells for approximately \$39.95. That price is lower than most CD-ROM games but higher than ECDs, which usually sell for the same price as a conventional CD.

Music contained on the Mixman CD-ROM can be remixed on the user's keyboard. Each key corresponds to one of 16 music elements, such as vocals or bass, contained in each song. The onscreen interface consists of two turntables, which depict the mixing action. Participants can also alter the tempo and pitch of each track. Usercreated mixes are recordable and can be shared via E-mail or on the Internet.

The company, which was founded in 1993, has already published the CD-ROM "Mixman," which features interactive versions of several hit songs, including tracks from Coolio, K7, and Planet Soul. Another Mixman CD-ROM, "Spin Control," features remixable versions of tracks from several underground dance music acts, including Freaky Chakra, Dubtribe, and the Bassbin Twins.

Mixman faces a challenge in convincing many artists to subject their music to multiple user-created remixes. However, the DJ culture is already used to having its music deconstructed and remixed. As a

and remixed. As a result, most of the music involved with Mixman is rap, hip-hop, and dance. In the U.K., the

company has partnered with V2 Records, which publishes and distributes Mixman's CD-ROM releases. In the U.S., Mixman has signed an affiliate label deal with Graphix Zone, which distributes Mixman's self-published CD-ROMs at retail. Mixman is also selling directly to consumers on the Internet through its

consumers on the Internet through its World Wide Web site at http:// www.mixman.com. The site contains free downloadable demo versions of each CD-ROM release.

In addition, Mixman is sponsoring a promotion on its Web site that awards a multimedia sound system, a computer soundcard, and other prizes to users who create the best music remixes using the software. **BRETT ATWOOD**

Atlantic To Bow 3D Web Site OZ Interactive Provides Technology

LOS ANGELES—Atlantic Records' live-event World Wide Web site, Digital Arena, is going 3D. The label is preparing a new version of the site (http:// www.atlantic-records.com/digitalarena) using virtual-world technology developed by San Francisco-based OZ Interactive.

OZ virtual-world technology allows computer users to navigate through graphically rich landscapes while conversing with other users. Participants are represented onscreen by a cartoonlike digital persona known as an "avatar."

Atlantic will use the technology to create 3D versions of its artists, for use in live chat sessions, when the site launches in about three months.

The OZ software will also be included on a forthcoming enhanced CD release of dance artist Moa's single "Devotion," on Sony Dance Pool, in the U.K.

Some music labels may eventually use OZ technology for live-performance netcasts in which artists are represented onscreen by avatars, rather than video streaming, according to company spokesman Andrew de Vries. OZ has already netcast avatar performances by techno acts Moa, Electric Skychurch, and Uberzone at a March 13 party announcing the technology at the Palace in Los Angeles. Each performer's onstage movement was captured and emulated by its onscreen avatar during the netcast, which took place in the Ozone area of the OZ Web site (http://www.oz.com).

Though a large portion of the attendees were computer-industry executives in town for an Internet-themed trade conference, the event was also heavily attended by techno fans, who were given tickets through a local promotion with dance radio station KACD/KBCD (Groove Radio).

Music content plays a key role in all of the OZ virtual-world environments, which are accessible at its Web site. OZ users can wander through virtual clubs, an arcade, and other 3D social environments. Virtual retail stores may also eventually be set up at the Ozone.

OZ competes with several other technology companies in the growing Internet-based virtual-world industry, including Worlds Net and OnLive. BRETT ATWOOD

www.americanradiohistory.com

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lome Vide



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.

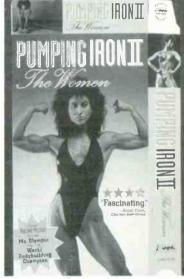
Exercise tapes with a bent for the iron bar aren't a new phenomenon on retail shelves. But the proliferation of newer workouts to which weights are integral-BMG Video's quartet of "The Firm" tapes and Anchor Bay's "Crunch" series, for example-as well as resurrected bodysculpting tapes, prove the genre's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

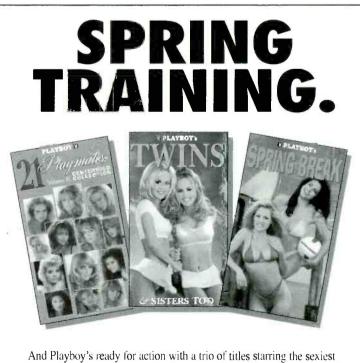
Indeed, the trend toward weight lifting could add bulk to some longstanding fitness lines. "There will always be a demand for aerobics videos, step aerobics videos, and alternative things like yoga, but I do believe there is a new focus on how important weight training is to gen-eral health," says Michelle 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.

The new "Firm" tapes continue the series' strategy of incorporating weights into all aerobic and targettraining workouts. " 'The Firm' has always used weights in their programs," Fiddler says. "The technique they developed in their gyms is called aerobic weight training, which combines use of weights with aerobic movements, and that technique burns three times the amount of fat than plain aerobics.

Included in the line extension of 60-minute "Cross Trainers" tapes are the complementary "Tortoise (Continued on page 71)



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!

> M **PLAYBOY HOME VIDEO** www.playboy.com © 1997 Playboy. All Rights Reserved

DVD PROPONENTS, TAKE HEART: Studio support has been one of the biggest concerns among suppliers images to letterbox dimensions. 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.

DVD Sneak Peeks May Calm Suppliers'

Jitters; PPI Puts Movies On Parade

by Seth Goldstein

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).

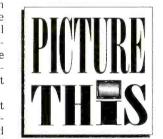
Would Warner pull out for lack of support? "Warren has always maintained we couldn't do it alone," says Warner spokeswoman

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 DVDprimarily 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 salesmen, 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 salesmen 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

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 out-

side what many consider a fading genre, "We decided to get into the movie busi-ness," 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 Dan-son 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."

MARCH 29, 1997

Home Video MERCHANTS MARKETING

Oscar-Worthy DVD Ads; Packers Pummel Bambi

OSCAR WATCH: Panasonic Electronics is taking advantage of the Academy Awards to show consumers why they should run out and buy its DVD player.

Two weeks prior to Monday's (24) Oscar telecast, the hardware manufacturer began running its first DVD television ads, featuring clips from Oscar-winning movies. The slick 30-second spot highlights the format's Dolby Digital capabilities and picture quality (twice the resolution of VHS). It also prompts viewers to tune in to the Oscar

show on ABC. The net work planned to run the spot 50 times between March 11 and Sunday (23), with a slightly al-

tered ad running during the telecast.

bν

Panasonic is the exclusive electronics advertiser for the Academy Awards. As such, the company is able to use the image of the coveted trophy in the ads. Communications division VP/GM Bob Greenberg says the spots were designed to let viewers know DVD can bring the theater experience home

'The implication is that a person is bombarded with a variety of sounds and images," he says, "and with DVD, the digital experience is brought to a new level." Panasonic began shipping two types of DVD player, priced at \$599 and \$799, to select stores this month.

Meanwhile, LIVE Entertainment is looking to position itself as a technology leader with its first DVD releases (Billboard, March 22).

"It's important to be part of this at the beginning," says LIVE executive VP of television and new media David Garber, "not only because of the consumer and press factor, but we also want to be considered a pioneer of new media. And it's important for the trade to see that we're being responsive to the marketplace."

Garber says the company wants to seize the opportunity to be one of the few program suppliers filling the DVD product pipeline while "exploiting its movie assets" to their fullest potential. LIVE is in the final stages of deciding on a DVD replicator, he adds.

Although Garber would not disclose which companies are under consideration, Pioneer Video Manufacturing could be a prime candidate, because its laserdisc distributor, Pioneer Entertainment USA LP, owns 50% of LIVE

Jeff Fink, LIVE senior VP of sales and distribution, says Pioneer will be among those distributors to bring LIVE titles to retail. Right now, though, marketing plans for the titles will be limited to a sampler disc bundled with players.

Garber wouldn't reveal which machines would include the disc. but says the arrangement could be expanded to include specific titles. LIVE won't be creating any instore merchandising materials to support the releases, according to Fink. "Initially, we just want to make the titles available to everyone, then we have to wait for the market to take shape.

Fink says LIVE will not specifically target retailers that have

committed to Warner's seven-city test (Billboard, Feb. 8). His expectations are low for Eileen Fitzpatrick sales of LIVE titles deliv-

ered to stores

next month.

"Retail doesn't even know what the market for this is, and many say they don't see any significant impact on the market for at least another year," Fink comments. "We know we're not dealing with a mass-market item and are not expecting huge orders."

UHEESEHEADS UNITE: They wear foam cheese wedges on their heads, attend games in sub-zero temperatures, and, much to the delight of PolyGram Video, Green Bay Packer fans buy lots of high-

light videos. "It's beyond our wildest dreams," says PolyGram Video president Bill Sondheim, referring to sales of "Super Bowl XXXI Champions," starring the Packers. He estimates 150,000 units of the video have sold through in the U.S. since the title arrived Feb. 18.

Nearly 100,000 have been sold in Milwaukee alone. There, the tape crushed "Bambi" like a linebacker sacking a quarterback. In its first week of release, "Champions" outsold the Disney classic 35,000 to 2,700.

Quoting VideoScan figures, Sondheim places weekly sales in the 30,000-unit range, which should drop to 20,000 by the end of this month. But what fun it's been: At this pace, the Packers video could become the best-selling Super Bowl highlight tape of all time, upending the 200,000unit Chicago Bears cassette of 1985.

In fact, Sondheim says Poly-Gram has already shipped more than 200,000 copies and could top 300,000 eventually. "Having the winner be from a smaller market is the best possible scenario," he adds.

"The team hadn't won in a long time, the fans are rabid, and there's nothing much to do in Milwaukee in the middle of winter but watch videos."

I on	Vidoo	Col	00
100	Video	941	55

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A N	ATIONAL SAMPLE OF RETAIL STORE SALES F Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
				*** No. 1 ***				1
1	13	2	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.5
2	1	75	ВАМВІ	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.
3	2	42	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.9
4	3	4	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.9
5	29	2	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.9
6	5	16	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.5
7	4	5	FLY AWAY HOME	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.
8	7	2	HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1996	PG	19.
9	6	4	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.
10	16	59	GREASE .	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.
11	8	6	CASINO 🛇	MCA/Universal Home Video	Robert De Niro	1995	R	19.9
12	20	33	CLUELESS	Uni Dist. Corp. 82592 Paramount Home Video 33215	Joe Pesci Alicia Silverstone	1995	PG-13	14.9
13	10	4	THE X-FILES: ASCENSION/ONE	FoxVideo 4139	David Duchovny	1997	NR	14.
14	24	3	BREATH BEAVIS & BUTT-HEAD:	MTV Music Television	Gillian Anderson	1997	NR	14.
14	11	11	LAW-ABIDING CITIZENS	Sony Music Video 49315	Danny DeVito			
10	17	7		Columbia TriStar Home Video 86863 Playboy Home Video	Rhea Periman	1996	PG	15.
_	_	-	PLAYBOY'S TWINS & SISTERS TOO	Uni Dist. Corp. PBV0805 Walt Disney Home Video	Various Artists	1997	NR	19.
17	22	20	TOY STORY	Buena Vista Home Video 6703	Tim Allen Jennifer Saunders	1995	G	26.
18	9	8	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Joanna Lumley	1997	NR	19.
19	NEV		SPACE JAM PLAYBOY CELEBRITY CENTERFOLD:	Warner Home Video 16400 Playboy Home Video	Michael Jordan	1996	PG	22.
20	14	16	SHANNON TWEED	Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.1
21	19	4	THE X-FILES: LITTLE GREEN MEN/THE HOST	FoxVideo 4137	David Duchovny Gillian Anderson	1997	NR	14.
22	21	18	THE NUTTY PROFESSOR \diamond	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.
23	15	4	THE X-FILES: SLEEPLESS/DUANE BARRY	FoxVideo 4138	David Duchovny Gillian Anderson	1997	NR	14.
24	12	6	12 MONKEYS 🛇	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt	1995	R	19.
25	33	18	311: ENLARGED TO SHOW DETAIL ●	PolyGram Video 4400439253	311	1996	NR	19.
26	30	5	THE TRUTH ABOUT CATS AND DOGS	FoxVideo 0899585	Uma Thurman Janeane Garofalo	1995	PG-13	19.9
27	27	3	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.
28	18	7	D3: THE MIGHTY DUCKS	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez	1996	PG	22.
29	26	5	SHOWGIRLS	MGM/UA Home Video Warner Home Video 905525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	19.
30	23	67	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.
31	25	7	ALASKA	Columbia TriStar Home Video 80200	Charlton Heston	1996	PG	14.
32	28	24	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.9
33	37	5	KIDS	Vidmark Entertainment 6311	Not Listed	1995	NR	19.9
34	36	25	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.
35	35	18	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.
36	NEV	VÞ	THE POSEIDON ADVENTURE	FoxVideo 4101914	Gene Hackman	1972	PG	19.9
37	38	2	THE NEVERENDING STORY III:	Miramax Home Entertainment	Ernest Borgnine Jason James Richter	1996	G	14.9
38	34	29	ESCAPE FROM FANTASIA BRAVEHEART	Buena Vista Home Video 4631 Paramount Home Video 33118	Mel Gibson	1995	R	24.9
39	RE-E	-	AC/DC: NO BULL	Elektra Entertainment 40192	Sophie Marceau AC/DC	1996	NR	19.9
	and the			MCA/Universal Home Video		100		19.9

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Home Video

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, digestsize 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

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,

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.

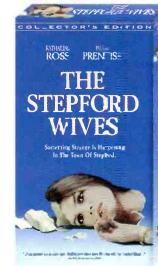
The reason weight lifting and (Continued on page 73)

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.



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

-Rex Reed, The New York Daily News

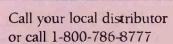
"...another thriller written by Ira Levin...a finely crafted movie..."

-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



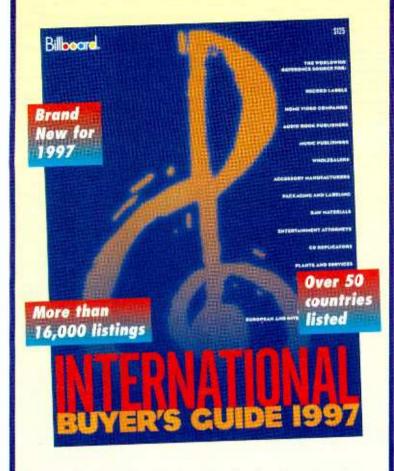
Pre-orcer date: April 1, 1997 Street date: April 22, 1997 Running time: 115 minutes SU10136 UPC 0°313-10136-3 4



Distributed by Anchor Bay Entertainment 50C Kins Boulevard Troy, MI 48084

Starring Katharine Ross, Paula Prentiss. Peter Masterson, Nanette Newman, Tina Louise, Carol Rossen and Patrick O'Neal. Screenplay by William Goldman; Executive Producer, Gustave Berne; Directed by Bryan Forbes

Billboard's 1997 International Buyer's Guide



If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

IBG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With IBG '97, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes. Find manufacturers of jewel boxes and other service and supply
- organizations
- Locate a publisher who may have interest in your catalog and/or specific copyright.

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Home Video

MERCHANTS & MARKE

Retailers Hungry For Sell-Through Superstars

BY STEVE TRAIMAN

NEW YORK-They fattened on the 1996 menu of direct-to-sell-through releases. Now, retailers want a feast of new titles to pick up the momentum of the holiday season (Billboard, March 22). Some, like Best Buy video merchandise manager Joe Pagano, already have a list of winners, regardless of whether the studios have officially granted the titles sellthrough status.

Pagano sees both Warner's "Space Jam" and Disney's "101 Dalmatians' as big winners this year. "I think that 'Jerry Maguire' and 'Batman & Robin' are obvious candidates," he says. "Given the tremendous amount of interest in the first 'Star Wars' boxed set that we're still selling, it wouldn't surprise me to see a 'Special Edition' gift pack for this holiday season." The reasons are obvious, in his view.

Pagano says the studios realize that more than 50% of their revenues come from sell-through. The momentum has shifted to where vendors are

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confident that by shipping direct to key accounts, they can free up dol-lars for additional purchases. Retailers are in agreement, he says.

Tower VP of video purchasing and distribution John Thrasher predicts that the chain will surpass its 1996 mark once its direct delivery system is in place this spring. "Most vendors will ship both new and catalog titles directly to the stores," he says. "Others will ship some replenishment titles to our central distribution center in west Sacramento [Calif.] for additional breakdowns. It will give us broader selection and better inventory control.

His candidates for sell-through stardom for 1997 are "Jerry Maguire," already scheduled by Columbia TriStar Home Video, and a Star Wars Special Edition" set. "That wouldn't surprise me," he adds.

Thrasher was disappointed that Paramount Home Video did not offer "First Wives Club" for sale after 20th Century Fox Home Entertainment proved an all-female hit, "Waiting To Exhale," could cross over to generate

big sell-through revenues.

He says Paramount also should have gone direct with "Beavis & Butthead" and "Star Trek: First Contact." given the former's broad appeal and the latter's Trekkie allure.

"There's a definite shift to more product at sell-through-that's where the growth is," Thrasher emphasizes. "From a retailer's view, there's a lot more publicity and advertising than on a rental title and more public awareness of video.

Eric Litynski, director of product management for the Moovies chain. expects sell-through will follow the success pattern of the past two years. Atop his list are quality direct-tovideo family titles patterned on the success of Disney's "Aladdin" sequel and Universal Studios Home Video's "The Land Before Time" series.

Litynski also predicts more specialty titles will do well "if they're successful in their original format, like 'Riverdance' and 'Les Mis' on stage," Like most retailers, he wouldn't mind a reprise of Fox Home (Continued on next page)

Bil	b	Dar	d.					MARCH 29,	199
) Special Int	B I	16	S	t	Video Sales	τM
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested
				0/2				EALTH AND FITNESS	
1	2	5	★ ★ NO. 1 ★ ★ NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98	1	5	21	* * NO. 1 * * THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.9
2	20	3	SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006390333	19.95	2	3	21	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.9
3	6	17	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98	3	4	37	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.9
4	1	45	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98	4	2	17	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
5	15	17	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98	5	1	21	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.9
6	9	195	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	6	8	63	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.9
7	7	364	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98	7	6	47	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.9
8	13	7	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	69.99	8	RE-	ENTRY	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.98
9	4	51	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95	9	7	23	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.9
10	3	5	NHL POWER PLAYERS FoxVideo (CBS/Fox) 8427	14.98	10	14	53	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.9
11	RE-E	NTRY	FOOTBALL SECRETS FROM THE WORLD CHAMPIONS Columbia TriStar Home Video	24.95	11	10	17	THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 49805	12.9
12	14	61	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98	12	RE-	ENTRY	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.9
13	5	11	PINSTRIPE DESTINY Orion Home Video 96012	19.98	13	12	91	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.9
14	16	271	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	14	9	23	THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3	19.9
15	12	423	DORF GOES FISHING	19.95	15	16	49	THE FIRM: UPPER BODY BMG Video 80118-3	14.9
16	8	53	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95	16	11	63	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.9
17	11	17	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98	17	13	63	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.9
18	19	11	ICE HOT FoxVideo (CBS/Fox) 8426	14.98	18	15	3	NAC SYSTEM: INTERVAL CHALLENGE Orion Home Video 1013	14.98
19	18	39	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98	19	17	5	KATHY IRELAND'S ABSOLUTELY FIT UAV Entertainment 6548	12.9
20	17	5	ICE AND ASPHALT: THE WORLD OF HOCKEY Paramount Home Video 83169	14.95	20	20	3	NAC SYSTEM: BODY PARTS Orion Home Video 1012	14.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at sug gested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications

Billboard

ON CHART

3

5

TITLE (Rating)

LAST MAN STANDING (R)

COURAGE UNDER FIRE (R)

PHENOMENON (PG)

BULLETPROOF (R)

TRAINSPOTTING (R)*

A TIME TO KILL (R)

2 DAYS IN THE VALLEY (R)

THAT THING YOU DO (PG)

FEELING MINNESOTA (R)

THE HUNCHBACK OF NOTRE DAME (G)

BOUND (R)

IL POSTINO (PG)

FIRST KID (PG)

THE ROCK (R)

TIN CUP (R)

FLED (R)

EDDIE (PG-13)

DEAD MAN (R)

SPACE JAM (PG)

WELCOME TO THE DOLLHOUSE (R)

FREEWAY (R)

TOY STORY (G)

GRACE OF MY HEART (R)

BORDELLO OF BLOOD (R)

A FAMILY THING (PG-13)

THE ISLAND OF DR. MOREAU (PG-13)

INFINITY (PG)

BILLBOARD MARCH 29 1997

GLIMMER MAN (R)

PRIMAL FEAR (R)

ERASER (R)

TREES LOUNGE (R)

CHAIN REACTION (PG-13)

A VERY BRADY SEQUEL (PG-13)

ESCAPE FROM L.A. (R)

FLY AWAY HOME (PG)

SHE'S THE ONE (R)

KINGPIN (PG-13)

THE FAN (R)

FARGO (R)

JACK (PG-13)

WEEK

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30 27 4

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33 40

34 35 4

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12 NEW

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7 2 MARCH 29, 1997

Principat

Bruce Willis

John Travolta

Meg Ryan

Christopher Walker

Denzel Washington

Damon Wayans

Adam Sandler

Robert De Niro

Wesley Snipes

Ewan McGrego

Jonny Lee Miller

Frances McDormand

Matthew McConaughey

William H. Macy

Robin Williams

Sandra Bullock

James Spader Eric Stoltz

Tom Hanks

Animated

Keanu Reeve

Cameron Dia

Jennifer Tilly

Gina Gershor

Massimo Troisi

Sean Conner

Nicolas Cage

Kurt Russel

Anna Paquin

leff Daniels

Kevin Costne

Rene Russo Cameron Diaz

Jennifer Aniston

Laurence Fishburn

Stephen Baldwin

Whoopi Goldberg

Steve Buscemi

Keanu Reeves

Johnny Depp

Morgan Freemar

Amold Schwarzenegg Vanessa Williams

Heather Matarazzo

Kiefer Sutherland

Reese Witherspoo

Tom Hanks

Tim Allen

Illeana Douglas Matt D<mark>illo</mark>n

Steven Seagal

Dennis Mille

Erika Eleniak

Richard Gere Laura Linney

Robert Duvall

James Earl Jones

Matthew Broderick

Patricia Arquette

Marlon Brando

Val Kilmer

Keenan Ivory Wayan

Michael Jordan

Shelley Long

Gary Cole

Sinhad

Woody Harrelson Bill Murray

Distributing Label, Catalog Number Performers

Turner Home Entertainment N4507

Touchstone Home Video Buena Vista Home Video 8293

MCA/Universal Home Video

Columbia TriStar Home Video

Miramax Home Entertainment

Buena Vista Home Video 9440

PolyGram Video 8006386931

Hollywood Pictures Home Video

Buena Vista Home Video 9180

MGM/UA Home Video 905769

Warner Home Video 14317

HBO Home Video 91296

Walt Disney Home Video

New Line Home Video

Buena Vista Home Video 7955

Republic Pictures Home Video

Buena Vista Home Video 5921

Buena Vista Home Video 7896

Hollywood Pictures Home Vide

Buena Vista Home Video 8887

Paramount Home Video 332493

Columbia TriStar Home Video

Warner Home Video 14318

MGM/UA Home Video 905763

Hollywood Pictures Home Video

Buena Vista Home Video 8949

Miramax Home Entertainmen

Warner Home Video 14202

Warner Home Video 16400

Paramount Home Video 332443

Columbia TriStar Home Video

Republic Pictures Home Video

Buena Vista Home Video 6703

Walt Disney Home Video

Uni Dist. Corp. 83111

Warner Home Video 14479

Paramount Home Video 328323

MGM/UA Home Video 905535

Turner Home Entertainment N4444

ne Video

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Uni Dist. Corp. 82821

New Line Home Video

BMG Independents

BMG Video 80279

82563

6248

Buena Vista Home Video 8991

Live Home Video 60291

FoxVideo 0413085

Miramax Home Entertain

Walt Disney Home Video

Turner Home Entertainment N4412

FoxVideo 4141

6298

82433

FoxVideo 4119

Uni Dist. Corp. 83006

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

* * * No. 1 * * * New Line Home Video

FoxVideo

82473

Label

TRAINING VIDEOS (Continued from page 71)

bodybuilding are important to women may be more psychological than physiological, says George Butler, "Pumping Iron II" writer/direc-tor/producer. "Women bodybuilding is still a contentious issue-everyone is still trying to split the line between being feminine and being athletic, and these issues are extremely relevant today.

"But nowadays in the gyms the women do exactly what the men do, and if you want to excel at your sport, you have to lift weights. That's all there is to it.

Pascuzzi says Central Park is marketing "Iron" as both a documentary and a fitness title in an effort to give the tape a home with a broad variety of retailers. "Obviously if we can get into the fitness type stores-stores that carry fitness equipment, [and] vitamin and health food stores that cater to body builders-they would really be able to do a lot with it," he notes

But video specialists that carry the title are expected to do well, possibly with the help of a vitamin cross-promotion that Central Park is developing. "The savvy retailer will put it in both fitness and documentary," Pascuzzi says.

RETAILERS HUNGRY

(Continued from preceding page) Entertainment's "Star Wars Special Edition"-"very exciting as a holiday boxed set."

Sales strategies are a portent of continued good times to J&R Music World video buyer Mary Jane Glaser, who likes the steady flow of instant rebate coupons for sell-through titles. With more hits going direct, "I have more dollars to expand my inventory as a full catalog store, Glaser says. Her predicted best sell-ers: "Batman & Robin," "Jerry Maguire," and a reissued "Star Wars Trilogy.

For Archie Benike, Musicland Group marketing VP, the year gets off to a strong start with "Lord Of The Dance," an Irish dancing show in the wake of "Riverdance." It arrived at retail Feb. 11. Benike likes the looks, as well, of Disney's "Bambi" and "Hunchback" and Warner's "Space Jam," which is "sure to be a hit with urban kids.'

Sci-fi will continue to be hot, with "Starship Troopers" playing off the 50th anniversary of the Roswell, N.M., UFO sightings. Benike is strong on direct-to-video titles, including Disney's "Honey, We Shrunk Ourselves" and "The Adventures Of Christopher Robin" and Universal's "Hercules & Xena: The Animated Movie."

Benike figures the studios will fur-ther exploit the "branding" of catalog product under such names as the Fox Premier Series, Warner's Family Entertainment, and MGM's Contemporary Classics. Another plus for sell-through is the letterbox versions of movies released with the traditional pan-and-scan version. The wide-screen "Fargo" and "The Birdcage" will do well, he predicts. So should New Line Home Video's widescreen selections.

"Jerry Maguire" will show Movie Gallery the money, according to Bo Loyd, senior VP of purchasing and marketing. "It should vault us into a large summer of sell-through releases, a trend that will continue through the holidays," he predicts.

Kyra Sedgewick

Billboard

Ton Music Videos

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THIS WEEK	AST WEEK	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL ST REPORTS COLLECTED, COMPILED, AND PROVIDED B			Suggested List Price
THIS	LAST	WKS.	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Sugg List F
1	1	24	★ ★ NO. 1 ★ ★ LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
2	2	17	THE COMPLETE WOMAN IN ME PolyGram Video 4400450893	Shania Twain	LF	9.95
3	4	19	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF	19.95
4	6	20	VIDEO HITS: VOLUME 1 Warner Reprise Video 3-38428	Van Halen	LF	19.98
5	7	167	OUR FIRST VIDEO A ⁴⁰ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashiey Olsen	SF	12.95
6	8	17	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
7	11	158	LIVE AT THE ACROPOLIS A ⁵ Private Music BMG Video 82163	Yanni	LF	19.98
8	5	17	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.9 8
9	16	72	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
10	10	92	PULSE ▲ ² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
11	14	125	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
12	12	168	LIVE SHIT: BINGE & PURGE A ¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
13	9	10	GET SERIOUS! MCA Music Video 11557	Ray Stevens	LF	19.98
14	15	19	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
15	13	17	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
16	18	28	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
17	17	87	VIDEO GREATEST HITS-HISTORY A ² Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
18	34	2	THE VIENNA I LOVE Philips PolyGram Video 37987	Andre Rieu	LF	19.95
19	23	119	HELL FREEZES OVER A ² Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
20	3	3	WQMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.95
21	24	50	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
22	19	7	WE ARE WHAT WE ARE Roadrunner Video 91	Sepultura	LF	19.98
23	21	18	SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509	Vince Gill	LF	19.98
24	RE-E	NTRY	SOMETHING BEAUTIFUL Chordant Dist. Group 4623	Gaither & Friends	LF	14.95
25	33	17	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	LF	19 <mark>.98</mark>
26	28	19	CRANK IT UP Warner Reprise Video 3-38460	Jeff Foxworthy	SF	9.98
27	31	69	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
28	32	57	LIVE AT MADISON SQUARE GARDEN A Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
29	22	151	\$19.98 HOME VID CLIFF'EM ALL! A Elektra Entertainment 40106-3	Metallica	LF	19.98
30	35	32	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
31	29	41	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
32	27	116	LIVE! TONIGHT! SOLD OUT!! A Geffen Home Video Uni Dist. Corp. 39541	Nirvana	ĿF	24.98
33	30	23	MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148	Alice In Chains	LF	19.98
34	25	16	TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN PolyGram Video 4400452653	Nirvana	LF	19.95
35	26	36	VIEUPHORIA ● Virgin Music Video 77788	The Smashing Pumpkins	LF	19.98
36	20	58	ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	LF	19.95
37	40	16	THE HOME VIDEO Geffen Home Video Uni Dist. Corp. 51787	Garbage	LF	12.98
38	8 RE-ENTRY		VULGAR VIDEO WarnerVision Entertainment 50345-3	Pantera	LF	16.98
39	38	22	THE ROLLING STONES ROCK & ROLL CIRCUS ABKCO Video 3878110033	Various Artists	LF	24.98
40	39	44	REMOTELY CONTROLLED - Word Video 1695	Mark Lowry	LF	21.95
_	-	-			-	-

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; \triangle RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platum cert. for S0,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platum cert. for SV,000 units for SF or LF videos certified prior to April 1, 1991; ↓ Flong-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail
for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for
nontheatrical titles. \Diamond ITA platinum certification for a minimum sale of 250,000 units or a dollar
volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and
\$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.



Reviews
 Previews



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, selftitled 1992 debut, bringing to the helm a majority of tear-stained ballads and a handful of pulsing, midtempo pop "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 brough 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 second-nature. 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. Con-tact: 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 dis-



JILL SOBULE

Happy Town PRODUCERS: Brad Jones & Robin Eaton; Mark

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 collab-oration "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.

ciplines. Quavering Middle Eastern har-monies 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 fascinat-ing 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

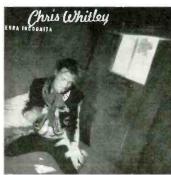
CHARLIE PARKER

Yardbird Suite: The Ultimate Charlie Parker Collection REISSUE PRODUCERS: Bob Porter, James Austin &

Patrick Milliga 10 72260

In billing its Charlie Parker retrospec-tive as "Ultimate," Rhino Records invites critical dissection by Bird watch-ers everywhere, but this two-disc, 38track 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 aerobatic 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 "Ornitholo Time, gy," plus second-tier classics "Moose The

SPOTLIGHT



CHRIS WHITLEY Terra Incognita PRODUCERS: Chris Whitley, Toby Wright, Dougie

Rowne 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 per-sonal, 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

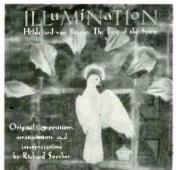
VITAL REISSUES®

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 selfdestructive 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-

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 nonpremium price tag! Hats off to Legacy once again for giving this classic the attention it deserves. "Kind Of Blue" lovers, this is the one!

SPOTLIGHT



RICHARD SOUTHER Illumination RODUCER: Tony McAnany Sony Classical 62853 "Illumination" is an enchanting follow-up to Richard Souther's suc-cessful 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.

COUNTRY **TANYA TUCKER**

Complicated PRODUCER: Gregg Brown Capitol 36885

Tanya Tucker's 30th album in a storied 25year 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 belters. 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 Castillón y compañia 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 anec-dote "Diablito" 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 record-ings, "De Profundis" is the latest collec-tion 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 collec-tors 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 Part 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, acces sible 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 exces-sive 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 (D): 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 Bambarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospei); John Diliberto (new age)

Reviews & Previews



POP MARY J. BLIGE Love Is All We Need (no timing

PRODUCERS: Jimmy Jam, Terry Lewis WRITERS: J. Harris III, T. Lewis, M.J. Blige, R. James PUBLISHER: not listed

MCA 3910 (c/o Uni) (cassette single)

The Queen of Hip-Hop Soul offers a peek into her hotly anticipated third collection, "Share My World," with a hit-bound jam that, once again, elevates her miles above the ever-growing pack of wannabes gun-ning for her throne. Teamed with Jimmy Jam and Terry Lewis, she is the picture of positivity and grace, revealing impressive vocal growth. Sharp and sophisticated ears will detect a sample from the Rick James evergreen "Moonchild," while jeep kids will feast on a well-phrased rap interlude by Nas. These elements are quite appeal-ing, but not nearly as tasty as Blige's assured performance, which smacks of a young Gladys Knight and Natalie Colebut with just enough twists to let you know that she's doing more than merely wearing her influences on her sleeve. This is one hard-working diva.

► ROBIN S. It Must Be Love (4:49)

PRODUCER: Bryce Wilson WRITERS: J. Footman, J. Wieder PUBLISHERS: Traco, BMI; Spec-O-Lite, ASCAP Big Beat 2336 (c/o Atlantic) (cassette single) Robin has clearly matured as a vocalist in the three years since she stormed onto pop airwaves with "Show Me Love." On this preview of her long-awaited new album, "From Now On," she displays the confi-dence of a seasoned veteran. Indeed, she whips through Alton McClain & Destiny's famed 1980 disco chestnut as if it were penned especially for her. Fans of the original recording will be pleased with Bryce Wilson's respectful production, but they will also embrace the saucy sass that Robin brings to the arrangement. There is no question that club regulars will immediately embrace this winning effort, with pop and R&B radio to follow quickly behind.

► GINA G Gimme Some Love (3:33) PRODUCERS: Metro For Five

WRITERS: Gina G, J. Collins, M. Taylor, B. Wainwright, R. Burton

PUBLISHER: not listed

Warner Bros. 8736 (cassette single)

Hot on the heels of "Ooh Aah . . . Just A Little Bit" comes this frenetic Euro-NRG stomper. Hard as it may be to believe, the hook here is just as quick and catchy as its predecessor, and Gina's wide-eyed performance bursts with infectious glee. Expect to be bouncing to this well into the spring season-and use it as an excuse to dip into the singer's festive full-length set "Fresh."

JOCELYN ENRIQUEZ A Little Bit Of Ecstasy (3:44) PRODUCER: Glenn Gutierrez

WRITER: G. Gutierrez

PUBLISHER: Rhythm Vision, BMI

REMIXERS: Jonathan Peters, Eddie Baez, Charles Chavez, Steve Chavez, Albert Castillo, Lenny Bertoldo Timber!/Classified/Tommy Boy 0190 (cassette single) Enriquez inches closer toward the pop stardom she deserves with this trippy dance ditty. She strikes quite the seductive pose atop music that careens from rubbery disco to space-age freestyle. Consider this a logical musical progression from the trend-setting Planet Soul hit "Set U Free." The great thing about this single is that Enriquez rises above the musical drama with considerable ease.

DJ BOO FEATURING NIKKI Let's Get Naked (3:11) PRODUCER: Adam Marano WRITER: A. Marano PUBLISHERS: Viper 7/Hit and Hold, ASCAP REMIXER: Adam Marano Warlock/O S.F. 216 (cassette single) Here's another stylistic hybrid that is

likely to draw the positive attention of rhythm-crossover programmers-Miami bass and house music. Once you get past the typically (and only mildly amusing) hormonal rapping, the swift tempo shifts and rattling percussion breaks will have ya tappin' your toe like crazy. Nikki's chirping at the chorus is a little on the nasal side, but she has enough streetwise attitude to get over. Contact: 716-234-0152.

R & B

► TONY TONI TONÉ Thinking Of You (3:56) PRODUCERS: Tony Toni Toné WRITERS: R. Saddiq, D. Wiggins, T.C. Riley, D. Blake, G. Archie, A. Green, M. Hodges PUBLISHER: not listed REMIXERS: DJ Quik, G-One, R. Saddiq Mercury 213 (c/o PolyGram) (cassette single) The second single from the current "House Of Blues" collection, the Oakland, Calif.-bred trio turns on an Al Green-like charm. On this mellow and nostalgic stroll through the archives of soul music, Tony Toni Toné emulates Green's vocal style, with musical inflections melding old-school style to new-

school lyrics. The three flip the remix script with a very '90s DJ Quik mix that matches lead singer Raphael Saddiq with a breakbeat from Green's "Love & Happiness.'

► VERONICA No One But You (4:08)

PRODUCERS: Danny Mano, Eric "E.Q." Quinones WRITERS: Veronica, D. Mano PUBLISHER: not listed REMIXER: D-Moer H.O.L.A. 41014 (cassette single) Veronica rebounds from her brief tenure at Mercury by joining the roster of Jellybean's H.O.L.A. Recordings and crafting her most commercially viable single to date. There are moments when she sounds a bit like Lisa Lisa, though she ultimately displays far more hiphop-like authority and a greater ease at turning simple phrases into soulful vamps. A guest rap by Craig Mack adds instant credibility to a track that could carry this lovely young singer into the R&B (and maybe even the pop) winner's circle.

U-MYND Your Only Lover (4:27)

PRODUCER: Rick Smith WRITERS: Wendel, R. Smith, K. Griffin, J. Williams PUBLISHER: Li'l Joe Wein REMIXER: Rick Smith Li'l Joe 894 (CD single) In case you were wondering about this Chicago-based trio's name, U-MYND translates to Underestimated Men, Young and Devastating. Hokey? Per-haps. Fortunately, they blend Boyz II Men-like harmonies with salty rapping and palpable star power. They strut their stuff over the kind of vigorous hiphop groove that attracts kids on the street, as well as adults. Rick Smith's remix has a nifty rush of guitars that offsets the original groove, while his dance version could easily make the

grade with underground turntable artists. Contact: 305-362-8900.

MARK CHESNUTT Let It Rain (3:01)

WRITERS M Chesnutt S Leslie R Springer

PRODUCER: Tony Brown

Decca 55293 (7-inch single)

hits package. It is one.

April, ASCAP

COUNTRY

PUBLISHERS: EMI-Blackwood/Songs of Jasper, BMI; EMI-

From the gentle opening bars of the soft

notes, this is a great song—definitely one of the best in Chesnutt's already highly

and pretty melody to the final hushed

distinguished career. As one of the new

recordings on his greatest-hits package,

this warm ballad shows Chesnutt at his

romantic best. His performance is superb,

sweet, and loving-but never syrupy. The

geoning talents as a songwriter. It's fitting that this cut would show up on a greatest-

well-crafted song also shows off his bur-

► JEFF CARSON Do It Again (3:40)

PRODUCER: Chuck Howard WRITERS: J. Brown, B. James PUBLISHERS: Almo/Twin Creeks/Jess Brown, ASCAP;

Ensign, BMI

MCG Curb 1344 (CD pror This single has an infectious melody and a spirited, radio-ready tempo. Carson delivers a performance riddled with engaging personality and energy. He has a genuinely likable voice that can sell any song, and he puts it to good use on this peppy little number.

TAMMY GRAHAM A Dozen Red Roses (3:05) PRODUCER: Barry Beckett

WRITERS: J. Greenebaum, A. Jordan, C. Folks NUBLISHERS: Major Bob, ASCAP; Poor Folks, BMI Career 3075 (CD promo) Graham has an expressive voice, and he does an excellent job of wringing loads of honest emotion from this tune's poignant lyric. "A Dozen Red Roses" is a real tearjerker in the finest country tradition, and radio stations will likely get strong reactions especially from the female audience. This could be the impact single Graham has been looking for.

DON COX Sweet Sweet Woman (3:25)

PRODUCER: Ray Pennington WRITER: R. Pennington PUBLISHER: Almarie, BMI Step One 515 (CD promo The production of this single has an almostretro-outlaw feel to it, reminiscent of a Waylon Jennings nugget from years gone by-and that's a big compliment. Laced with lots of steel guitar and tasty lead guitar work, the song's production smokes, as does Cox's performance. Step One contin-ues to fight the battle that all independent labels must face when gunning for country radio airplay. However, with this fine sin-gle, it's got some good ammunition.

DANCE

+ DEBORAH GIBSON Only Words (no timing listed) PRODUCER: Deborah Gibson WRITER: D. Gibson PUBLISHER: not listed REMIXER: Junior Vasquez Jellybean 054 (12-inch single) Now that she's proved her ability to

compose serious ballads and work a Broadway stage, Gibson has decided to have a little fun again. She hits the dancefloor with exhausting energy, romping through this fast-paced anthem with an infectious grin and a sing-along chorus. This may be characteristic of Gibson's past club glories, but it sure isn't indicative of superstar remixer Junior Vasquez's past efforts. He momentarily eschews the tribal darkness of his previous recordings in favor of a sunny sound that is awash in delightful, pastel-like keyboards. Perfect for the tambourine-shaking tea-dance set. Contact: 212-777-5678.

★ ROCKERS HI-FI 90 Degree Fuzzwalk (4:14) PRODUCERS: Rockers Hi-Fi

WRITER: not listed PUBLISHER: not listed

REMIXERS: Fuzzy, Hardson Warner Bros. 8617 (12-inch single) Justice prevailing, this enduring act will benefit from the widespread mainstream interest in left-field dance music. The act does more than simply mine quirky elec-tronic grooves. It embellishes a firm triphop rhythm foundation with splashes of jązz, reggae, and funk—adding a human warmth to what can be a mighty cold area of clubland. Remixes by Fuzzy and Hardson add experimental flair to a wonderfully far-reaching----and oh-so-satisfying—single.

DAVID GORDON Carwash (5:08)

PRODUCERS: King, Little Steven WRITER: N. Whitfield

PUBLISHERS: Duchess/MCA, BMI REMIXERS: King, Little Steven, Rene Hernandez, Jon John Yaz-O

Deep Vibe 40001 (CD single)

Canadian listeners will recognize Gordon from his Juno Award-winning "Thankful." He set out to conquer the U.S. with a house-happy cover of the Rose Royce disco nugget. Gordon has an engaging, laid-back style that makes this track work well. In fact, it's hard to not hanker to hear what he can do with an original composition. Perhaps next time. Mean-while, this single should do the trick in knocking down a few key doors here. Contact: 818-577-9662.

NEW & NOTEWORTHY

. GRACE Not Over Yet (4:20) PRODUCERS: Paul Oaker fold Steve Osborne WRITERS: Davis, Oakenhold, Wyzgowski PUBLISHERS: EMI/Orca, ASCAP REMIKERS: Denny Tenaglia, Dancing Divaz, Brian "BT"

Kinetic/Perfecto Reprise 43734 (c/o Warner Bros.) They say that dance music needs more star-powered artists for listeners to bond

with. Well, here ya go. Grace has it all—a highly videogenic image, an angelic voice, and the ability to write material that deftly straddles commercial viability and underground hipness. She has already wooed punters in her native U.K. with this silky slice of trance/disco, and early reaction from tastemaking radio programmers hints that even greater stateside success is on the hori zon. Not from the factory line of hi-NRG music vying for attention, this sterling Paul Oakenfold/Steve Osborne production infuses requisite familiarity with an ear-pleasing new keyboard sound or two. For added pleasure, there is a pile of stylistically varied remixes. But none are as good as the original mix, which requires immediate airplay.

LYSETTE Young, Sad And Blue (no timing listed) PRODUCER: Dalos WRITERS: O. Titi, C. Thornton, B. Tillman PUBLISHER: not listed

Rowdy 0233 (cassette single) The first single from Dallas Austin's Rowdy Records since leaving the Arista fold should squash any and all rumors of the label's demise. Lysette is an intriguing jeep ingénue, coming on with the

sleek style of Aaliyah and the girlish charm of Brandy. Producer Dalos lets her stretch out with minimal musical distraction: The groove is lean and easypaced, while the keyboards mildly lay out the melody. Despite its understated execution, the song's hook is quite flashy, fleshed out to radio-ready results by Lysette's sweetly layered harmonies. Hear it once, and you'll be permanently hooked. Contact: 404-586-9536.

SNEAKER PIMPS Spin Spin Sugar (4:20) PRODUCER: Line Of Flight WRITERS: Howe, Corner, Pickering PUBLISHER: BMG, ASCAP

REMIXERS: Armand Van Helden, Terry Farley, Pete

Heller, Philide Virgin Underground 12259 (12-inch single) The revolution of clubland renegades rages on with this gem. In its original form, the Sneaker Pimps serve a hybrid of rattling retro-funk and forward-reaching electronica. However, the song takes on a seriously different personality in the hands of Armand Van Helden, who dropkicks an aggressive, uptempo beat that rings with the urgency needed to command mainstream dancefloors. Equally plush is Terry Farley and Pete Heller's remix, which thumps with smooth disco authority. The kindred spirit of this must-hear package is Phluide, whose interpretation strains the same genre-limiting parameters as the Pimps' original recording. At the end of the day, this is a record that deserves play beyond the four walls of a nightclub . . . alternaheads and adventurous popsters could also do with a taste of this "sugar."

JENNIFER PAIGE Chain Of Fools (7:55) PRODUCER: Andy Goldmark WRITER: D. Covay PUBLISHERS: Pronto/Warner-Tamerlane, BMI REMIXER: Mohamed Moretta G-Mark 0051 (CD single) Paige is a brave soul. The 21-year-old Atlanta newcomer dares to take on Aretha Franklin's soul classic. She wisely doesn't attempt to mimic the Queen of Soul, opt-ing instead to let her childhood gospel choir experience guide her through the song. The result is a respectable performance that leaves the listener wanting more. Factor in a vibrant house groove by producer Andy Goldmark, and you have the makings of a peak-hour anthem. Mohamed Moretta gives the track a radio-ready sheen in his well-structured remix. Contact: 818-907-7087.

AC

★ BOZ SCAGGS It All Went Down The Road

(4:06) PRODUCER: Boz Scaggs

WRITER: E.K. Johnson PUBLISHER: Shirley's Music, BMI

Virgin 12250 (CD promo) What a pleasure it is to see a performer doing what he does best. Instead of reaching for an intangible top 40 pop hit with a creatively demeaning ditty, Scaggs is simply leading with his artistic strengthsophisticated pop with just a touch of raunchy blues. It's a savvy move that could actually result in a major triple-A hit. His voice has never sounded better as he weaves layers of subtext into this smokin' Earl King Johnson composition. From the equally potent new album "Come On Home."

★ VENICE That's The Way It Is (5:33)

PRODUCER: Michael Lennon WRITERS: M. Lennon, K. Lennon, M. Lennon, M. Jones PUBLISHER: not listed Vanguard 79498 (CD cut)

This is one of those incredibly subtle, totally unassuming records that eventually proves to be unshakable. Recovering from a brief, long-ago rock alliance with Modern Records, Venice has streamlined into a delicate acoustic pop sound, positioning itself as a '90s equivalent of Cros-by, Stills & Nash. This act's harmonies wash over the track's soft guitars and shuffling percussion with the same kind of creamy texture. A viable AC and triple-A format contender from the excellent album "Born And Raised."

ROCK TRACKS

INTERNAL NEUROTIC UNIVERSE Stalker (2:51) PRODUCER: not listed

WRITER: not listed PUBLISHER: not listed

Style 1357 (CD cut)

Some bands will do anything to get their music noticed. A member of this New Jer-sey trio recently went on Howard Stern's nationally syndicated radio show and ate the controversial host's booger in exchange for airplay. Was it worth it? Well, it certainly is generating 15 minutes of fame. But, sadly, that disgusting act is probably the only thing that will distinguish this pleasant but formulaic rocker from the pile of similar-sounding records competing for attention. Contact: 609-989-7798

RAP

BORN JAMERICANS Yardcore (4:34) PRODUCERS: Rahiem, Mr. Notch WRITER: not listed

PUBLISHERS: Shine & Cris/Swinga Singa/Mudslide, BMI; Dirty Room, ASCAP

Delicious Viny! 4003 (c/o Red Ant) (cassette Born Jamericans continue to hold their native Jamaica dear to their hearts with "Yardcore." A proclamation that their music style will never change, the single should resonate throughout the Jamaican-American crowds who miss their homeland and Americans who love to rub-a-dub in the clubs.

SINGLES: PICKS (>): New releases with the greatest chart potential. CRITICS CHOICE (>): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)

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Reviews & Previews



SPORTS

CHAMPIONS FOREVER: THE LATIN LEGENDS ican Home Entert

93 minutes, \$19.95 In a field dominated by humdrum highlight videos, "The Latin Legends" is an intriguing look at six Spanish-speaking boxing champions. Spanning nearly 40 years, this tape focuses on the careers of Roberto Duran, Julio Cesar Chavez, Kid Gavilan, Alexis Arguello, Carlos Ortiz, and the late Salvador Sanchez. Vintage fight footage lets viewers relive these champions' greatest fights, but what makes this video stand apart is the personal reflections the fighters give about their own careers and about each other. Director Librado Barocio skillfully constructs a complex storyline, starting from the poverty the fighters came from to the triumphs that made them almost God-like in their native countries. As the video explains, these men were like soldiers fighting for God, country, and respect Among the best segments include the aging Kid Gavilan telling how he developed his trademark bolo punch as a result of swinging a machete to chop wood and sugar cane, which he did as a child. While some athletes can be rather stale in front of the camera, the boxers here are excellent storytellers-especially the scrappy Ortiz and the handsome Arguello. An out of-shape Duran also gives his side of what led to the infamous "no mas" fight with Sugar Ray Leonard, giving viewers honest answers to the controversy. A few misplaced segments by sports artist Leroy Neiman and actor Mickey Rourke are the only weak spots in this interesting look at an overlooked group of fierce competitors.

DOCUMENTARY

THE ELEANOR ROOSEVELT STORY Kino On Video

90 minutes, \$29.95

It's easy to see why Hillary Rodham Clin ton identifies with Mrs. Roosevelt after viewing this somewhat dated documentary Right down to FDR defending his wife's actions, history is indeed repeating itself. Mrs. Clinton introduces this film, which won the 1965 best documentary feature Academy Award, but that's the end of her input. With such an extraordinary subject to examine, this documentary tediously reconstructs Mrs. Roosevelt's life to the point of boredom. The filmmakers add little heart to the story, and while historically it's accurate, as a film it's as lifeless as a high school textbook. The film poorly shows that Mrs. Roosevelt was a New Dealer from the day she was born, despite her wealthy upbringing. Mrs. Roosevelt, who had an extremely grim and lonely childhood, connected with the millions of Americans left destitute by the Depression. Her husband's crippling polo thrust her into the public eye, where she could help. She didn't ask for the job, but she knew it had to be done Much of the film's failure must be attrib-uted to the narration by poet and playwright Archibald MacLeish and anchorman Eric Severeid. MacLeish's voice is dry and uninspiring, and Severeid reads his script like the evening news, detached and distant from the subject. As a research source this Kino release is a must-see, but its entertainment value falls flat.

ANNE FRANK REMEMBERED Columbia TriStar Home Vide 117 minutes, \$19.95

Although everyone has read or seen the movie adaptation of "The Diary Of Anne Frank," the story behind the diary has remained untold until now. In this touching and sensitive eyewitness account of the hiding of the Franks, friends and relatives

recount the family's ordeal in vivid detail. In addition, director Jon Blair has tracked down the relatives of other families that hid in the attic with the Franks. Their stories, too, are as tragic as the Franks'. Blair's main source is Miep Gies, an 87-year-old widow who was Otto Frank's secretary and a non-Jew. Although she was never forced into hiding, she is able to explain what conditions were like for the attic tenants. The cramped quarters, the constant fear of being discovered, and the hope that it would all end were as much a part of her world as the Franks'. In a chilling tour, Gies returns to the attic where she sneaked food and supplies to the Franks and the other families hiding there. Gies tells the story as if it took place yesterday. When she points to the spot where she discovered Anne's diary after the Nazis had torn the place apart, the emotion is overwhelming. In another scene. Gies is overcome when she meets the son of a man who also hid in the attic. The son, who can only say thank you, breaks down in tears. Blair, whose previous works include the documentary "Schindler," also finds former classmates and friends of Anne, who shed a personal light on the little girl before she became a symbol of Holocaust horror. The 1995 win2 ner of the best documentary Academy Award, "Anne Frank Remembered" is sad and touching, but is also one of the best films about the Holocaust.

INSTRUCTIONAL HOW TO COLLECT ANTIQUE FURNITURE

Peter Avrea Production: 79 minutes, \$29.95 A journey back in time and around the country, this tape was created primarily

for novice collectors of furniture but might surprise seasoned enthusiasts as well. Accented by classical music, solid camera work, and a rainbow of exquisite pieces. the program assesses furniture of a variety of shapes, sizes, and colors from several periods in American history. An experienced narrator explains the industrial and cultural significance that gave rise to the various styles. More important, the video offers trade suggestions about where, how, and when to get the best buy on selected antiques. Contact: 216-543-5538

COLLECTOR'S EDITION DEAD MAN WALKING

PolyGram Video

122 minutes each, two tape set, \$34,95 Film buffs looking for an inside view of the directing process will get more than they bargained for in this special collector's set. On one tape, viewers can watch the Academy Award-winning film, and on the other, they can watch it all over again and hear a running commentary from director Tim Robbins. It's an interesting idea that Poly-Gram first used on "The Usual Suspects For that film, it was confusing and annoying, but here it works better because the story isn't as complex as that of "The Usual Suspects" and Robbins does a solo job. (On "The Usual Suspects," both the director and screenwriter provided the running commentary.) Robbins talks a lot about the casting of the actors, how the sets were constructed, filming conditions, and a host of other details. He also uses the tape to throw in a few comments about social causes that are connected to the movie. At first it's interesting, but after a while it's like being on a bad date with a

ON ★ STAGE

LORD OF THE DANCE Created, choreographed, and produced by Michael Flatley Directed by Arlene Phillips Composed by Ronan Hardiman Radio City Music Hall, New York

"Lord Of The Dance" takes the unique art of Irish step-dancing introduced so well in "Riverdance" to another level. This new spectacle, replete with pyrotechnics, two huge video screens, and some saucy dance numbers, is equal parts Las Vegas and Ireland.

As the show's creator, choreographer, producer, and lead performer, Michael Flatley lives up to his selfappointed title of Lord of the Dance. He is lithe and sensual, emanating grace and masculinity. He is accompanied by a talented troupe of young dancers who complement his energetic style. Where "Riverdance" celebrated

the Celtic influence around the world, "Lord Of The Dance" offers a loose mythological plotline involving goddesses, temptresses, spirits, and warriors. The story serves as a backdrop for awe-inspiring displays of stepdancing by Chicago-native Flatley and his troupe. Principal dancers Bernadette Flynn and Gillian Norris, both 17, are delightful as, respectively, Saorise, the Irish Colleen, and Morrighan, the Temptress. Principal male dancer Daire Nolan as Don Dorcha, the Dark Lord, proves his worth against Flatley's formidable talent.

The first act is spent establishing the assorted characters, who include ethereal singer Anne Bucklev as Erin the Goddess. Helen Egan is charming

as the Little Spirit, a flute-playing devotee of the Lord of the Dance whose refrains of that song are repeated throughout the show.

The second act develops the rather simplistic plotline, which provides plenty of opportunity for Flatley and Nolan to face off.

Flatley also shows off his talents as an award-winning flautist, joining his cast of musicians in a tune. Fiddlers Mairead Nesbitt and Cora Smyth perform some rousing duets and, along with the six other members of the band, provide an array of Celticinfluenced music.

At its best, the show is a delightful presentation of Celtic dance, but at times it comes perilously close to being undone by overproduction. And while the sexy costumes are beautiful, the number that brings the girls down to short-shorts and midriff-baring tops, while certainly an audience



MICHAEL FLATLEY

guy who won't stop talking about himself. Typically, these programs are done as behind-the-scenes companion tapes with on-camera shots of the director talking about a certain scene, followed by the scene, and then shots of the crew and actors hanging out on the set. This is a noble attempt to break that tried formula, but, to make it an enjoyable experience for the audience, it still needs some refining.



A FORK IN THE TALE

AnyRiver Entert PC CD-ROM

Full-motion-video games (FMV) have a lousy reputation among gamers. But "A Fork In The Tale" is a groundbreaking exception to the pack of disappointing "movie game" releases that have given the genre a bad name. Rob Schneider stars as the player's alter-ego, who travels through this movie-like adventure filled with fast-moving chase sequences, quickwitted villains, disorienting fight scenes, and plenty of action. Unlike most other slow-moving FMV games, "A Fork In The Tale" never slackens in pace. The gamer is constantly confronted with the need to make rapid-fire decisions. One of the game's strongest points is its sense of humor. Perhaps taking a cue from the TV show "Mystery Science Theater 3000," the player has the option to make sarcastic and humorous comments about the game's

favorite, seems gratuitous.

The two video screens, while providing an opportunity for closeup shots of the dancers, tend to distract from the activity onstage and at times take away from the elaborate choreography.

Given that "Lord Of The Dance" is the end product of Flatley's well-publicized defection from "Riverdance," it is difficult not to view the show as merely a vehicle for its creator to indulge himself. But the performance is so invigorating that it is easy to forgive Flatley for his self-indulgence.

Supported by a soundtrack album on Philips Classics, a video from Poly-Gram Video, and airings on PBS, "Lord Of The Dance" is a force to be reckoned with. "Riverdance" tapped into an enormous unrealized audience for Celtic music and step-dancing, evidenced by the standing ovation that its performers received at last month's Grammy Awards. "Lord Of The Dance" jumps onto the juggernaut that show created and serves as a suitable part two.

The show's tour stops include Los Angeles (Thursday [27]-March 30); Chicago (April 3-6); Minneapolis (April 8-9); Dayton, Ohio (April 11-12); Detroit (April 14-15); Cleveland (April 16-17); Pittsburgh (April 19); Fairfax, Va. (April 21-23); Albany, N.Y. (April 25-26); Boston (April 27); Hartford, Conn. (April 29-30); Montreal (May 2-3); Toronto (May 4-5); Grand Rapids, Mich. (May 7-8); Milwaukee (May 9-10); Portland, Ore. (June 4); Seattle (June 9): Vancouver (June 12-14); Anaheim, Calif. (June 17-20): San Francisco (June 25-29); and Las Vegas (July 3-6). SUSAN NUNZIATA

onscreen antics. Gamers can choose from three levels of play, and advanced players are rewarded with bonus movie scenes. Amazingly, the acting isn't half bad. It's hard to believe, but AnyRiver finally has created a FMV game that should satisfy even the most fickle of hardcore gamers

SPICE WEB

http://channel3.vmg.co.uk/spicegirls/immedia/ cegirls.imd

When it comes to good World Wide Web content, Spice Girls will tell you what you want—what you really, really want. The U.K. act invades the Web with a fullfledged site that promises to unveil the secret of "Girl Power." However, to fully experience the sassy and saucy popsters, users must first download the new Quark Immedia Web browser at http://www. quark.com/immedia. This multimedia intensive browser delivers enhanced CD-like content over the Web. Users can play a seek-and-find game with the girl group, as well as watch three of their latest. videos. Audio clips from Spice Girls' charttopping album are also peppered throughout the site.



THE WONDER OF BOYS

By Michael Gurian Read by the author

Audio Partners 3 hours (abridged), \$17.95.

In this thought-provoking audio, therapist Michael Gurian strikes down the popular 1960s idea that men and women could achieve sexual equality if they were raised in identical ways as boys and girls. His simple argument is that boys and girls are basically and biologically different and have different needs. Instead of trying to amend the maturing process of both sexes, parents should allow their children to do what comes naturally. As an example, Gurian points out that boys function best when they feel they are part of a group; the Boy Scouts and team sports are examples. On the other hand, girls are more comfortable in intimate groups of two or three. He also explains that the higher level of testosterone in boys makes them more aggressive and urges parents to teach adolescent boys acceptable outlets for channeling aggression. He advises about ways of disciplining boys and the need for older male mentors. With the loss of the extended family unit, Gurian argues that parents, schools, neighborhoods, and the media must work together to instill moral values in children. Gurian is an excellent reader of his work, and his earnest delivery gets the message across effectively.

INTERVIEW WITH ANNE RICE

A Conversation between Anne Rice and Michael Riley Random House Audiobooks

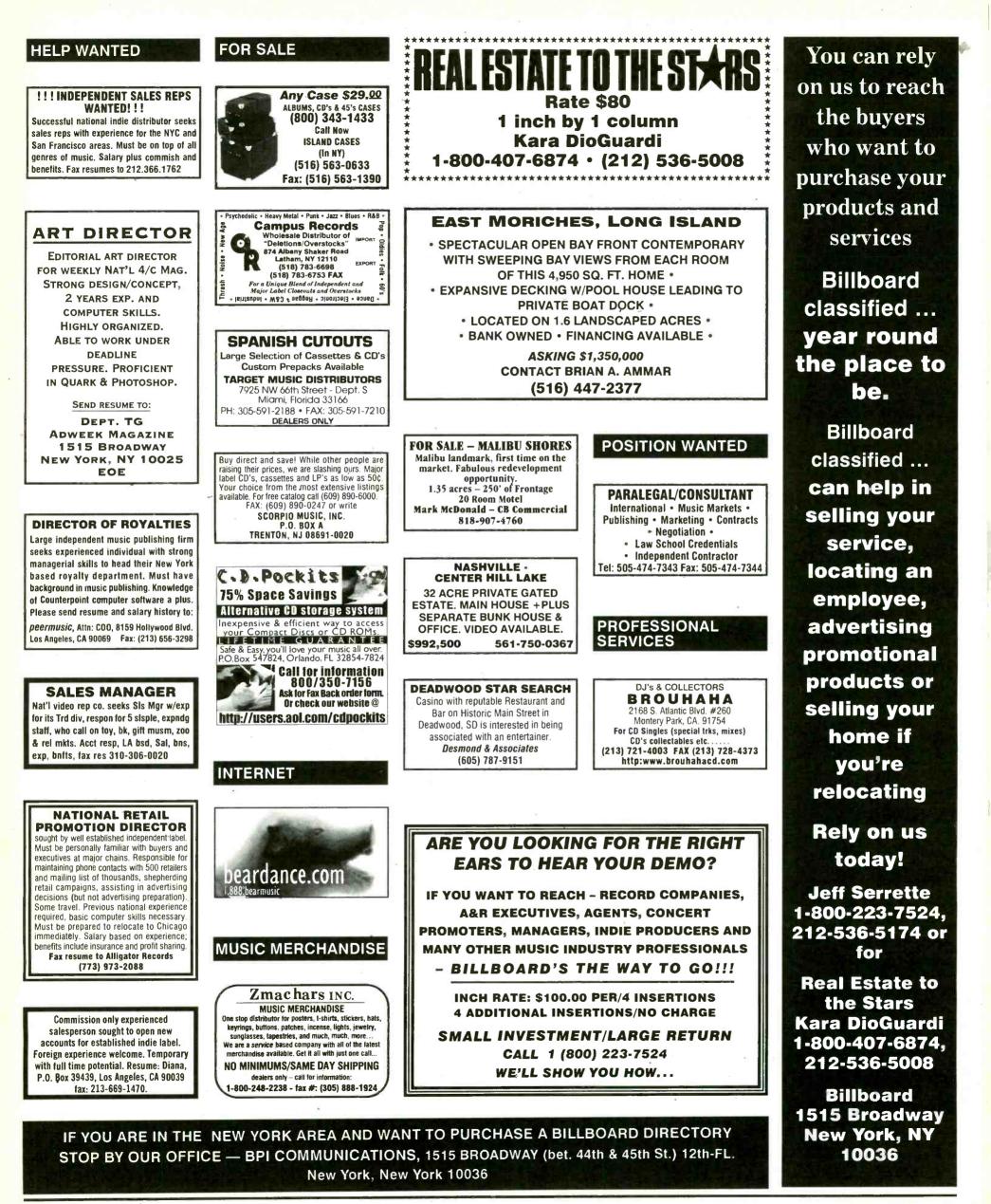
90 minutes, \$15.00.

In this exclusive audio production, journalist and long-time Anne Rice friend Michael Riley talks to the author about her work and her personal views on every-thing from Hollywood to religion. The audio won't be available in book form, but this tape picks up where Riley's previous book, "Conversations With Anne Rice," left off. Based on a series of interviews Riley had with the controversial author, this audio focuses on Rice's recent activities, including the movie version of "Interview With The Vampire," the completion of "Vampire Chronicles," and her upcom-ing book, "Violin." Rice also talks about her recent move back to her hometown of New Orleans and offers her thoughts on fantasy, sexuality, and other subjects. The conversation is spontaneous and freewheeling, and Rice fans get an intriguing look into the mind of this popular author.

HOME VIDEO: All new titles released at self-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, VA 22302. ENTER*ACTIVE: Send review copies to Brett Atwood, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. BOOKS: Send review copies to Eileen Fitzpatrick, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 AUDIOBOOKS: Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, NY 11218

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RAINGE FOSTERS POLYDOR U.K.'S A&R CULTURE

Continued from page 42)

of executives: He has a respected A&R track record and has also run the financial and legal sides of a company. He showed his aptitude for that range of functions when he established PolyGram Music Publishing in the U.K. in 1986 before moving to Polydor in 1993, where he also had joint A&R and business responsibilities.

Grainge says that many A&R issues are closely allied with business and legal concerns and that it is logical and expedient to run the relevant departments in tandem. He adds that in Polydor's case, he has also shaped

'He gets things done—that's what I hope they put on my headstone'

A&R, legal, and business affairs to his own plan. "I came in here to do an almost surgical job with A&R and business affairs," he says.

Grainge says he sees no reason why being managing director should remove him from the A&R process. He cites Warner Music U.K. chairman Rob Dickins and PolyGram Music Group president Roger Ames as examples of chief executives who have remained close to the creative process.

"I have always worked closely with groups and managers, and I will continue to make strategic A&R decisions, but not the day-today ones anymore," Grainge says. "I shall still be involved in choosing which songs are on an album and who the producer will be."

Asked about his style of management, Grainge says, "He gets things done—that's what I hope they put on my headstone."

PolyGram U.K. chairman/CEO

John Kennedy says Lumbroso's return to France is entirely amicable. "Marc felt he had done everything he could do and that it was time to move on," says Kennedy. "He wants to start a new venture in which he is the primary mover."

Of Grainge's promotion, he says, "People would have considered that I had lost my marbles if I had appointed anybody other than Lucian."

He notes Grainge's A&R track record, which, as a publisher and a label executive, encompasses the Eurythmics, Metallica, Del Amitri, East 17, Dina Carroll, Lighthouse Family, Suede, and Bjork. "A company's success is firmly allied to A&R success," Kennedy says. "What we have with Polydor is a company that has been A&R-driven now being run by somebody who was responsible for the driving.

"The company is going to be very A&R-driven, because a leopard can't change his spots," he adds. Kennedy says both Polydor and

Kennedy says both Polydor and PolyGram in the U.K. are hopeful of success in the U.S. in the coming 18 months, with the attack spearheaded by the Wild Card/Polydor band Lighthouse Family. "They're our best and first shot for '97," Kennedy says.

He says the second wave will come with Polydor band Cast's second album on the back of the band's exposure on the "Mission: Impossible" soundtrack album.

Kennedy argues that many things are possible given Polydor's recent improvements. Between 1995 and '96, its singles market share in the U.K. grew from 3% to 5%, while its share of the albums market rose from 2.5% to 4.1%.

"If two years ago anybody had intimated Polydor would be at this level, people would have been incredulous," says Kennedy. "Yet here we are."

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 22, Ninth Annual Bowling Bash, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Sports Center Bowl, Studio City, Calif. 310-392-3777.

March 22, How To Start & Run Your Own Record Label, New Yorker Hotel, New York. 212-688-3504.

March 22-25, Audio Engineering Society Convention, MOC Center, Munich. 212-661-8528.

March 22-26, Winter Music Conference, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 954-563-4444.

March 26, International Radio & Television Society Foundation Gold Medal Award Dinner, honoring Bob Wright, Waldorf-Astoria, New York. 212-867-6650.

March 26, **23rd Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. 212-957-9230.

March 26, An A&R Think Tank: A Critique Of The Record Industry's Talent Acquisition Practices, presented by the L.A. Music Network, Hotel Sofitel, Los Angeles. 818-769-6095.

March 27, National Assn. Of Black Owned Broadcasters 13th Annual Communications Awards Dinner, Sheraton Washington Hotel, Wash-

ington, D.C. 202-463-8979. March 28-29, **19th Annual Black College Radio Convention**, Renaissance Hotel, Atlanta. 404-523-6136

APRIL

April 1, The Business Of Entertainment: The Big Picture, Pierre Hotel, New York. 212-492-6082. April 4, Music, Money And The Songwriter, new music theater panel presented by ASCAP/Peekaboo Festivals, Columbus Circle, New York. 212-621-6495.

April 5-10, National Assn. Of Broadcasters Conference/MultiMedia World, various locations, Las Vegas. 202-775-4970.

April 15-19, Tin Pan South Festival, various locations, Nashville. 615-256-3354. April 16-17, Music Radio '97, BAFTA, London.

44-171-255-2010.

April 16, **Fifth Annual Living Legends Awards Dinner**, Fountainebleau Hilton Resort & Towers, Miami Beach, Fla. 212-222-9400.

April 16-20, Impact Super Summit Conference XI, Fontainebleau Hilton Resort & Towers, Miami

Beach, Fla. 215-646-8001. April 17, World Music Awards, Sporting Club,

Monte Carlo. 33-9-325-4369. April 23, **32nd Annual Academy Of Country**

Music Awards, Universal Amphitheater, Los Angeles. 213-462-2351.

April 26, Black Entertainment And Sports Lawyers Assn. Midyear Conference, Chicago Bar Assn., Chicago. 301-808-0161.

April 26-May 2, London Music Week, Business Design Center, London. 44-171-359-3535.

April 28-30, Billboard's International Latin Music Conference And Awards, Hotel Inter-Continental, Miami, 212-536-5002.

April 28-30, LMNOP: The Music Conference In New Orleans, Pontchartrain Hotel, New Orleans. 504-822-5667.

April 29-May 1, **Fifth Annual Direct Response Television West Expo & Conference**, Long Beach Convention Center, Long Beach, Calif. 714-513-8463.

April 30-May 2, **1997 Radio Only Management Conference**, Phoenician, Scottsdale, Ariz. 609-424-6800.

MAY

GOOD WORKS

May 8, T.J. Martell Foundation Humanitarian Award Dinner, in honor of David R. Glew, New York

TOSHIBA-EMI NAMES SAITO PREZ (Continued from page 12)

company's international division.

"Behind all [these changes] is the ongoing industry recognition that the strict line that used to be between Japan and the outside world is becoming seamless," says a Toshiba-EMI spokesman. "You get Japanese acts using foreign producers all the time, and you get people like [producer Tetsuya] Komuro mixing foreign artists."

The reorganization parallels recent similar moves at labels such as BMG Japan, which on Jan. 1 established new RCA Ariola and Arista divisions, both of which handle domestic and international repertoire (Billboard, Feb. 1).

Saito's promotion marks a generational shift at Toshiba-EMI. He is the first president of the company to be born after World War II and the first to have started his career with Toshiba-EMI (in 1970). Okkotsu, like previous Toshiba-EMI presidents, began his career at Toshiba Corp. In becoming president, Saito (a fluent English speaker) leapfrogs over five other Toshiba-EMI senior directors.

"For record companies, particularly the big five or six that have got these international relationships all around the world, the skill at communicating externally is very important," says the spokesman. "For most of the big international companies, their Japanese operations figure as their biggest or secondbiggest operating unit. The days when it was just a venture that you accounted for just once a year are long gone. The other thing is that some of the sales figures being achieved by international acts are just as good as the Japanese side." Toshiba-EMI accounts for 25% of

EMI Music's worldwide revenue. The post of chairman has been vacant since Noboru Takamiya retired in 1984.

Okkotsu, 65, a former chairman of the Recording Industry Assn. of Japan, is expected to concentrate on such industry-wide issues as the trade group's fight to preserve Japan's controversial *saihan* resale price maintenance system.

For the year ending March 31, 1996, Toshiba-EMI's sales totaled 82.7 billion yen (\$769.8 million), with sales forecast to rise in the current year. Domestic repertoire accounts for about 60% of sales.

The company was established in 1960 as Toshiba Musical Industries Co., a 50/50 joint venture between Toshiba Corp. and EMI. In 1973 it changed its name to Toshiba-EMI Ltd., and in 1994 EMI raised its stake in the firm to 55%.

N MEMORY OF DAD: The Jason Bonham Band is donating proceeds from an April 9 benefit performance at the Whisky in West Hollywood, Calif., and from its new MJJ album, "In The Name Of My Father-The ZepSet," to the John Bonham Memorial Motorcycle Camp and the Big Sisters of Los Angeles. The album is a tribute to Jason Bonham's father. John, who was Led Zeppelin's drummer. It was recorded at New York's historic Electric Ladyland Studios. Attendees of the benefit will be eligible to win an official Recording Industry Assn. of America-certified "Led Zeppelin IV" platinum album, framed and mounted. Tickets, which are tax deductible, are \$35. Contact Steve Levesque or Guy McCain at 213-651-9300.

OUR SUPPORT: Nikki Brown and Ted Gardner, partners in the Lollapalooza Music Tour, will be given the Liberty Hill Founders Award at the Liberty Hill Foundation's 20th anniversary Upton Sinclair Award dinner April 2 at the Beverly Hilton Hotel in Beverly Hills, Calif. Brown and Gardner, using part of tour proceeds, started the Lollapalooza Fund, which seeks to ensure that low-income communities and underserved youth will have equal access to new technologies. A dinner cochairman is Mercury Records president

www.americanradiohistory.com

Danny Goldberg. Tickets are \$250. Contact Julie Thompson at 310-452-2881.

EASTER SEAL TELETHON: The annual Easter Seal Network Celebration will be broadcast April 20, 9 a.m. to 7 n.m. EST. from the Pasadena (Calif.) Civic Auditorium. Hosted by Pat Boone for the 17th year, the telethon's featured performer will be Ray Charles, who will close the show. The National Easter Seal Society is a nonprofit group that represents a national network of more than 100 affiliates dedicated to helping people with disabilities by providing rehabilitation services, technical assistance, disability prevention, advocacy, and public education. Contact Yvonne Cooke at 212-727-8444 or fax 212-727-9006.

A WARDS BANQUET: The Vision Fund of America, established in 1983 by the visual-media industry in support of efforts to provide for people with impaired vision, will honor three at its annual awards banquet May 15 at the Grand Hyatt Hotel in New York. They are **Tsuzo Murase**, adviser at Matsushita Electric Industrial Co. Ltd.; **John J. Sie**, chairman/CEO of Encore Media Corp.; and **Ralph W. Standley III**, chairman of West Coast Entertainment Corp. Contact **Kelly Clark** at 212-821-9428.

Hilton, New York. 212-245-1818.

May 14-15, Marketing With Country Music, Renaissance Nashville Hotel, Nashville. 615-244-2840.

May 16-18, **Biz/Tech 97 Conference**, presented by the Society of Professional Recording Services, New York Marriott, New York. 561-641-6648.

May 21-23, MIDEM Asia, Hong Kong Convention & Exhibition Centre, Hong Kong. 212-689-4220.

May 21-25, National Assn. Of Independent Record Distributors Conference, Fairmont Hotel, New Orleans. 606-633-0946.

May 23-25, Musical Instruments Asia '97/ Dance Tech '97, World Trade Centre, Singapore. 65-337-5574.

JUNE

June 3-5, **Replitech International 1997**, San Jose Convention Center, San Jose, Calif. 914-328-9157.

June 12-15, **The Original Music Mecca: Black Music Seminar And Expo**, Atheneum Suite Hotel, Detroit. 810-745-9887.

June 19-21, **E3/Atlanta**, presented by the Interactive Digital Software Assn., Georgia World Congress Center and Georgia Dome, Atlanta. 800-315-1133.

June 25, **U.K. Commercial Radio Convention &** Awards, Cumberland Hotel, London. 44-171-306-2603.



BIRTHS

Girl, Eryn, to Vicki and Mike Etchart, Feb. 8 in Los Angeles. Mother is special products publicist for Warner Bros. Records. Father is a multimedia producer for the Design League.

Girl, Veronica Therese, to **Renee Kenneth-Sams** and **David Sams**, Feb. 24 in Los Angeles. Parents are, respectively, co-chairman/COO and co-chairman/ CEO of Sams Communications/TV First.

Girl, Viveca Simone, to **Kim JackRiley** and **Mark Riley**, March 1 in Englewood, N.J. Mother is managing editor of The Source. Father is a talk-show host for WLIB New York.

Girl, Olivia Rose, to **Michael** and **Heather Seltzer**, March 2 in New York. Father is the senior director of business affairs at Island Records.

Girl, Zoe Elizabeth, to **Tony** and **Assunta Trischka**, March 7 in Fairlawn, N.J. Father is a Rounder Records recording artist.

MARRIAGES

Unni Fogg to Dag Haeggqvist, Feb. 20 in Cape Town, South Africa. Bride is program buyer at Norwegian Broadcasting Corp./TV. Groom is chairman and owner of Gazell Music AB.

DEATHS

Robert C. Andrews, 34, of complications from AIDS, Feb. 24 in New Brunswick, N.J. Andrews began his career in 1984 as an intern for MCA Distribution before becoming an account service representative for the company. Most recently, he was national retail promotion rep for Strong City Records. He is survived by his parents, Dolly and Edward; brothers Derrick and Marcus; grandmother Amy McGarrah; niece Keosha; and great-aunt Elizabeth Samuels.





The Blue, The Green, And The Twisted. WKTU New York PD Frankie Blue, during the station's recent fitst-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 résùmé. 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/WMVP/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 WBLS 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 WBLS, 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. Huguely 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 airwayes at the stroke of mid-

night, 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, Irishlanguage 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 executive, 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.

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 station 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

5

ne 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-

TRACK TITLE

IE LIVES

LAKINI'S JUICE

ONE HEADLIGHT

PRECIOUS DECLARATION

WKS.

5

19

3 7

Mainstream Rock Tracks

No.1

FALLING IN LOVE (IS HARD ON THE KNEES) 4 weeks at No. 1 AEROSMITH

Billboard_®

1

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4 4 9

3 2

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,"

MARCH 29, 1997 Billboard®

ARTIST

ATLANTIC

♦ LIVE

♦ COLLECTIVE SOUL

RADIOACT

♦ THE WALLFLOWERS

"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."

BY BRADLEY BAMBARGER

The Verve Pipe's second modern rock hit-following "Photograph," the first single from "Vil-lains"—"The Freshmen" underlines with its melo-dramatic 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."

Modern Rock Tracks

MARCH 29, 1997

Week of March 9, 1996 1 Beetliebum / Blur 2 Song For The Dumped / Ben Folds Five

3 Change The World / Eric Clapton

④ Discotheque / U2 (5) Falling In Love / Aerosmith le Runaway / Nuyorican Soul Featuring India O Cosmic Girl / Jamiroquai (8) That Thing You Do! / The Wonders (9) Amai Unmei / UA Don't Cry For Me Argentina (From "Evita") / Madonna ① Somewhere In The World / Swing Out Sister D Little Wonder / David Bowie Finally / Eternal O Love Is A Wonderful Thing / Fatima Rainey 1 Born Slippy / Underworld (Freestyle / Misty Oldland 1 2 Become 1 / Spice Girls (1) Don't Speak / No Doubt (9. Romance / Tomoyo Harada 1 Dynamite / Smap 1 Only You / Pauline Wilson ② Say... If You Feel Alright / Crystal Waters Arigatou / Yosui Inoue • Tamio Okuda Porget Me Nots / Sweet Robots Against The Machine 3 The Boss / The Braxtons 1 Am, I Feel / Alisha's Attic D Les Poemes Des Michelle / Teri Moise @ Scarlet / Spitz Our Content of Content of Chili Peppers 3 Whoever / Lewis Taylor D Every Time | Close My Eyes / Babyface Featuring LL Cool J, H. Hewett, J. Watley & J. Daniels 1 Finally Found Someone / Barbara Streisand And Bryan Adams 🚳 Un-Break My Heart / Toni Braxton 3 Say Goodbye / Cheap Trick 3 Volcano Girls / Veruca Salt 3 Before Today / Everything But The Girl D Everything (It's You) / Mr. Children 3 All By Myself / Celine Dion (1) Higher / Gloria Estefan 4 I Shot The Sherrif / Warren G 🕙 On & On / Erykah Badu ① Live No Lie / Jhelisa Spiritual Thang / Eric Benet I Step By Step / Whitney Houston 4 Can You Celebrate? / Namie Amuro (Cold Rock A Party / MC Lyte @ Everyday Is A Winding Road / Shervl Crow Care About You / Namiee Coleman
 Takaramono / Touko Furuuchi 5 You Can Do It (Baby) / Nuyorican Soul Featuring George Benson 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/

4	3	2	19	BRINGING DOWN THE HORSE INTERSCOPE	4	1	
5	5	5	10	ABUSE ME SILVERCHAIR FREAk SHOW EPIC	5	4 ·	
6	6	6	14	GREEDY FLY BUSH RAZORBLADE SUITCASE TRAUMAVINTERSCOPE	6	5	[
	7	7	11	KING NOTHING METALLICA ELEKTR/EEG	\bigcirc	6	
8	9	16	3	STARING AT THE SUN U2 POP ISLAND	8	8	Γ
9	11	=	2	SIGN OF THE TIMES QUEENSRYCHE HEAR IN THE NOW FRONTIER EMI	9	9	
10	10	11	5	GONE AWAY IXINAY ON THE HOMBRE COLUMBIA	10	13	
(11)	12	10	7	TUMBLE IN THE ROUGH STONE TEMPLE PILOTS	11	12	
12	8	8	9	CASUAL AFFAIR TONIC	(12)	15	
(13)	14	15	8	LEMON PARADE POLYDOR/A&M RESIGNATION SUPERMAN ♦ BIG HEAD TODD & THE MONSTERS	(13)	19	ſ
(14)	15	13	8	BEAUTIFUL WORLD REVOLUTION HOPE IN A HOPELESS WORLD WIDESPREAD PANIC	14	10	Γ
(15)	16	17	6	BOMBS & BUTTERFLIES CAPRICORN/MERCURY VOLCANO GIRLS	15	16	-
16	13	9	14	EIGHT ARMS TO HOLD YOU MINTY FRESHOUTPOST GEFEN A LONG DECEMBER ♦ COUNTING CROWS	16	11	
(17)	19	22	6	A LONG DECENBER RECOVERING THE SATELLITES COUNTING CROWS DGC/GEFFEN THE FRESHMEN THE VERVE PIPE	(17)	21	F
18	17	14	28	VILLAINS RCA HERO OF THE DAY	18	14	-
19	17	14	24	LOAD ELEKTRAVEEG BLOW UP THE OUTSIDE WORLD SOUNDGARDEN	19	14	
(20)	22	25	4	DOWN ON THE UPSIDE A&M	20	22	-
-				LIE TO ME A&M		-	-
21	21	21	8	THE PERFECT DRUG NINE INCH NAILS "THE LOST HIGHWAY SOUNDTRACK NOTHING/INTERSCOPE DESPERATELY WANTING BETTER THAN EZRA	(21)	24	
22	20	18	18	PUSH MATCHBOX 20	22	18	
(23)	30	39	3	YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC H. TOOL	23	20	
24	23	27	6	AENIMA ZOO/VOLCANO	24	30	
(25)	29	35	4	OUTTASITE (OUTTA MIND) BEING THERE WILCO	25	25	
26	26	23	18	JUST ANOTHER DAY MR. HAPPY GO LUCKY MR. CURY	26	27	
27	35	-	2	DRIVEN RUSH TEST FOR ECHO ANTHEM/ATLANTIC	27)	31	
28	24	20	23	LADY PICTURE SHOW STONE TEMPLE PILOTS TINY MUSICSONGS FROM THE VATICAN GIFT SHOP ATLANTIC	(28)	35	
29	25	24	21	HAVE YOU SEEN MARY SPONGE COLUMBIA	(29)	NE\	N
30	37	-	2	WHERE YOU GET LOVE MATTHEW SWEET BLUE SKY ON MARS ZOO/VOLCANO	30	26	
31	27	26	12	CHANGE THE LOCKS TOM PETTY AND THE HEARTBREAKERS MUSIC FROM "SHE'S THE ONE" WARNER BROS.	31	NE\	N
32	32	30	24	ME WISE MAGIC VAN HALEN BEST OF VOLUME 1 WARNER BROS.	32	NE\	N
(33)	NE	WÞ	1	EXACTLY WHAT YOU WANTED HELMET AFTERTASTE . INTERSCOPE	33	33	Г
34	39	• 36	23	WHAT I GOT SUBLIME GASOLINE ALLEY/MCA	34	28	ſ
35	40	-	3	NOTHING AT ALL THIRD DAY THIRD DAY REUNION/SILVERTONE	35	29	
36	RE-E	NTRY	6	EVERYDAY IS A WINDING ROAD SHERYL CROW	36	NE\	N
37)	NE	WÞ	1	COME UNDONE CRAVIN' MELON RED CLAY HARVEST - CRAVIN' MERCURY	37	23	
38	RE-E	INTRY	25	6TH AVENUE HEARTACHE THE WALLFLOWERS BRINGING DOWN THE HORSE	(38)	37	
(39)	NE	WÞ	1	RHINOSAUR SOUNDGARDEN DOWN ON THE UPSIDE A&M	(39)	NE\	N
				Down on the orbide Add			

×X H	νk.	2 WKS	WKS	TRACK TITLE	ARTIST
				* * * No. 1*	**
1	1	1	16	ONE HEADLIGHT 4 weeks at No. BRINGING DOWN THE HORSE	■ THE WALLFLOWERS
2	2	2	9	LAKINI'S JUICE SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
3	3	5	11	SANTERIA SUBLIME	- SUBLIME GASOLINE ALLEY/MCA
4	7	16	3	STARING AT THE SUN	U2 ISLAND
5	4 ·	4	10	ABUSE ME FREAK SHOW	◆ SILVERCHAIR EPIC
6	5	3	14	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
\bigcirc	6	9	7	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
8	8	8	7	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
9	9	10	8	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
10	13	18	6	YOUR WOMAN WOMEN IN TECHNOLOGY	WHITE TOWN BRILLIANT!/CHRYSALIS/EMI
11	12	13	9	THE PERFECT DRUG	NINE INCH NAILS NOTHING/INTERSCOPE
(12)	15	23	6	"THE LOST HIGHWAY" SOUNDTRACK THE NEW POLLUTION	BECK DGC/GEFFEN
(13)	19	24	4	GONE AWAY	◆ THE OFFSPRING COLUMBIA
14	10	7	18		DAVE MATTHEWS BAND
15	16	17	8	FEMALE OF THE SPECIES	
16	11	6	15	A LONG DECEMBER	GUT REACTION/UNIVERSAL COUNTING CROWS DGC/GEFFEN
(17)	21	31	3	RECOVERING THE SATELLITES	♦ MATTHEW SWEET ZOO/VOLCANO
18	14	15	23	ALL MIXED UP	◆ 311 CAPRICORN/MERCURY
19	17	19	8	EXCUSE ME MR.	
20	22	21	19	TRAGIC KINGDOM DESPERATELY WANTING FRICTION, BABY	♦ BETTER THAN EZRA Swell/elektra/eeg
(21)	24	30	4	THE IMPRESSION THAT I GET . THE M	IGHTY MIGHTY BOSSTONES
22	18	14	14	LET'S FACE IT LOVEFOOL FIRST BAND ON THE MOON TRA	BIG RIG/MERCURY THE CARDIGANS MPOLENE/STOCKHOLM/MERCURY
23	20	12	17		E SMASHING PUMPKINS
24	30	29	22	NAKED EYE FEVER IN FEVER OUT	 LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
25	25	20	18	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	GARBAGE
26	27	25	6	HARD CHARGER HOWARD STERN PRIVATE PARTS: THE ALBUM	 PORNO FOR PYROS WARNER BROS.
27)	31	36	3	YOU WERE MEANT FOR ME PIECES OF YOU	◆ JEWEL ATLANTIC
(28)	35	-	2		E SMASHING PUMPKINS NOTHING/INTERSCOPE
29	NE\	NÞ	1	SEMI-CHARMED LIFE THIRD EYE BLINO	 THIRD EYE BLIND ELEKTRA/EEG
30	26	22	13	EVERYDAY IS A WINDING ROAD SHERYL CROW	◆ SHERYL CROW
(31)	NE\	NÞ	1	IF YOU COULD ONLY SEE	◆ TONIC POLYDOR/A&M
32	NE\	NÞ	1	ELEGANTLY WASTED	♦ INXS MERCURY
33	33	-	3	HEY DUDE	KULA SHAKER COLUMBIA
34	28	28	7.	I WILL SURVIVE FASHION NUGGET	◆ CAKE CAPRICORN/MERCURY
35	29	26	8	FIRESTARTER	MUTE/MAVERICK/WARNER BROS.
36	NE	NÞ	1	BATTLE OF WHO COULD CARE LESS WHATEVER AND EVER AMEN	and the second sec
37	23	11	10	DISCOTHEQUE	♦ U2 ISLAND
38	37	-	2	SLEEP TO DREAM	◆ FIONA APPLE WORK
39	NE	NÞ	-1	NOT AN ADDICT PARADISE IN ME	♦ K'S CHOICE 550 MUSIC
40	36	38	_ 3	TUMBLE IN THE ROUGH TINY MUSICSONGS FROM THE VATICAN GIFT SHO	STONE TEMPLE PILOTS

lay supplied by Broadcast Data Systems' Radio Track ser 7 modem rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. inch attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. Φ Videoclip availability. © 1997, Billboard/BPI Communications wing an increase in detections over the preregardless of chart

THE SMASHING PUMPKINS

BILLBOARD MARCH 29, 1997

40

33 29 9 THIRTY-THREE

MELLON COLLIE AND THE INFINITE SADNESS

Billboard

MARCH 29, 1997

Adult Contemporary

T. WK.	K.	2 WKS.	WKS.	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				* * * No. 1	***
1	1	1	24	UN-BREAK MY HEART	TONI BRAXTON 13 weeks at No. 1
2	2	2	7	ALL BY MYSELF 550 MUSIC 78529	♦ CELINE DION
3	4	7	9		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	•
6	6	6	20	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	ROD STEWART
7	5	4	20	I FINALLY FOUND SOMEONE BARBR	A 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	BRYAN ADAMS
15	14	13	35	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIŠ
16	21	23	4	STEP BY STEP ARISTA 13312	WHITNEY HOUSTON
17	18	24	5	HAVANA ARISTA 13326	KENNY G
				* * * AIRPOWE	
18	22	30	3	UNTIL I FIND YOU AGAIN	RICHARD MARX
19)	20	20	5	TOO LATE, TOO SOON SBK 58628/EMI	♦ JON SECADA
20	15	12	16	1°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 TRAMPOLENE/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 MELLÈNCAMP

Adult Top 40

YOU WERE MEANT FOR ME

DON'T SPEAK

LOVEFOOL

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No. 1

NO DOUBT

THE CARDIGANS

weeks at No.

♦ JEWEL

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

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.



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, stops 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.







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 Outhere Brothers, Crush, and Salt-N-Pepa.

Atlantic's Amos Rerelease May Add Volume To Cut That's Been 'Silent All These Years'

N 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 em-

ployed to bring

attention to Amos

headlining appear-

ance at a benefit

concert that aired

on Lifetime in Jan-

uary, as well as to a



AMOS

vearlong 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, lesssuccessful 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-

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

EXECUTIVE

dinarily 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 great-

est 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 massappeal 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

FORMATS. WWSN (Hits 107.9) Charlotte,

N.C., undergoes a major image overhaul,

becoming WLNK (the Link), but it

STATION SALES. Jacor Communications

picks up three Santa Barbara, Calif.,

stations-KTYD, KSBL, and KQSB-

Rupert Murdoch has bought Dallas-

based Heritage Media and its 24 radio

remains modern-based adult top 40.

AM-from Criterion Media.

stations (see story, page 82).

TURNTABLE

Research in April.

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 KWMX

(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 rhythmcrossover 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 cume 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 12plus, 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



Not."

recent 2 p.m. hour on KQKS: Freak Nasty, "Da Dip"; Spice Girls, "Wannabe"; Gin-uwine, "Pony"; Erykah Badu, "On & On"; Mark Morrison, "Return Of The Mack"; Brandy, "Best Friend"; LL Cool J, "Loungin' "; 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

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) Wash-ington, 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

Music Video PROGRAMMING

Billboard's Video Conference Dates Set; The Box's Buildup

HOLD THESE DATES! Mark your calendars. The dates and venue have been set for the 19th annual Billboard Music Video Conference & Awards, the largest annual gathering of music video programmers, production companies, and label executives. This year's event will be held Nov. 20-22 at the Beverly Hilton in Beverly Hills, Calif.

The conference agenda is still under construction, so panel ideas

welcome and are should be directed to BAtwood@ billboardgroup.com. Of course, the phone is still a handy way to communicate. Call me at (213) 525-2289 with any conference suggestions. Contact Maureen Ryan at (212) 536-5002 for conference registration and sponsorship information.

Keep watching this space for announce ments about this year's gathering.

V H1 GETS "THE GOODS": VH1 and Ticketmaster are teaming for a new home-shop-ping program. "The Goods" will sell concert tickets, music compilations, tour merchandise, and other musicthemed products directly to viewers.

"VH1 viewers are interested in staying in touch with music and are already comfortable with shopping from home," says VH1 president John Sykes. "This is for people who love music, but no longer have time to hang out in the music stores,

Sykes says that the program fits in perfectly with VH1's viewers, who, unlike a large portion of MTV's audience, are generally old enough to have credit cards. On the Internet, the program will be affiliated with World Wide Web sites for VH1 and Ticketmaster.

The companies have already teamed for the TV shopping venture "Tickets First," which offers home viewers an early chance to buy tickets for such major concert acts as U2 and John Mellencamp. More "Tickets First" promotions are planned in the coming months, says Sykes.

A debut date has not been set yet for "The Goods," which will repeat several times each month on the music channel.

BOX BOOSTS STAFF: Music video programmer the Box is planning to beef up its staff in the coming weeks and is readying a new marketing strategy aimed at boosting the channel's profile in its top

> Cable industry veteran Paul Meyer joins the Box USA as director of marketing, it was announced at the National Cable Television Assn. convention in New Orleans, Meyer was formerly with Comcast Cable and has also worked in the telecommunications and medical industries.

> gramming-a position

that has been vacant

since Frankie Blue's

by Brett

E

departure in February 1996. The Box USA president Stanley Greene, who joined the clip channel earlier this year, says that the position will be filled within "a few weeks.

The Box USA plans to hire three new local marketing managers in 1997 to help initiate a new regional marketing campaign, according to Greene. The channel is seeking to solidify its branding in its top markets by aggressively seeking more cross-promotions with local radio stations. Participating stations, which include WQHT (Hot 97) New York, WUSL (Power 99) Philadelphia, and WIOQ (Q102) Philadelphia, will air promotions for the cable channel. The Box, in exchange, will give commercial time to local radio stations.

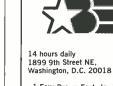
The Box USA will also begin to air videos from local bands in their home markets-even if the acts are not signed to a major label. The new local talent program, known as "Box Big Break," will begin in select markets by the summer.

"We want to give exposure to local acts and let the people in the community judge the music for themselves," says Greene.



In addition, the channel is close to hiring a new director of pro-

Atwood



Washington, D.L. 20018 1 Foxy Brown Feat, Jay Z, I'll Be 2 Puff Daddy, Can't Nobody Hold Me Down 3 Whitney Houston, Step By Step 4 Lil' Kim, Crush On You 5 Rahsaan Patterson, Stop By 6 Mint Condition, You Don't Have To Hurt No More 7 Dru Hill, In My Bed 8 Zhane, Request Line 9 Tela, Sho Nuff 10 Heavy D, Big Daddy 11 Maxwell, Sumthin' 12 Keith Sweat, Just A Touch 13 Aaliyah, One In A Million 14 Babyface, Every Time I Close My Eyes 15 Ginuwine, Tell Me Do U Wanna 16 Tracey Lee, Theme 17 Da Brat, Ghetto Love 17 Da Brat, Ghetto Love 18 Assorted Phlavors, Make Up Your Mind 19 Monica, For You I Will 19 Monica, For You I Will 20 Erykah Badu, On & On 21 702, Get It Together 22 Rampage, Wild For Da Night 23 Rza, Tragedy 24 Kenny Lattimore, For You 25 Billy Lawrence, Come On 26 -P, Somebody's Somebody 27 Adriana Evans, Seein' Is Believing 28 Allure, Head Over Heels 29 Levert, True Dat 30 The Notorious B.I.G., One More Chance * * NEW ONS* *

FOR WEEK ENDING MARCH 16, 1997

Billboard.

Tony Bennett, God Bless The Child Quad City DJ's, Let's Do It Brand New Heavies, Sometimes US3, Come On Everybody Zakiya, Ny Love Won't Fade Away Out Of Eden, More Than You Know Melky & Day, Love Jones Teardrop, Life Is So Hard Shawnie Ranx, How Many Rivers





5 Irace Addins, (Inits And) No Tinikin. 6 Clay Walker, Rumor Has It 7 Ricochet, Ease My Troubled Mind 8 Bill Engvall, Here's Your Sign 9 Toby Keith, Me Too 10 Terri Clark, Emotional Girl





Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

Lil' Kim, Crush On You Puff Daddy, Can't Nobody Hold Me Down Monica, For You I Will Zhane, Request Line Blackstreet, Don't Leave Me Richie Rich, G's Go To Heaven Allure, Head Over Heals Erykah Badu, On & On Dru Hill, In My Bed Makaveli, To Live And Die In L.A.

PRODUCTION NOTES

LOS ANGELES

Planet Pictures director David Palmer was the eye behind the video "Keep It On The Red Light" by Ophelie Featuring Coolio, which he also produced. Ramsey Nickel directed photography.

Gary Allan's "Forever And A Day" was the work of director Guy Guillet. Jack Harwicke produced for Original Film.

NEW YORK

The clip for "You Got Me Goin'" by II D Extreme was directed by Dwayne Coles for the Elite Co.

Aaron Latham produced. Daft Punk's "Da Funk" was the

work of Satellite Films director Spike Jonze. Vince Landay produced and Lance Accord directed photography.

NASHVILLE

The video "Emotional Girl" by Terri Clark was directed by Michael Merriman for Pecos Films. Brvan Bateman produced.

Jim Shea was the eye behind Big House's "Cold Outside" video, which was produced by Robin Beresford for Planet Pictures.

MTV UPS MUSIC CONTENT; M2'S EXPOSURE GROWS

(Continued from page 1)

tribution through direct broadcast satellite services.

MTV intends to increase the rotation for many of the clips it plays and to decrease the time it schedules for nonmusic programming. The majority of the new programming time for clips will come at the expense of reruns of nonmusic programming.

In addition, a new generation of clipbased programming is about to debut on MTV, which is canceling the long-running "Alternative Nation" and "MTV Top 20 Countdown" while adding some new programs.

The changes, which take effect Monday (24), are a continuation of MTV's plan to restructure its image and move its playlist away from packaged strips of videos programmed by music genre, in favor of playing a larger variety of musical styles, including more pop, dance, and other emerging sounds (Billboard, Nov. 16, 1996).

"There will be a wider mix of music around the clock, including more hours of pure music videos each week," says Andy Schuon, MTV executive VP of programming. "The playlist itself will not be dramatically different. Maybe there will be a few less clips in 'active,' 'stress,' and 'heavy' rotations, but there will be an increase in airplay for many of our clips, including those in heavy rotation and new out-of-the-box adds. We are also going to step up our commitment to playing videos that we believe in."

MTV is also adding more music

videos to its weekend programming, which will take the place of many reruns of specialty nonmusic shows.

The long-running "MTV Jams," which showcases R&B and hip-hop clips, is now being segmented into two programs: the 90-minute "Afternoon Jams" and the 30-minute "Nite Jams." "The staples of alternative rock and

"The staples of alternative rock and hip-hop will continue to be vital, but the boundaries are breaking down," says Schuon. "This is an opportunity to program MTV without having to worry as much about labels."

Though MTV is widening its playlist to include more genres of music, it is not abandoning specialty blocks of music programming.

The channel is debuting the hourlong "Popular Videos People Prefer" Monday (24), which will air weekdays at 7:30 a.m. Though the show is initially debuting without a host, it will soon add an "unconventional" on-air VJ, according to Schuon. Either a traditional or computer-generated VJ will host the show within a few weeks of its debut, a source says.

In addition, some specialty music programs, such as the independent-label "Indie Outing," the modern rock "120 Minutes," and the electronic music "Amp," will be shown more often.

For example, "Amp," which has been shown at 2 a.m. Saturday and Sunday will now also air Fridays at 9 p.m.

In early May, more dance music will find a home on MTV when a new version of "The Grind" emerges. Also due in May is a still-untitled music news and chart information show and a personal-

sophomore set, Cole is enjoying across-

the-board radio airplay. She became a

Heatseeker Impact artist when "This

(Continued from page 1)

ity-driven hip-hop show, tentatively titled "Phat Ass."

The boost in exposure opportunities for music video programming may silence some critics of the channel, who have complained that the programmer has focused too heavily on such nonmusic specialty programs as "Singled Out" and "The Real World."

The programming changes come in the wake of the March 11 release of a joint survey by the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers that concluded that MTV no longer influences music consumers.

The report, which is based on early results from four focus groups totalling about 85 people, reads in part: "MTV appears to be surprisingly irrelevant... across all demographic segments ... MTV appears to be perceived as another entertainment outlet on cable, rather than a music-oriented cable channel" and "was not viewed as a primary source of information by the majority of all respondents."

Nonetheless, nonmusic specialty programming, which pulls in high ratings for MTV, will continue to air on the channel. In early March, MTV introduced an aggressive promotion that tags its prime-time block of specialty programming, which airs weeknights at 10 p.m., as the "10 Spot."

In other changes, new logos will begin to appear on many of the network's continuing shows in the coming weeks and new VJs will also soon appear on the music video channel. Some veteran VJs may exit; Schuon declined to detail any on-air staff changes at press time.

Many of the stylistic changes will be rolled out gradually over the next four to six weeks and are expected to be finalized when the programmer moves this fall into its new studios in the MTV Networks Times Square corporate headquarters in New York.

M2 ON THE MOVE

As MTV fine-tunes, M2, the free-form all-music sister service to MTV, has secured its first significant U.S. distribution through deals with direct broadcast satellite programmers U.S. Satellite Broadcasting (USSB), Echostar's DISH Network, and Alphastar.

Distribution deals with the three mini-dish services were announced March 17 by MTV president Judy McGrath at the National Cable Television Assn. convention in New Orleans and will bring the total reach of M2 to 6.4 million U.S. households (Billboard Bulletin, March 18).

More than 2 million USSB viewers will be able to see M2 starting in May, while 450,000 Echostar and 40,000 Alphastar customers will receive M2 in the third quarter of 1997.

The channel has previously been accessible only to approximately 3 million large-dish (C-band) owners.

"We're pleased that more people will finally be able to see what we are up to," says Schuon. "M2 is something that we are very passionate about."

Even as M2 begins its uphill battle for distribution, MTV Networks is laying the groundwork for a tier of up to 10 MTV music video channels. However, these genre-specific new clip channels, known as M3-M10, are not expected to surface until more cable and satellite outlets expand their channel carriage capacity using new digital compression technologies, including fiber optic upgrades.

M2, which was launched Aug. 1, has won over critics with its free-form programming of 24-hour commercial-free music in all genres and is scheduled to make its debut in Europe later this year.

However, U.S. cable programmers have yet to embrace the upstart channel. To build distribution, MTV Networks has significantly stepped up its marketing and awareness campaign for M2; the push is aimed at cable affiliates and viewers, according to David Cohn, MTV VP of marketing and promotion.

MTV already airs two customized hours of M2 programming each weekday and has started running spots that ask viewers to phone their local cable operators to demand their M2.

MTV found success in the early '80s with its influential "I want my MTV" campaign, which featured such artists as Sting, Cyndi Lauper, and Madonna asking viewers to request that their local cable systems add the channel.

Though they are not featured in its ad campaign, M2 is using well-known and developing artists to host and program specialty blocks of video programming. Bjork, Blur, Veruca Salt, INXS, Luscious Jackson, Moby, and Squirrel Nut Zippers are among the acts that have either already appeared or are scheduled to appear on the channel as hosts.

BMG UPS MAP (Continued from page 6)

Chris Peluso, president of the Philadelphia-based Wall, applauds the Sony and BMG actions and adds that he hopes "others follow suit. We believe it is essential to have some price stabilization structure, which would allow the retail community to survive, and MAP does that."

Both Sony's and BMG's MAP policies apply to accounts regardless of whether the account is paying for the advertising. In BMG's case, the first violation disallows advertising funds for three months for a title that was advertised below MAP. If a second violation occurs within 12 months of the first, BMG disallows funding for both titles for six months from the date of the second failure. For a third violation within a 12-month period, BMG says the account may be ineligible for all advertising funds for up to a year.

In Sony's case, the company has extended its policy to address advertising that trumpets prices below MAP and includes pictures of Sony releases, even if the ad carries a disclaimer that "purports to exclude Sony Music product." Such advertising practices now constitute a violation, according to the letter.

With Sony's policy, if a violation occurs, the company won't reimburse advertising on that title or any others scheduled to begin within 60 days of the violation. But other advertising campaigns for Sony product already running at the time of the violation would continue to receive funding from Sory.

Executives at other majors are wary to comment on the subject of MAP due to an earlier investigation by the Federal Trade Commission on the advertising practices of the majors. That investigation ended earlier this year without finding any wrongdoing. In addition, in Tennessee, there is an asyet-unheard class-action lawsuit that alleges that the six majors use MAP to engage in price-fixing. Fire" rose to No. 87 on The Billboard 200 for the week ending Saturday (22). This issue, the album, which has sold more than 116,000 copies since its October release, according to SoundScan, is at No. 80. Cole's new level of success comes after a somewhat rocky commercial

SLOW START BUILDS 'FIRE' FOR WB'S PAULA COLE

start. The artist's ironically titled first album, "Harbinger," was released in July 1994 by the Imago Recording Co. and garnered critical acclaim. The album suffered from a false start, however, after Imago lost its distribution deal with BMG. Warner later rereleased the album in conjunction with Imago.

Still, the artist says she is better for the wear. "At the time, it was really difficult, but I think it taught me a lot of stoicism," says Cole.

"I appreciate the slowness of my career and how it's come about in a more old-fashioned way," she adds. "I've been able to tour with a lot of people and observe what's going on, and I have a giant, loyal fan base that was developed through word-of-mouth and performing. I want an enduring career, not a quick run."

Warner Bros., which announced it would work "Where Have All The Cowboys Gone?" at multiple radio formats (Billboard, Aug. 31, 1996) prior to the album's release, has followed that philosophy to achieve crossover airplay.

For the week ending March 19, Broadcast Data Systems reports the single was spun at 26 modern rock stations, 21 triple-A stations, 96 top 40 stations, and 61 AC stations.

"We had a defining moment a few weeks ago," says Warner Bros. VP of special projects and promotion (U.S.) Nancy Stein. "We were picked up by MTV, [top 40] KIIS-FM Los Angeles, [modern rock] WKQX Chicago, and got her booked on 'The Rosie O'Donnell Show.' If that's not evidence of a massappeal hit record, what is?"

Warner shipped the single to triple-A radio in September, approaching the format where "Harbinger" had gained a foothold.

In the spring of 1996, the label sent a three-song cassette featuring the single to prime triple-A programmers.

Cole, who is booked by Monterey Peninsula Artists and managed by John Carter, performed several listenerappreciation shows for various triple-A stations, as well as club dates in areas where the song

was making an impact.

Cole, who says she now feels "electric fire" in venues when she plays the song, says people may

be responding to a number of different elements.

"Every person's interpretation is subjective," she says. "My personal meaning was more about melancholy and sarcasm and taking a look at the spoon-fed media image society gives us of womanhood and manhood . . . but I think some women interpret it from the perspective of 'I'm looking for my gentleman,' or men who think of themselves as their girlfriend's cowboys."

Simultaneous with the track's triple-A launch, Warner issued "Where Have All The Cowboys Gone?" to modern rock. On Jan. 7, the label decided to reservice the song to the format, since most modern rock stations had not gravitated to the track. Signifying the song's new-found popularity, such major-market stations as KROQ Los

www.americanradiohistory.com

Angeles, WXRK New York, and WNNX Atlanta began playing the song for the week ending Saturday (22).

Hot AC was serviced in November, and top 40 received the song Jan. 28.

However, Stein says the label attacked radio on a market-specific, rather than format-specific, basis. "In markets like Denver, Seattle, and Detroit, we would go in wherever we could," says Stein. "In some, it was the hot AC station; in others it was the modern rock station.

"Sure enough, we would get a station to test the song and they would get requests, and we would see another bump in sales," she adds. "We didn't care about the format; we worked the marketplace, and that was a great lesson for us."

Stein says that once entrenched at a format in a certain market, the label would use that story to spread word and create a domino effect at similar formats in different regions.

As soon as Warner had more than a single format in a market, its sales staff would institute pricing and positioning programs at retail outlets.

Dave Levesque, senior music buyer for the 37-store, Troy, Mich.-based Harmony House, says Cole's progression has been reflected in radio's reaction to the artist.

"I was disappointed with the actual sales of 'Harbinger' under Imago," he says. "I'd heard the record and thought it was stunning. I also heard her with Peter Gabriel and thought she really augmented his band and had a promising career. But at the time the album came out, public radio in our market was really the only thing supporting her, and it just wasn't enough.

"['This Fire'] sales are getting stronger, and the reason we have a fiveor six-month single is because rather than peaking and declining, it just keeps spinning off into different formats and exposing the album to whole new audiences," he adds.

Cole, however, pauses to reflect when asked about the distinction between the new groups of people that are discovering her music.

"It's funny with all this demographic analysis and studying of the different things that separate us," she says. "Good music doesn't have boundaries. It's what brings us together."

While much attention is being paid to the success of "Where Have All The Cowboys Gone?," Warner senior VP of A&R (U.S.) Joe McEwen credits the artist's live performance and the breadth of her new material with being the deciding factor in expanding her audience.

"There was definitely a growth to this record musically," he says. "I think she tried some more adventurous melodies and compositions, and that's why a song like 'Cowboys' sounds so fresh. But the most mesmerizing thing about her is the intensity to her performance and her capability to pull people toward her."

Top 40 KKMG Colorado Springs, Colo., PD Scooter B. agrees that Cole's sound and charisma contain an individuality that reaches beyond format. "Sometimes if something sounds a little different, people will shy away from it and not give it a fair chance, but not with this song," he says.

The artist, who is playing club dates, will embark this summer on the Lilith Fair tour, which features Sarah McLachlan, Jewel, and Emmylou Harris, among others.

Cole has also been active on the Internet, participating in such online programs as "Cyber-Talk" and "Rifff" (see story, page 68).



DEVOTED CHRISTIAN ACTS FIND PATHS TO MAJOR LABELS

schedule.

(Continued from page 9)

that a prominent booking agency had already taken them on. Powell credits Jeff Gregg, president of Vanguard Entertainment, with giving their career a major boost early on and with being an integral part of their success.

THE WAITING

Like Third Day, the Waiting, a pop/modern rock foursome made up of brothers Brad and Todd Olsen, Clark Leake, and Brandon Thompson,

U.S. COPYRIGHT BIZ

(Continued from page 6)

lates to \$254.6 billion pumped into the economy.

The survey, which was conducted by Economists Inc., does not break out figures for the separate copyright industries. Following are some other key findings in the new report:

• Copyright industries contribute more to the U.S. economy—and employ more workers—than any other single manufacturing sector.

• Tallied with related industries (in the case of sound recordings, record companies, distributors, retailers, recording studios, and tape and CD manufacturers were included) "total" copyright industries' revenue accounted for a whopping 5.72% of the GDP or \$385.2 billion.

• U.S. copyright industries' share of the GDP grew more than twice as fast as the remainder of the economy—4.6% vs. 2.3%—between 1987 and the new study's 1994 figures.

• Employment in the core industries in the years 1977-94 more than doubled to 3.1 million workers—2.5% of total U.S. employment.

• From 1987-1994, employment in those industries grew more than twice as fast as the annual rate of the economy as a whole—2.85% vs. 1.25%.

• New 1995 figures showed that the industries achieved foreign sales and exports of \$53.25 billion.

• By 1994, about 2.5% of the entire U.S. work force—3.1 million Americans—worked in the "core" copyright industries. About 4.8% of the work force—5.9 million workers—worked in the "total" (core plus copyright-related) copyright industries. Figures in 1977 stood at 1.6% for core industries and 3.3% for total core and copyrightrelated employment.

FOREIGN MARKETS

The study updates four prior studies and includes 1993 and 1994 data. It also provided 1995 data on foreign sales for core copyright industries.

Jay Berman, chairman/CEO of the Recording Industry Assn. of America, says that he hopes the report will be "a wake-up call" to redouble government efforts "to protect intellectual property both here and abroad." Berman adds that the contribution of copyright industries to the GDP would have been "substantially higher were it not for the still rampant plague of worldwide piracy."

Ed Murphy, president of the National Music Publishers' Assn. (NMPA), put the spotlight on the value of overseas markets, revealing that a separate NMPA survey showed that global collection of royalties amounted to \$6 million annually, compared with \$1.5 million domestically.

Berman stresses the importance of ratification by Congress this spring of the new treaty forged by the World Intellectual Property Organization last winter (Billboard, Dec. 7, 1996). The treaty would increase the level of protection for copyrighted U.S. recordings under the national laws of 160 member nations.

became a regional success playing

around the Atlanta area. The band was

formed in 1988, and the entrepreneur-

ial brothers also formed Anastasia

Their first album on the label was

"Blue Belly Sky." Distributed through

Nashville-based R.E.X. Music, the

album was embraced by Christian

radio, which went several singles deep.

The airplay helped fuel a heavy tour

Records to market their music.

Foreign sales of U.S. releases accounted for more than 50% of annual revenue for record companies, according to Berman. As the world's leading producer of copyrighted materials, the U.S. has the most to gain, Berman says. He noted that further expansion of the U.S. record industry is tied to access to foreign markets.

"We don't do business in China, Russia, or India," Berman says. "And while we do business in Mexico, the pirates do better business, so improvements are needed."

Lack of protection and enforcement, Berman says, will otherwise cut into growth of the U.S. economy and U.S. jobs.

BILL HOLLAND

The pressures of their burgeoning success led the band to the majors. "With all the touring we were doing, we were having a hard time managing everything at the office," Brad Olsen explains.

Sparrow president Peter York says he admires what the band has accomplished on its own, but is excited about being able to break the act nationally. Produced by Steve Hindalong and Todd Olsen, the Waiting's self-titled label debut was released March 11; leadoff single "Never Dim" is already gaining momentum at Christian radio. Sparrow VP of artist development Leigh Ann Hardie says the label's strategy is to build on the following the band has already developed on its own, which means a heavy push toward the college market. "We're positioning them as a band that makes intelligent modern music for the college-age demographic and up, knowing it will trickle to other audiences."

Hardie says the band was already touring extensively before signing with Sparrow and that exposure led to its securing prime spots during most of the summer's major Christian music festivals: Atlanta Fest, Creation, Icthus, and Kingdom Bound.

According to Hardie, Sparrow is spending advertising dollars placing ads in college newspapers (and not just at Christian colleges), which will include "a call to action that will lead them into retail."

Sparrow is owned by EMI, and the Waiting will be part of EMI Music Distribution's "No Lies" campaign at mainstream retail, which is aimed at creating awareness of new and developing acts. The campaign includes distribution of cassette samplers.

CAEDMON'S CALL

Another young act in the Christian market with breakout potential is Caedmon's Call, a Houston-based pop/folk/alternative band composed of Cliff Young, Danielle Glenn, Derek Webb, Todd Bragg, Garett Buell, and Aric Nitzberg. The group was named one of the top 50 unsigned bands in America by Musician magazine last year. According to the group and its manager, the outfit has sold nearly 40,000 units of its two independent releases.

The band was brought to the attention of Warner Alliance by veteran singer/songwriter Wayne Watson, a Warner Alliance artist who also resides in Houston.

Young credits manager Kirby Trapolino with helping the band market its music to the college audience. "As far as album sales go, the ultimate places to play are colleges," he says. "We'd start off playing for 150 people at a fraternity house and six months later play in a 1,000-seat theater, selling it out... And we'd sell more units than there were people attending the show. We sold 1,200 to a crowd of 800."

Trapolino and the band developed a mailing list of 5,000 college students and an E-mail list of another 2,000 that proved to be tremendous help in marketing the two projects they recorded and released on their own.

When major labels began courting the band, it had to decide if it really wanted to let go of the reins. "We were content being independent," Young says. "We turned down about five to seven record deals—some large, some small. They couldn't see our vision." A meeting with Warner Alliance executives changed things. "They listened to us." Young says.

The band's 12-song self-titled debut album on Warner Alliance is being released Tuesday (25). The project was produced by Don McCollister, known for his work with Indigo Girls and Billy Pilgrim. Caedmon's Call will be performing a retail promotion tour Tuesday (24)-Saturday (29) and will embark on a 30-city tour this spring. They'll also be seen Easter Sunday on "An Easter Celebration." Filmed at the 24,000-member Second Baptist Church in Houston, the special will be serviced via satellite to all NBC affiliates.

The set's first single, "Lead Of Love," is getting great response at Christian top 40 radio. Warner Alliance VP of promotion and marketing Chris Hauser says the label plans to continue to push the band to the college market by servicing the CD to college radio stations.

Hauser says that the label also plans to curtail product sales at concerts and that the band agrees with this move. "They understand that it's going to be a challenge initially [cutting off those sales] because it's so easy to make a lot of money selling product at shows. And this is a band that sells 1,200 CDs at concession tables," he says. "The challenge will be for them to keep it to 100-150 units, sell out, and then push everybody to get into the stores."

RCA'S VERVE PIPE EARNS 'FRESHMAN' STANDING

breakthrough with the single "Photograph." However, the follow-up track, "Cup Of Tea," failed to duplicate its predecessor's success. It was only with "The Freshman" that "Villains" has lived up to its commercial promise.

"The Freshman," the only commercially released single from the album, has sold more than 15,000 units since January, according to SoundScan.

The song also helped boost the act into the top half of The Billboard 200, at No. 70 for the week ending Saturday (22), garnering the band Heatseeker Impact status and earning the album the Pacesetter distinction for greatest percentage sales growth for the week. "Villains" has sold more than 199,000 units, according to SoundScan.

The Verve Pipe landed its first top 10 Modern Rock Tracks hit with the album's debut single, "Photograph," which quickly translated into a top 10 May/June run for "Villains" on the Heatseekers chart.

Still, a poor radio reception for "Cup Of Tea," which was released July 16 of last year, resulted in a drop in position. The album didn't regain its sales momentum until "The Freshman" was serviced Jan. 21.

This issue, that song is No. 7 and No. 17 on the Modern and Mainstream Rock Tracks charts, respectively. A clip for the song is in Buzz Bin rotation on MTV.

While the band's ascension may have come relatively slowly, Verve Pipe singer/songwriter Brian Vander Ark says that the climb was "business as usual" for the act, which selfreleased its first two albums (Continental Drift, Billboard, Sept. 14, 1994).

"We've always taken things at a slow pace," he says. "When we came out with our first album, we sold a few hundred units out of the gate, and it took a lot of touring to drill that album home. During that time, we put out another album, and once again, it took some time to catch on. We're used to this pace, and that works to our advantage." RCA GM (U.S.) Jack Rovner cites

Such label acts as the Dave Matthews Band and Leah Andreone as

examples of RCA's patience and focus. The Verve Pipe, he says, is

Pipe, he says, is another act benefiting from



a steady artist development-oriented program.

"We were really laying the foundation for the band and had them touring and making appearances at MTV and other video outlets and radio station festivals, and we generated a lot of interest in the band," Rovner adds.

At least one retailer, however, was not so confident in the band's ability to stage a comeback.

"This is one of two acts that has been baffling me this month," says Chris Wester, music buyer for the four-store Golden, Minn.-based Down in the Valley. "I was ready to stick a fork in them because I had figured they were done. We had them in-store for a long, long time; we ran advertising and listening station programs; and it just wasn't translating into anything."

It is now: Wester says that most of the store's sales of "Villains" have been during the last two weeks.

According to Rovner, the snag the label ran into when "Cup Of Tea" failed to do well at radio allowed it to rethink its strategy and improve on its push for "The Freshman." To avoid the holiday glut, RCA opted to wait until the new year to release the song.

"We just felt that with the amount of records out there and superstars, we would have been clobbered, and we didn't want to sacrifice what we thought was the most mass-appeal song on the album," says Rovner. "It was a pure passion play, with 135 people here ready to go out in the field and create awareness for this song. This was the track that connected the dots for a year's worth of artist development."

BMG also played a pivotal role, says Rovner, helping reposition the album at retail after a relatively slow period. Stores were kept up to speed on all developments with "The Freshman."

Still, RCA had moved to get the market ready by releasing a video for "The Freshman" in November to outlets such as the Box.

Meanwhile, the band kept in the public eye by opening for Kiss and Imperial Drag. It also opted to rerecord "The Freshman," under the watchful eye of producer Jack Joseph-Puig.

As the band's songwriter, Vander Ark deserves credit for the rueful sentiment that has helped make "The Freshman" a success.

What can be expected next from the band? "I was one of those cynics who thought all the love songs in the world have been written," says Vander Ark, "but now I'm seeing it as a challenge to come up with a love song that says something new, like Bonnie Raitt's 'I Can't Make You Love Me' or the Hollies' 'The Air That I Breathe.'

"I think it's good if people can get something out of a song lyrically, rather than just tapping their foot or throwing each other around in the mosh pit," he adds. All music by the Verve Pipe is published by Sid Flips Music and EMI April Music, except for "Pretty Is Poison," which is also published by Noble Breed Music.

The band, which played 259 shows in 1996, according to Vander Ark, has been performing at clubs and radio station promotions and will soon appear on "The Jenny McCarthy Show." (The band is managed by Doug Buttleman Management and booked by Monterey Peninsula.)

In fact, the band's live show has often been noted as a selling point for the act and convinced programmers to give it another shot.

Modern rock KLYY (Y107) Los Angeles, which was early on "The Freshman," has spun the song 325 times as of March 9, according to Broadcast Data Systems.

VP of programming Steve Blatter says that the station's enthusiasm for the track follows a long history of support.

The Verve Pipe, says Blatter, has an air of genuineness that many new artists today lack.

"In the last year, there have been a lot of disposable [modern rock] artists out there," he says. "From day one, I felt that the Verve Pipe was something real—they were true artists, and I believe in developing those kind of acts."

For its next album, Vander Ark says, the band will experiment with new instrumentation and push itself in new directions.

"Being in this band is like leaning back in a chair almost to the point where you're going to fall back, and then you catch yourself," he says. "I'm sure RCA wishes we would just sit up straight."

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 larguages 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 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."

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 wideranging 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 " 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 Asianinfluenced 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)

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 "compilasians") 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." 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."

Varma and partner Sanjeve Rupal



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 Patrina, 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 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.

May. "The [Black Star Liner] album is exciting and innovative," says Phillips. "That's why we've given it a spot"

"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 lot of artists I've listened to, such as State Of Bengal, Lelonek, and Kingsuk 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.

İsland 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."

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Billboard

TITLE

DON'T SPEAK

ARTIST (LABEL/PROMOTION LABEL)

* * NO.1 * *

LOVEFOOL THE CARDIGANS (TRAMPOLENE/STOCKHOLW/MERCURY)

YOU WERE MEANT FOR ME

UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)

EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M)

ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)

A LONG DECEMBER COUNTING CROWS (DGC/GEFFEN

EVERY TIME I CLOSE MY EYES

OOH AAH... JUST A LITTLE BIT GINA G (ETERNAL/WARNER BROS.)

I WANT YOU SAVAGE GARDEN (COLUMBIA)

STARING AT THE SUN U2 (ISLAND)

DON'T LEAVE ME BLACKSTREET (INTERSCOPE)

I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)

I GO BLIND HOOTIE & THE BLOWFISH (REPRISE)

DON'T CRY FOR ME ARGENTINA MADONNA (WARNER BROS.)

CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARIST/

SECRET GARDEN BRUCE SPRINGSTEEN (COLUMBIA)

ONE IN A MILLION AALIYAH (BLACKGROUND/ATLANTIC)

RETURN OF THE MACK

CHANGE THE WORLD ERIC CLAPTON (REPRISE)

ONE MORE TIME REAL MCCOY (ARISTA)

WHERE DO YOU GO NO MERCY (ARISTA)

IN MY BED

TWISTED KEITH SWEAT (ELEKTRA/EEG)

IF IT MAKES YOU HAPPY SHERYL CROW (A&M)

YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA

WHEN YOU LOVE A WOMAN JOURNEY (COLUMBIA)

DO YOU MISS ME JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER!/TOMMY BOY)

IT'S ALL COMING BACK TO ME NOW

MISSING EVERYTHING BUT THE GIRL (ATLANTIC)

IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)

GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRA/EEG)

WHO WILL SAVE YOUR SOUL JEWEL (ATLANTIC)

THIS IS YOUR NIGHT

PONY GINUWINE (550 MUSIC)

COUNTING BLUE CARS DISHWALLA (A&M)

MOUTH MERRIL BAINBRIDGE (UNIVERSAL)

HEAD OVER FEET ALANIS MORISSETTE (MAVERICK/REPRISE)

YOUR WOMAN WHITE TOWN (BRILLIANT!/CHRYSALIS/EMI)

HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)

NAKED EYE LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)

C Records with the greatest airplay gains. © 1997 Billboard/BPI Communications

WHERE HAVE ALL THE COWBOYS GONE? PAULA COLE (IMAGO/WARNER BROS.)

NOBODY KEITH SWEAT FEAT ATHENA CAGE (ELEKTRA/EEG)

FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)

I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)

NO DIGGITY BLACKSTREET (FEAT, DR, DRE) (INTERSCOPE)

DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG)

WANNABE SPICE GIRLS (VIRGIN)

ALL BY MYSELF CELINE DION (550 MUSIC)

BARELY BREATHING DUNCAN SHEIK (ATLANTIC)

NTERSORS) 15 who at NO.1

WEEK AST WEEK WEEKS ON

(11) 11

12 14

(13)

(17)

24 19

25 30

(30)

31)

34)

12 14

36 50

29 41

19 23

21) 28

15 15

MARCH 29, 1997 Hot 100 Airphay JM 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 impr sions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

WEEKS ON

LAST THIS

38 38

39 43

45

(41)

(45)

 51

47 49

(48) 55

(52)

(55)

(56) 63

57 60

 75

67)

72)

20 16

21 17

19 6

25 22 13

24 23

14 13 21

17 15 23

HOT 100 RECURRENT AIRPLAY

 66

 73

51 57 TITLE

CAN WE SWV (JIVE)

ARTIST (LABEL/PROMOTION LABEL)

STEP BY STEP WHITNEY HOUSTON (ARISTA)

LET'S GET DOWN TONY TONI TONE (MERCURY)

CRASH INTO ME DAVE MATTHEWS BAND (RCA)

SANTERIA SUBLIME (GASOLINE ALLEY/MCA)

SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)

JUST ANOTHER DAY JOHN MELLENCAMP (MERCURY)

I LIKE IT THE BLACKOUT ALLSTARS (COLUMBIA)

DESPERATELY WANTING BETTER THAN EZRA (SWELL/ELEKTRA/EEG)

GREEDY FLY BUSH (TRAUMA/INTERSCOPE)

IT'S ALRIGHT, IT'S OK

ELEGANTLY WASTED

LOVE IS ALL WE NEED

ABUSE ME SILVERCHAIR (EPIC)

TOO LATE, TOO SOON JON SECADA (SBK/EMI)

THE NEW POLLUTION BECK (DGC/GEFFEN)

WHEN YOU'RE GONE THE CRANBERRIES (ISLAND)

TALK TO ME WILD ORCHID (RCA)

EYE THE SMASHING PUMPKINS (NOTHING/INTERSCOPE)

ON & ON ERYKAH BADU (KEDAR/UNIVERSAL)

TELL ME DO U WANNA GINUWINE (550 MUSIC)

POSSESSION SARAH MCLACHLAN (ARISTA)

GONE AWAY THE OFFSPRING (COLUMBIA)

I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)

FEMALE OF THE SPECIES

ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA

GET IT TOGETHER

VOLCANO GIRLS VERUCA SALT (MINTY FRESH/OUTPOST/GEFFEN)

HEAD OVER HEELS ALLURE FEAT. NAS (TRACK MASTERS/CRAVE)

I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS (COLUMBIA)

I'LL BE FOXY BROWN FEAT. JAY-Z (DEF JAM/MERCURY)

CRUSH ON YOU LIL' KIM FEAT, LIL' CEASE (UNDEAS/BIG BEAT/ATEANTIC)

YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE)

NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)

C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC

I'M STILL IN LOVE WITH YOU NEW EDITION (MCA)

BECAUSE YOU LOVED ME

RUN-AROUND BLUES TRAVELER (A&M)

LAST NIGHT AZ YET (LAFACE/ARISTA)

BE MY LOVER

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

PRECIOUS DECLARATION COLLECTIVE SOUL (ATLANTIC)

SAY ... IF YOU FEEL ALRIGHT CRYSTAL WATERS (MERCURY)

HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)

THE FRESHMEN THE VERVE PIPE (RCA)

PLEASE DON'T GO NO MERCY (ARISTA)

LAKINI'S JUICE LIVE (RADIOACTIVE/MCA)

DA' DIP FREAK NASTY (HARD HOOD/POWER/TRIAD)

WEEK WEEK ss imnres

HOT 100 A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist. ALL BY MYSELF (Eric Carmen, BMI/Songs Of

Billboard

- PolyGram Int'l, BMI) BARELY BREATHING (Duncan Sheik, BMI/Happ Dog,
- BMI/Careers-BMG, BMI) HL BIG DADDY (Dofat. BMI/Soul On Soul, ASCAP/EMI

- BIG DADY Clorat. BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Riefman, ASCAP) HL/WBM BILL (Miss Butch, BMI/Warne Hildebrand, BMI) CALL ME (Warner Chappell, PRS/Editon/Get Into Magic/Edition Beam/Private Area) WBM CANT NOBODY HOLO ME DOWN (Justin Combs, ASCAP/EMI April, ASCAP/Amani, SACAP/July Six, ASCAP/NSHMACK, ASCAP/M. Betha, ASCAP/Buchu, ASCAP/Sugarhil, BMI) HL CHANGE THE WORLD (FROM PHENOMENON) (WB ASCAP/Intersone, ASCAP/Buchu, ASCAP/AstyPhate, Loaded, ASCAP/Polygram Int'I, ASCAP/Careers-BMG, BMI/MCA, HL/WEM COLD ROCK & PARTY (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tomm J Jmi, BMI/Warner-Tamertane, BMI/ZMI April, ASCAP/Itstin Combs, ASCAP) HL/WBM CUPID (Am, ASCAP/Istin Combs, ASCAP) HL/WBM CUPID (Am, ASCAP/Istin Combs, ASCAP) HL DA' DIP (Eric Timmons)
- 66
- ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL DA' DIP (Eric Timmons) DESPERATELY WANTING (Tentative, BMI/Warner Tamerlane, BMI) WBM DISCOTHEQUE (Polygram Int'I, ASCAP) HL DO G'S GET TO GO TO HEAVEN? (Syblesons, BMI/Steady Mobbin', BMI/EMI Blackwood, BMI) HI DON'T CRY FOR ME ARGENTINA (FROM EVITA) (MCA ASCAP) HI
- (MCA, ASCAP) HL DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noize,
- BMI/Hitco, BMI/Sailandra, ASCAP/Rondor, ASCAP/One Ol' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM DON'T STOP MOVIN' (MCA, ASCAP) HL
- EVERYDAY 15 WINDING COAD (Warer-Tametane, BMI/Old Crow, BMI/Trottsky, BMI/Winen, BMI/Weenie Stand, BMI) EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BMI/Frad RMI) HI
- 40

- Crow, BMI/Trottsky, BMI/Wisen, BMI/Webnie Stand, BMI) EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BMI/Ecat, BMI) HL FALLING IN LOVE (IS HARD ON THE KNEES) (Swag, ASCAP/Aerostation, BMI) HL FIRED UP! (MURK, ASCAP) FIRESTARTER (EMI Virgin, ASCAP/Unforgettable Songs, BMI/Perfect Songs, BMI/Zonba. BMI/MCA, BMI) HL/WBM FLY LIKE AN EAGLE (FROM SPACE JAM) (Salior, ASCAP) HL FOR YOU I WILL (FROM SPACE JAM) (Salior, ASCAP) HL FOR YOU I WILL (FROM SPACE JAM) (Salior, ASCAP) HL FOR YOU (Colour d, ASCAP/PSO, ASCAP) THE FRESIMEN (Sid Flips, ASCAP/PSO, ASCAP) THE FRESIMEN (Sid Flips, ASCAP/PSO, ASCAP) HL GANGSTAS MAKE THE WORLD GO ROUND (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruft, ASCAP/Base Pipe, ASCAP/WB, ASCAP/Clark's True Funk, BMI/Mr Swar, ASCAP/Clark's True Funk, BMI/WT Swar, ASCAP/Sonta, BMI/Songin, BMI) HL GHETTO LOVE (Zomba, ASCAP/Clark's True Funk, BMI/WT, Swar, ASCAP/Scarab, BMI/Ensign, BMI) HL GHETTO LOVE (Zomba, ASCAP/PBDP, ASCAP/Jobete, ASCAP/Warner-Tamerlane, BMI/Ecaf, BMI) WBM GET UP (LB Farn, ASCAP/Clark's True Funk, BMI/WT Swar, MSCAP/WARY (Double Wirgo, ASCAP/Warner-Tamerlane, BMI/Ecaf, BMI) HL HARD TO SAY I'M SORRY (Double Wirgo, ASCAP/Warner-Tamerlane, BMI/PCaf, BMI) WBM HARD TO SAY I'M SORRY (Double Wirgo, ASCAP/Warner-Tamerlane, BMI/ACAP, BMI/WIBM HARDAT (SAY I'M SORAP) HL HARAMA (Kenny G, BMI/Sony/ATV Tunes LLC, ASCAP/Zamba, ASCAP/SIAP U WIIM, ASCAP/Jeliy Jams LLC, &SCAP/ZIA (La Kuenk WI/I)/IMIONE 58

- ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams LL.C., ASCAP/12 & Under, BMI/Jumping Bean, BMI) HL/WBM HERE'S YOUR SIGN (GET THE PICTURE) (Twin
- HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shabloo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL HIP-HOPERA (Killa Dogg, BMI/Ob Verse Creations, BMI/Sony/Tete San Ko, ASCAP) HL I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (Burrin Avenue, BMI/Big P, BMI/Beats By The Pound, BMI) I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMI/R Kelly BMI) WRM
- BMI/R.Kelly, BMI) WBM I BELIEVE IN YOU AND ME (FROM THE PREACH-
- ER'S WIFE) (Charles Koppelman, BMI/Martin Bandier, BMI/Johnathan Three, BMI/Linzer, BMI) HL/WBM I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)

- I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI) I DON'T WANT TO (Kelly, BMI/Zomba, BMI) I FINALLY FOUND SOMEONE (FROM THE MIRROR HAS TWO FACES) (TSP, ASCAP/Sony/ATV Tunes LLC, ASCAP/Emanuel, ASCAP/Zomba, ASCAP/Badams, ASCAP) HU/MBM IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP) WBM IF WE FALL IN LOVE TONIGHT (EMI, ASCAP/Flyte Tyme, ASCAP) HL I LIKE IT (Longitude, BMI) WBM I'LL BE (Slam U Well, ASCAP/Ielly's Jams LLC., BMI/Twelve And Under, BMI/Jumping Bean LLC, BMI/Lii Lu, BMI/A La Mode, ASCAP/Rene Moore, ASCAP/EMI Virgin, ASCAP) I LOVE YOU ALWAYS FOREVER (Donna Lewis, ASCAP/WB, ASCAP) WBM
- ASCAP/WB, ASCAP) WBM I'M NOT FEELING YOU (Funkmaster Flex, ASCAP/Relana

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MARCH 29, 1997

- - 2
- THIRTY-THREE (Chrysalis, BMI/Cinderful, BMI) WBM TOO LATE, TOO SOON (Flyte Tyme, ASCAP/Foreign Imported, BMI/EMI, BMI) HL/WBM UN-BERAK MY HEART (Realsongs, ASCAP) WBM UNDER THE WATER (MCA, BMI) HL WANNABE (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int', ASCAP) HL/WBM WATCH ME DO MY THING (FROM ALL THAT) (Zomba, BMI/Hookman, BMI/Fe-Mac, ASCAP) WBM WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM WE CANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM WE KEKEN DTHANG (Erick Sermon, ASCAP/Zomba, BMI/Miracle Baby J'ena, BMI) WBM WHAT'S ON TONIGHT (Chrysalis, ASCAP/Mo' Swang, ASCAP/Swing Mob, ASCAP) HBM WHAT'S ON TONIGHT (Chrysalis, ASCAP/Mo' Swang, ASCAP/DeSwing Mob, ASCAP) HL/WBM WHAT THEY DO (Careers-BMG, BMI/Grand Negaz, BMI/Godtarther, BMI) HL WHEN EOD YOU GO (Far M V., ASCAP/BMG, ASCAP) HL WHEN YOU'R E GONE/FREE TO DECIDE (Polygram Int', ASCAP) HL WHEN EOD YOU GO (Far M V., ASCAP/BMG, ASCAP) HL WHTHOUT YOUR LOVE (Upstairs, ASCAP/Me Sled, ASCAP/Angelina, ASCAP)

 - ASCAP/Angelina, ASCAP) YOU DON'T HAVE TO HURT NO MORE (Mint Factory,
 - ASCAP/EMI April, ASCAP) YOU MUST LOVE ME (FROM EVITA) (MCA, ASCAP) HL
 - 42
 - YOUR WOMAN (Copyright Control) YOU WERE MEANT FOR ME (Wiggly Tooth, ASCAP/Polio Boy, BMI/Third Story, BMI) WBM
 - BILLBOARD MARCH 29, 1997

- ALL MIXED UP 311 (CAPRICORN/MERCURY) SPIDERWEBS NO DOUBT (TRAUMA/INTERSCOPE) WHAT I GOT SUBLIME (GASOLINE ALLEY/MCA)

- NAKED EYE (EMI April, ASCAP/Grand Royal, ASCAP/Luscious Jackson, ASCAP) HL NOBODY (Keith Sweat, ASCAP/ME, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM NO OIGGITY (Donil, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sounds, ASCAP/Uueenpen, ASCAP/SIDI, BMI/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) WBM NOTHIN' BUT THE CAYI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Emoni's, ASCAP/High Priest, BMI/Ensign, BMI/Famous, ASCAP) HL ONE MORE TIME (Copyright Control) ON & ON (Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG, ASCAP/McNooter, ASCAP/MCA/Music

- ASCAP/WB, ASCAP) WBM I'M NOT FEELING YOU (Funkmaster Flex, ASCAP/Relan, ASCAP/Sill, BMI/Sequins At Noon, ASCAP/Borzoi, ASCAP) I'M NOT GIVING YOU UP (Foreign Imported, BMI) WBM IN MY BED (Brown Lace, BMI/Zomba, BMI/Stacegoo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI WBM INSOMNIA (EMI Blackwood, BMI/Champion, BMI/BMG, ASCAP/Warner Chappell, PRS/WB, ASCAP) ISNOT INE SHERIFF (Zomba, ASCAP/House of Fun, BMI/V337 LLC, ASCAP/Cayman, ASCAP/PolyGram, ASCAP) HL I'S ALL ABOUT U (AI'S Street, ASCAP/Almoo, ASCAP/Sailandra, ASCAP/Reezmo, ASCAP) WBM I'S' SI AUDUT U (AI'S Street, ASCAP/Almoo, ASCAP/Sailandra, ASCAP/Reezmo, ASCAP) WBM I'S' SI YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM I'S' SI YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM I'S' SI YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM I'S' SI YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM I'S' SI YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM I'S' SI YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM I'S' SI YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM I'S' SI YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM I'S' SI YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM I'S' SI YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM I'S SI YOUR SCAP) WBM KING NOTHING (Creeping Death, ASCAP) LET I'G O (FROM SET I'D OFF) (Human Rhythm, BMI/Daaa!!!, ASCAP/Fat Hat, ASCAP) LET I'G O (FROM SET I'D OFF) (Human Rhythm, BMI/Daaa!!!, ASCAP/Fat Hat, ASCAP) LUCHINI AKA (THIS IS I'T) (Protoons, ASCAP/Sheba Doll, ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Sheigaje, BMI) HL MOUTH (MCA, ASCAP) HL NAKED EYE (EMI April, ASCAP/Gard Royal, ASCAP/WB, BCMILD, BCMIL

- 25

- NAKED EYE (EMI April, ASCAP/Grand Royal

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Corporation Of America, BMI/McNooter, BMI) HL OOH AAH... JUST A LITTLE BIT (Peermusic, BMI/FX, BMI) WBM

- 39
- 95
- MAIL: JUST A CITCLE DI ("Certifusic, DMI/TA, BMI) WBM PLEASE 00N'T G0 (Far M.V., ASCAP/BMG, ASCAP) HL REQUEST LINE (9 th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DowhattGottabo, ASCAP/Nick-O-Val, ASCAP) RETURN 0F THE MACK (GEMA) RUNNIN' (EMI April, ASCAP/Big Poppa, ASCAP) HL SAY... IF YOU FEEL ALRIGHT (EMI April, ASCAP/Steel Chest, ASCAP/Crystal Waters, ASCAP/Famous, ASCAP/Steel Chest, ASCAP/EMI Blackwood, BMI/Inring, BMI) HL/WBM SECRET GARDEN (FROM JERRY MAGUIRE) (Bruce Springsteen ASCAP) WBM

SERCET GARDE MCFROM JERRY MAGUIRE) (Bruce Springsteen, ASCAP) WBM SHO NUFF (Komey-N-The-Pocket, ASCAP) SILENT ALL THESE YEARS (Sword And Stone, ASCAP) SPACE JAM (FROM SPACE JAM) (QuadraSound, BMI/Warmer Chappell, BMI) WBM STEP BY STEP (FROM THE PREACHER'S WIFE) (Lennoxa, ASCAP/BMG, ASCAP) HL TAKE YOUR TIME (Mo Thug, ASCAP/80884'5, ASCAP/MIA April, ASCAP) HL TAKE YOUR TIME (Mo Thug, ASCAP/80884'5, ASCAP/MIA O, ASCAP/10 KII You, ASCAP) HL TAKE YOUR TIME (Mo Thug, ASCAP/10 SEC) ASCAP/MICA, ASCAP/To KII You, ASCAP) HL THE THEME (IT'S PARTY TIME) (T. Lee, BMI/Guccizm, ASCAP/70 KII You, ASCAP) THINGS'LL REVER CHANGE/RAPPER'S BALL (MB, ASCAP/Zappa, ASCAP/Zomba, BMI/E-Forty, BMI/Srand,

ASCAP/Zappa, ASCAP/Zomba, BMI/E-Forty, BMI/Srand, BMI/Badass, ASCAP/LBN, ASCAP/Cyphercleff, ASCAP) WBM



by Theda Sandiford-Waller

N 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 subcharts 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 reenter 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.

BUBBLING UNDER HOT 100® SINGLES THIS WEEK WEEK WEEK TITLE ARTIST (LABEL/PROMOTION LABEL) AST TITLE ARTIST (LABEL/PROMOTION LABEL) LAST NEE STEP INTO A WORLD (RAPTURE'S DELIGHT) DO THE DAMN THING THE 2 LIVE CREW (LIL' JOE 1 2 14 15 5 2 FULL OF SMOKE CHRISTION (ROC-A-FELLA/PRIORITY) 15 13 4 EMOTIONAL GIRL TERRI CLARK (MERCURY NASHVILLE) 2 4 3 SUMTHIN' SUMTHIN' THAT'S RIGHT DJ TAZ FEAT. RAHEEM THE DREAM (BREAKAWAY/SUCCESS/EMI) 16 3 19 7 THE WORLD IS MINE 4 JUST THE WAY YOU LIKE IT 17 18 8 5 6 7

9	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO), MAYBE HE'LL NOTICE HER NOW MINDY MCCREADY (BNA/RCA)	18	11	7	ONE O'CLOCK SABELLE (WORK)
2	ONE NIGHT AT A TIME, GEORGE STRAIT (MCA)	19	-	2	A LITTLE BIT OF LOVE RUPAUL (RHINO)
4	SWEET SEXY THING NU FLAVOR FEATURING ROGER (REPRISE)	20	14	8	FALLIN' IN LOVE LA BOUCHE (LOGIC/RCA)
1	A LITTLE BIT OF ECSTASY JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER!/TOMMY BOY)	21		1	1 MISS YOU A LITTLE JOHN MICHAEL MONTGOMERY (ATLANTIC)
4	I CAN SEE SF SPANISH FLY (UPSTAIRS/WARNER BROS)	22		6	(YOU ARE MY) FANTASY ACID FACTOR FEAT. MARGIE M. (STREET BEAT)
3	6 UNDERGROUND SNEAKER PIMPS (CLEAN UP/VIRGIN)	23	16	5	HELLO POE (MODERN/ATLANTIC)
5	T.O.N.Y. (TOP OF NEW YORK) CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)	24	17	15	IN YOUR WILDEST DREAMS TINA TURNER FEAT. BARRY WHITE (VIRGIN)
5	TRUE DAT LEVERT (ATLANTIC)	25	20	3	MAKE UP YOUR MIND ASSORTED PHLAVORS FEAT, BIG DADDY KANE (HALL OF FAME/EPIC)
1	WU·RENEGADES KILLARMY (WU-TANG/PRIORITY)				er lists the top 25 singles under No. 100 It yet charted.
	2 4 1 4 3 5	3 MINDY MCCREADY (BNA/RCA) 2 ONE NIGHT AT A TIME. 3 GEORGE STRAIT (MCA) 4 SWEET SEXY THING NU FLAVOR FEATURING ROGER (REPRISE) 1 A LITTLE BIT OF ECSTASY JOCELYK ENRIQUEZ (CLASSIFIED/TIMBER//TOMMY BOY) 4 I CAN SEE SF SPANISH FLV (UPSTAIRS/WARNER BROS.) 3 6 UNDERGROUND SNEAKER PIMPS (CLEAN UP/VIRGIN) 5 T.O.N.Y. (TOP OF NEW YORK) CAPONE'N-NOREAGA (PENALTY/TOMMY BOY) 5 TRUE DAT LEVERT (ATLANTIC) 1 WU-RENEGADES	3 MINDY MCCREADY (BNA/RCA) 10 2 ONE NIGHT AT A TIME. GEORGE STRAIT (MCA) 19 4 SWEET SEXY THING NU FLAVOR FEATURING ROGER (REPRISE) 20 1 A LITTLE BIT OF ECSTASY JOCEUR ENROLE (CLASSIFIED/TIMBER/TOMMY BOY) 21 4 I CAN SEE SF SPANISH FLY (UPSTAIRS/WARNER BROS.) 22 3 6 UNDERGROUND SNEAKER PIMPS (CLEAN UP/VIRGIN) 23 5 T.O.N.Y. (TOP OF NEW YORK) CAPONE-N-NOREAGA (PENALTY/TOMMY BOY) 24 5 TRUE DAT LEVERT (ATLANTIC) 25 1 WU-RENEGADES WUV-RENEGADES Bubbi	3 MINDY MCCREADY (BNA/RCA) 10 11 2 ONE NIGHT AT A TIME GEORGE STRAIT (MCA) 19 4 SWEEL SEXY THING NU FLAVOR FEATURING ROGER (REPRISE) 20 14 1 A LITTLE BIT OF ECSTASY JOCLIN ENRIQUE (LASSFIED/IMBER/TOMMY BOY) 21 3 6 UNDERGROUND SNEAKER PIMPS (CLEAN UP/VIRGIN) 23 16 5 T.O.N.Y. (TOP OF NEW YORK) CAPONE-NOREAGA (PENALTY/TOMMY BOY) 24 17 5 TRUE DAT LEVERT (ATLANIC) 25 20 1 WU.RENEGADES WU.RENGEADES Bubbling	3 MINDY MCCREADY (BNA/RCA) 10 11 7 2 ONE NIGHT AT A TIME. GEORGE STRAIT (MCA) 19 - 2 4 SWEET SEXY THING. NU FLAVOR FEATURING ROGER (REPRISE) 20 14 8 1 A LITTLE BIT OF ECSTASY JOCELYK ENRIQUEZ (CLASSIFIED/TIMBER//TOMMY BOY) 21 - 1 4 I CAN SEE SF SPANISH FLY (UPSTAIRS/WARNER BROS.) 22 - 6 3 6 UNDERGROUND SNEAKER PIMPS (CLEAN UP/VIRGIN) 23 16 5 5 T.O.N.Y. (TOP OF NEW YORK) CAPONE'N-NOREAGA (PENALTY/TOMMY BOY) 24 17 15 5 T.RUE DAT LEVERT (ATLANTIC) 25 20 3 1 WU-RENEGADES Bubbling Understanding

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 fieldrecording 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 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 kickoff event April 8 at the Irish Repertory Theater in New York, to feature remarks by Chairetakis, Seeger, and Hawes, with a performance by Southern mountain balladeer Spencer Moore, who appears on "Ballads And Breakdowns—Songs From The Southern Mountains."

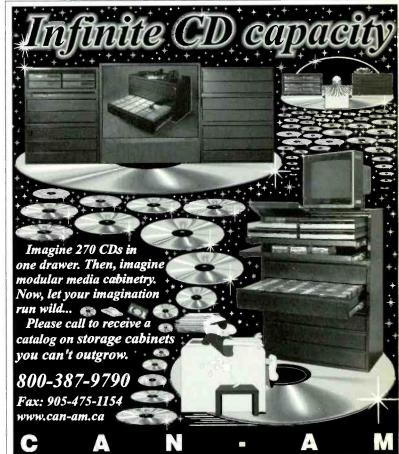
"My daddy played this kind of music ahead of me, and I learned it from him," says Moore, who recorded "The Girl I Left Behind" for Lomax in 1959 in Chilhowie, Va., where he once grew tobacco and still resides. Now 78, Moore still performs, mostly at colleges where "they just want to hear old-time music" of the stripe that he continues to preserve and pass down to the next generation.

"Every time I get out, people want

Machici MCA

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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THE TOP-SELLING ALBUMS COMPILED FROM A NATIO	NAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS	5
COLLECTED, COMPILED, AND PROVIDED BY	

SoundScan®

TION

WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MARCH 29, 1997 ARTIST LABEL & NUMBER/DISTRIBUTING LAB
1)	NE		1	* * * No. 1/Hot Shot Debut * *		54	46	44	13	THE CARDIGANS . TRAMPOLENE/STOC
2	1		2	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98) 1 week at No. 1 THE UNTOUCHABLE U2 ISLAND 524334* (11.98/17.98) POP	1	55 56	72 51	50	2 26	JOHN TESH GTSP 537112 (10.9 CAKE CAPRICORN 532867/MEF
3	2	3	5		1	57	56	72	15	BILL WHELAN CELTIC HEAR
4)	6	7	6	CURB 77856 (10.98/15.98) CHCH / 10.98/15.98) SPICE GIRLS VIRGIN 42174 (10.98/15.98) SPICE	4	58	55	55	18	LIL' KIM UNDEAS/BIG BEAT 92
5	4	6	57	JEWEL ▲ ³ ATLANTIC 82700/AG (10.98/15.98)	4	59	49	41	7	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/1
				* * * GREATEST GAINER * * *		60	NE	NÞ	1	SOUNDTRACK COLUMBIA 679
5)	14	15	18	SOUNDTRACK ▲ ² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) SPACE JAM	5	61	70	105	14	THE VERVE PIPE RCA 66809
	3	4	53	CELINE DION ▲ ⁸ 550 MUSIC 67541/EPIC (10.98 EQ/17.98) FALLING INTO YOU	1	62	44	35	7	SOUNDTRACK DEATH ROW 90
	8	10	37	THE WALLFLOWERS ▲ INTERSCOPE 90055 (10.98/16.98)	8	63	58	58	30	VARIOUS ARTISTS A TOMM
	5	5	63	NO DOUBT A ⁶ TRAUMA 92580/INTERSCOPE (10.98/15.98) IS TRAGIC KINGDOM	1	64	57	51	54	311 4 ² CAPRICORN 942041/MERC
	9	8	5	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM	2	65	68	61	7	JIM BRICKMAN WINDHAM HIL
	7	2	4	LIVE RADIOACTIVE 11590+/MCA (10.98/16.98) SECRET SAMADHI	1	66	66	66	5	VERUCA SALT MINTY FRESH/OUT
-	13	12	27	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98) ANOTHER LEVEL	3	67 68	NE 74	101	1	MORPHINE DREAMWORKS/RYK
+	12	11	39	TONI BRAXTON ▲* LAFACE 26020/ARISTA (10.98/16.98) SECRETS	2	69	53	47	4	TRACY CHAPMAN A ³ ELEKTR
	11	1	3	HOWARD STERN PRIVATE PARTS: THE ALBUM	1	70	60	54	27	NEW EDITION ▲ ² MCA 11480
	10	9	36	LEANN RIMES ▲3 CURB 77821 (10.98/15.98) BLUE	3	71	61	57	20	ALAN JACKSON A ARISTA 188
	NEV	V	1	COLLECTIVE SOUL ATLANTIC 82984/AG (10.98/16.98) DISCIPLINED BREAKDOWN	16	72	62	56	18	SNOOP DOGGY DOGG A ² DE
	16	16	19	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98) THE DON KILLUMINATI: THE 7 DAY THEORY	1	_	52	49	73	THE SMASHING PUMPKIN
	19	18	18	VARIOUS ARTISTS A ARISTA 18943 (10.98/17.98) ULTIMATE DANCE PARTY 1997	17	73				VIRGIN 40861 (19.98/24.98)
	22	21	27	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98)	10	(74) (75)	73 83	80 98	5	BILL ENGVALL WARNER BROS
	NEV	VÞ	1	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98) SELENA	20	76	64	60	13	SOUNDTRACK EPIC SOUNDTRACK
	17	13	4	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98) TRU 2 DA GAME	8	70	59	53	35	SOUNDTRACK A REPRISE 463
	18	17	4	SOUNDTRACK NOTHING 90090/INTERSCOPE (10.98/16.98) LOST HIGHWAY	7	78	75	71	57	2PAC ▲ ⁷ DEATH ROW/INTERSCOP
	23	19	20	SOUNDTRACK ▲ ² CAPITOL 37715 (10.98/15.98) ROMEO + JULIET	2	79	65	62	23	MARILYN MANSON A NOTHIN
	21	20	29	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98) ONE IN A MILLION	18	(80)	87	112	6	PAULA COLE IMAGO 46424/WA
1	24	22	25	SHERYL CROW ▲ A&M 540587 (10.98/16.98) SHERYL CROW	6	81	79	90	24	TRACE ADKINS CAPITOL NA
	15	14	5	VARIOUS ARTISTS GRAMMY 533292/CHRONICLES (10.98/16.98) 1997 GRAMMY NOMINEES	14	82	63	52	5	CAMP LO PROFILE 1470* (10.98
İ	27	25	38	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98) KEITH SWEAT	5	83	78	69	19	KEVIN SHARP • 143/ASYLUM
l	33	30	6	THE OFFSPRING COLUMBIA 67810* (10.98 EQ/16.98) IXNAY ON THE HOMBRE	9	84)	88	93	27	FIONA APPLE CLEAN SLATE
	25	23	15	DRU HILL ● ISLAND 524306 (10.98/16.98) 🔝 DRU HILL	23	85	69	63	48	BROOKS & DUNN A ² ARISTA
	28	27	17	BUSH ▲ ² TRAUMA 90091*/INTERSCOPE (10.98/16.98) RAZORBLADE SUITCASE	1	86	77	68	21	VAN HALEN WARNER BROS. 46
ĺ	35	38	33	SUBLIME & GASOLINE ALLEY 11413/MCA (10.98/16.98) SUBLIME	25	87	84	77	19	LUSCIOUS JACKSON GRAND
	37	36	23	GINUWINE • 550 MUSIC 67685/EPIC (10.98 EQ/16.98)	32	88	67	59	11	SOUNDTRACK PHILIPS 454710
	20	-	2	VARIOUS ARTISTS COLUMBIA 66820" (10.98 EQ/16.98) MUGGS PRESENTSTHE SOUL ASSASSINS CHAPTER 1	20	89	NE	N 🕨	1	BLUR FOOD/PARLOPHONE 42876/
	30	28	22	COUNTING CROWS ▲ DGC 24975*/GEFFEN (10.98/17.98) RECOVERING THE SATELLITES	1	90	85	81	86	VARIOUS ARTISTS A TOMM
1	26	24	3	SOUNDTRACK JIVE 41604* (11.98/16.98) BOOTY CALL	24	91	92	95	29	112 • BAD BOY 73009/ARISTA (10
t	31	32	20	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98) THE DAY	6	00	1.07			* * * H
	29	29	92	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98)	1	92	107	120	9	DUNCAN SHEIK ATLANTIC 828
1	38	33	16	SOUNDTRACK ▲ ² ARISTA 18951 (10.98/16.98) THE PREACHER'S WIFE	3	93	76	73	25 9	CLINT BLACK ▲ RCA 66671 (1
	39	31	5	VARIOUS ARTISTS LOUD 67472'/RCA (10.98/16.98) FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19	94	82	85		702 BIV 10 530738*/MOTOWN (8.9
ł	34	34	39	BECK ▲ DGC 24823*/GEFFEN (10.98/16.98) ODELAY	16	95	80	75	16	VIRGIN 42066 (10.98/16.98)
I	40	26	18	SOUNDTRACK A WARNER BROS. 46346 (21.98/27.98) EVITA	2	96	97	107	20	AZ YET LAFACE 26034/ARISTA (10
1	42	42	21	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98) BOW DOWN	2	97	NE		1	AFTER 7 VIRGIN 42756 (10.98/1
1	43	40	17	FOXY BROWN & VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98) ILL NA NA	7	98	90	79	24	TOOL ▲ Z00 31087* (10.98/16.98
)	50	64	45	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) IS MAXWELL'S URBAN HANG SUITE	43	99 100	71 89	70 84	14 107	TELA SUAVE HOUSE 1553/RELATIV
1	NEV		1	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98 EQ/16.98) LET'S FACE IT	45	_	14.5			SHANIA TWAIN A ⁹ MERCURY
+	41	37	46	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98) CRASH	2	101	81	67	18	ROD STEWART WARNER BROS
+	48	39	6	SILVERCHAIR EPIC 67905 (10.98 EQ/16.98) FREAK SHOW	12	102	54 111	43 117	5 18	SOUNDTRACK JIVE 41590 (11.
ł	36	46	9	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98) RHYME & REASON	16	103	109	117	22	KENNY CHESNEY BNA 66908/ KORN • IMMORTAL 67554/EPIC (
ł	NEV	VÞ	1	LEVERT ATLANTIC 82986/AG (10.98/16.98) THE WHOLE SCENARIO	49	104	99	92	16	VARIOUS ARTISTS DEATH ROW
t	47	48	41	METALLICA ▲ 3 ELEKTRA 61923*/EEG (10.98/16.98) LOAD	1	105	86	76	75	GARBAGE A ALMO SOUNDS 800
	NEV	VÞ	1	SOUNDTRACK RCA VICTOR 68748 (21.98/34.98) STAR WARS: RETURN OF THE JEDI	51	100	103	104	19	REBA MCENTIRE A MCA 1150
	_	-	2	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98) THE HEALING GAME	32	108	100	89	46	MINDY MCCREADY A BNA 66
	32		6 1							

THIS	LAST WEEK	2 WKS AGO	WKS. OI CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
54	46	44	13	THE CARDIGANS • TRAMPOLENESTOCKHOLM 533117/MERCURY (10.98 EQ16.98) [IS FIRST BAND ON THE MOON	3
55)	72	-	2	JOHN TESH GTSP 537112 (10.98/16.98) AVALON	5
56	51	50	26	CAKE CAPRICORN 532867/MERCURY (10.98 EQ/16.98) FASHION NUGGET	3
57	56	72	15	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98)	5
58	55	55	18	LIL' KIM • UNDEAS/BIG BEAT 927337/AG (10.98/16.98) HARD CORE	1
					-
59	49	41	7	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98) MASTER P PRESENTSWEST COAST BAD BOYZ II	8
60)	NE	w 🕨	1	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98) LOVE JONES: THE MUSIC	6
61)	70	105	14	THE VERVE PIPE RCA 66809 (10.98/15.98)	6
62	44	35	7	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98) GRIDLOCK'D	i
63	58	58	30	VARIOUS ARTISTS A TOMMY BOY 1163 (10.98/16.98) JOCK JAMS VOL. 2	1
64	57	51	54	311 ▲ ² CAPRICORN 942041/MERCURY (10.98 EQ/16.98) 311	1
65)	68	61	7	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98) PICTURE THIS	3
66	66	66	5	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98) EIGHT ARMS TO HOLD YOU	5
67)	NE		1	MORPHINE DREAMWORKS/RYKODISC 50009/GEFFEN (10.98/16.98)	6
68)	74	101	4	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98) CLUB MIX '97	6
69	53	47	70	TRACY CHAPMAN ▲3 ELEKTRA 61850/EEG (10.98/16.98) NEW BEGINNING	
70	60	54	27	NEW EDITION ▲² MCA 11480* (10.98/16.98) HOME AGAIN	
-	-				-
71	61	57	20	ALAN JACKSON A ARISTA 18813 (10.98/16.98) EVERYTHING I LOVE	1
72	62	56	18	SNOOP DOGGY DOGG ▲ ² DEATH ROW 90038*/INTERSCOPE (10.98/16.98) THA DOGGFATHER	
73	52	49	73	THE SMASHING PUMPKINS ▲ [®] MELLON COLLIE AND THE INFINITE SADNESS	
74)	73	80	5	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98)	7
75)	83	98	13	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98) JERRY MAGUIRE	7
76	64	60	17	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98) HOUSE OF MUSIC	3
77	59	53	35	SOUNDTRACK ▲ REPRISE 46360/WARNER BROS. (11.98/17.98) PHENOMENON	1
78	75	71	57	2PAC▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	
	65				
79	-	62	23	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98) ANTICHRIST SUPERSTAR	-
80)	87	112	6	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98)	8
81	79	90	24	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98)	7
82	63	52	5	CAMP LO PROFILE 1470* (10.98/15.98) UPTOWN SATURDAY NIGHT	2
83	78	69	19	KEVIN SHARP • 143/ASYLUM 61930/EEG (10.98/15.98)	4
84)	88	93	27	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98)	6
85	69	63	48	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98) BORDERLINE	Ę
86	77	68	21	VAN HALEN WARNER BROS. 46332 (11.98/17.98) BEST OF VOLUME 1	1
87	84	77	19	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98) FEVER IN FEVER OUT	7
88	67	59	11	SOUNDTRACK PHILIPS 454710 (10.98/16.98) SHINE	5
89)	NE	N 🕨	1	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98) BLUR	8
90	85	81	86	VARIOUS ARTISTS A TOMMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	3
91	92	95	29	112 ● BAD BOY 73009/ARISTA (10.98/15.98) 112	3
51	52	55	23		5
92)	107	120	9	★ ★ ★ HEATSEEKER IMPACT ★ ★ ★ DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	9
93	76	73	25	CLINT BLACK & RCA 66671 (10.98/16.98) THE GREATEST HITS	1
93 94	82	85	2J 9		-
		-			8
95	80	75	16	ENIGMA ● VIRGIN 42066 (10.98/16.98) ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	2
96	97	107	20	AZ YET LAFACE 26034/ARISTA (10.98/15.98) AZ YET	6
97)	NE	NÞ	1	AFTER 7 VIRGIN 42756 (10.98/15.98) THE VERY BEST OF AFTER 7	9
98	90	79	24	TOOL ▲ Z00 31087* (10.98/16.98) AENIMA	2
99	71	70	14	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98) PIECE OF MIND	7
00	89	84	107	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	
.01	81	67	18	ROD STEWART WARNER BROS. 46452 (11.98/17.98) IF WE FALL IN LOVE TONIGHT	1
.02	54	43	5	SOUNDTRACK JIVE 41590 (11.98/16.98) DANGEROUS GROUND	2
03)	111	43	18		10
	_			KENNY CHESNEY BNA 66908/RCA (10.98/15.98) TS ME AND YOU KODN © UNICOTE (CREE/CRED) (10.08 F0/10.09) MEE IS DE ACUIV	-
04	109	121	22	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98) LIFE IS PEACHY	
05	99	92	16	VARIOUS ARTISTS DEATH ROW 50677*/PRIORITY (19.98/23.98) DEATH ROW GREATEST HITS	3
106	86	76	75	GARBAGE ▲ ALMO SOUNDS 80004*/GEFFEN (10.98/16.98)	2
107	103	104	19	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98) WHAT IF IT'S YOU	1
00 1	100	89	46	MINDY MCCREADY A BNA 66806 (10.98/16.98)	4
108					

O Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicates and/or tapes 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 limpact shows albums removed from Heatseekers this week. IS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THE MOMENT 2

 53
 45
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 24
 KENNY G▲² ARISTA 18935 (10.98/16.98)

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
10	110	111	14	TRACY BYRD MCA 11485 (10.98/16.98) BIG LOVE	11
11	98	88	21	JOURNEY ▲ COLUMBIA 67514 (10.98 EQ/16.98) TRIAL BY FIRE	3
.12	102	99	86	BONE THUGS-N-HARMONY A " RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
.13	94	78	14	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98) MUDDY WATERS	1
.14	117	118	6	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (9.98/13.98)	11
15	91	83	57	FUGEES ▲ ⁵ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98) THE SCORE	1
16	105	94	46	KIRK FRANKLIN AND THE FAMILY ● WHATCHA LOOKIN' 4 G0SP0 CENTRIC 72127 (9.98/15.98)	2
.17	116	110	16	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98) PURE DISCO	8
18	104	96	25	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98) SET IT OFF	4
19	96	74	24	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98) YOUR SECRET LOVE	g
20)	NE	WÞ	1	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98)	12
21	108	86	11	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98)	5
122	95	87	7	ENRIQUE IGLESIAS FONOVISA 0001 (10.98/16.98) VIVIR	3
123	119	123	19	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98) JUST THE SAME	5
24	101	82	9	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98)	7.
25)	153	142	9	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98) TRAVELING WITHOUT MOVING	9
26)	NE	W	1	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	12
.27	114	109	19	MO THUGS FAMILY MO THUGS 1561*/RELATIVITY (10.98/16.98) FAMILY SCRIPTURES	2
28	113	113	5	BIG HEAD TODD & THE MONSTERS BEAUTIFUL WORLD	5
29	121	125	73	REVOLUTION 24661/WARNER BROS. (10.98/16.98) DEFIGITING E HIGHER ALAN JACKSON ▲3 ARISTA 18801 (10.98/16.98) THE GREATEST HITS COLLECTION	5
.30)	RE-E	NTRY	24	WALT DISNEY 60902 (10.98/16.98) THE BEST OF COUNTRY SING THE BEST OF DISNEY	10
31	128	124	20	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98) DEFINITION OF A BAND	7
32	131	150	25	JOHN MICHAEL MONTGOMERY WHAT I DO THE BEST	3
00				* * * PACESETTER * * *	
.33)	194		2	PHILIPS 533757 (10.98/17.98)	13
.34)	136	145	7	JONNY LANG A&M 540640 (8.98/10.98)	10
35	118	126	3	WHITE TOWN BRILLIANT!/CHRYSALIS 56129/EMI (10.98/15.98)	11
136	126	133	20	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98) A FEW SMALL REPAIRS	3
137	120	114	19	LL COOL J • DEF JAM 534125*/MERCURY (11.98 EQ/17.98) ALL WORLD	2
138	133	136	18	NO MERCY ARISTA 18941 (10.98/15.98)	10
139	130	127	46	THE CRANBERRIES ▲2 ISLAND 524234* (10.98/16.98) TO THE FAITHFUL DEPARTED	
40	112	100	17	A ² NPG 54982/EMI (22.98/34.98) EMANCIPATION	1
41	140	151	7	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	14
42	106	97	5	DAVID BOWIE virgin 42627 (10.98/16.98) EARTHLING	3
. 72	125	106	9	SOUNDTRACK RCA VICTOR 68746 (21.98/34.98) STAR WARS: A NEW HOPE	4
43	166	165	20	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98) IRONMAN	í
143	-	152	6	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98) LOVE TRAVELS	14
43 .44 .45	143		17	MORTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98) MORE	4
.43 .44 .45	143 148	160	17		5
43 44 45 46		160 108	17	VARIOUS ARTISTS MADACY 6803 (10.98/15.98) POWER OF LOVE — 16 GREAT SOFT ROCK HITS	-
43 44 45 46 47	148				6
43 44 45 46 47 48	148 127	108	11	MADACY 6803 (10.98/15.98) FOWER OF LOVE - 18 GREAT SOFT ROCK HITS	
143 145 145 145 147 148 149	148 127 115	108 65	11 16	MADACY 6803 (10.98/15.98) POWVER OF LOVE TIS GREAT SOFT ROCK HITS TINA TURNER VIRGIN 41920 (10.98/16.98) WILDEST DREAMS	1
143 145 145 147 148 149 150	148 127 115 134	108 65 134	11 16 76	MADACY 6803 (10.98/15.98) POWER OF LOVE TIS GREAT SOFT ROCK HITS TINA TURNER VIRGIN 41920 (10.98/16.98) WILDEST DREAMS MARIAH CAREY ▲ ⁹ COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM	
143 144 145 145 147 148 149 50 151	148 127 115 134 158	108 65 134 156	11 16 76 65	MADACY 6803 (10.98/15.98) FOWER OF LOVE TIS GREAT SOFT ROCK HITS TINA TURNER VIRGIN 41920 (10.98/16.98) WILDEST DREAMS MARIAH CAREY ▲9 COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM 2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98) ME AGAINST THE WORLD	
143 144 145 145 147 148 149 150 151 152	148 127 115 134 158 124	108 65 134 156 116	11 16 76 65 47	MADACY 6803 (10.98/15.98) POWER OF LOVE TIS GREAT SOFT ROCK HITS TINA TURNER VIRGIN 41920 (10.98/16.98) WILDEST DREAMS MARIAH CAREY ▲ ⁹ COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM 2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98) ME AGAINST THE WORLD GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98) BLUE CLEAR SKY	6 1 1 7 3 6
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
156	135	135	27	JOHN MELLENCAMP MERCURY 532896 (10.98 EQ/16.98) MR. HAPPY GO LUCKY	9
157	152	119	7	SOUNDTRACK RCA VICTOR 68747 (21.98/34.98) STAR WARS: THE EMPIRE STRIKES BACK	60
158	139	132	48	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98) EVIL EMPIRE	1
159	142	137	18	SOUNDTRACK COLUMBIA 67887 (10.98 EQ/17.98) THE MIRROR HAS TWO FACES	16
160	149	155	41	BRYAN ADAMS • A&M 540551 (10.98/16.98) 18 TIL I DIE	31
161	141	143	13	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98) ONE FINE DAY	57
162	138	128	36	DONNA LEWIS A ATLANTIC 82762/AG (10.98/15.98)	31
163	151	148	29	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98) ATLIENS	2
164	159	170	82	COLLIN RAYE A EPIC 67033 (10.98 EQ/15.98) I THINK ABOUT YOU	40
165	154	167	15	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98) NEW WORLD ORDER	137
(166)	175	-	2	PETRA WORD 67933/EPIC (10.98 EQ/15.98) PETRA PRAISE 2 WE NEED JESUS	166
167	147	130	19	SOUNDTRACK ● BEAVIS AND BUTT-HEAD DO AMERICA	20
(168)	NE	NÞ	1	HEART CAPITOL 53376 (10.98/15.98) GREATEST HITS	168
169	146	138	15	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98) SEASONED VETERAN	35
170	145	140	20	VARIOUS ARTISTS SPARROW 51562 (15 98/17.98) WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
171	161	149	21	SOUNDTRACK CAPITOL 37190 (10.98/16.98) TRAINSPOTTING	48
172	163	_	2	JOHN LEE HOOKER PCINTBLANK 42771/VIRGIN (10.98/16.98) DON'T LOOK BACK	163
173	NE	WÞ	1	VARIOUS ARTISTS QUALITY 6760*/WARLOCK (12.98/16.98) DANCE MIX U.S.A. VOLUME 6	173
(174)	NE	WÞ	1	ORB ISLAND 524347 (10.98/16.98)	174
175	144	129	17	JULIO IGLESIAS COLUMBIA 67899 (10.98 EQ/17.98) TANGO	81
176	160	147	38	QUAD CITY DJ'S O QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98) GET ON UP AND DANCE	31
177	176	169	4	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	169
178	137	131	28	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98) PICTURE THIS	27
179	16 8	180	27	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98) SIGNS OF LIFE	20
180	193	-	2	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	180
181	129	103	7	DAVID HELFGOTT DAVID HELFGOTT PLAYS RACHMANINOV	103
182	169	200	3	DAVID KERSH CURB 77848 (10.98/15.98)	169
(183)	NE	WÞ	1	T.D. JAKES T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!	183
184	186	182	53	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLUSCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98) BAD HAIR DAY	14
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186	165	171	65	ENYA ▲ ² REPRISE 46106/WARNER BROS. (11.98/17.98) THE MEMORY OF TREES	9
187	167	159	65	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	46
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192	157	144	20	E-40 ● SICK WID' IT 41591/JIVE (11.98/16.98) THA HALL OF GAME	4
193	183	173	91	NATALIE MERCHANT ▲3 ELEKTRA 61745/EEG (10.98/16.98) TIGERLILY	13
194	156	146	5	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98)	129
195	185	181	6	WIDESPREAD PANIC CAPRICORN 534396/MERCURY (10.98 EQ/16.98) BOMBS & BUTTERFLIES	50
196	181	168	43	SOUNDGARDEN A A&M 540526* (10.98/16.98) DOWN ON THE UPSIDE	2
197	177	178	29	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98) THE RESTLESS KIND	53
198	188	=	19	PHIL COLLINS FACE VALUE 82949/AG (10.98/16.98) DANCE INTO THE LIGHT	23
199	162	141	42	VINCE GILL ● MCA 11422 (10.98/16.98) HIGH LONESOME SOUND	24
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CHANNEL V, MTV IN AUSTRALIA

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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 Mandarinlanguage, 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.

solidate 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-serviced 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

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 since1921, 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, Lousewies van der Laan, emphasizes that the record industry's concerns about piracy remain a priority for the Commission. "Piracy in Bulgaria is conthe kiss of death."

Australian artists will tap into the Asian market, says Atyeo, and viceversa: "The joint agreement is a twoway 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

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 say 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

URNOVER 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

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.

KIM 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 Linnett . . . 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.

tinuously being raised at the highest

RELATIVITY INKS H-TOWN, BOWS GOSPEL IMPRINT

(Continued from page 1)

tainment.

"Because of our incredible success in urban music in the past, we decided to devote all of our energy to the genre,' says Licata. "The key to maintaining that success is stressing good marketing setup and making sure that we're putting out good product."

The first release on the gospel label, Harmony Records, is "The King Is Coming Any Day." The album, by the

APPLE

(Continued from page 6)

Steve Franzese; and interactive music business development manager David Pakman.

Apple has been a leading proponent of the enhanced CD (ECD) format, which has multimedia content on a conventional audio CD. The company has also been a leader in World Wide Webcasting (the online spin on broadcasting) and has sponsored high-profile Internet backstage events for the Grammys and several well-known music acts, including Metallica and the Cranberries.

Though these efforts were viewed as cutting edge, they failed to become economically feasible for the company, a source says.

Despite Apple's move away from the music business, development of ECD and Webcasting technologies continues at most major music labels and among many leading technology companies.

Apple's shift away from the music industry did not come as a surprise to analysts after chairman Gil Amelio's recent announcement that Apple would restructure its business operations and cut its work force by laying off 2,700 permanent and 1,400 temporary staffers.

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Apple has also ended its development and support of the set-top Internet TV/video-game format Pippin (Billboard, May 25, 1996).

Many workers, aware that the corporate ax was about to fall, had already voluntarily left the company by the time the cutbacks were announced.

The latest cutbacks follow the departure of several senior executives in February, including Apple senior VP for worldwide corporate marketing Satjiv Chahil and executive VP of worldwide sales and support Marco Landi (Billboard, March 1).

Pakman has already been hired by N2K Inc. as senior director of business development; N2K Inc. is the parent company of online retailer Music Boulevard and label N2K Encoded Music, among other ventures. Kennedy and Franzese are among the former Apple staff members creating a music multimedia company that will continue ECD and Webcasting developments.

Though the new company will be completely independent of Apple, it will likely have some form of strategic partnership with the restructured Apple. The new company will also continue to maintain the ECD developer and user resource site at http://www.music fan.com.

"The spinoff will use some of the resources developed by Apple and will focus on live music on the Internet and development of the enhanced CD format," says Kennedy. "We are very excited about the future. Many of the things that we have started to do in the past we will now be able to do in a much bigger and better way in the future.

A formal announcement on the stillunnamed music technology company is expected in four to six weeks, according to Kennedy. BRETT ATWOOD

55-member worship choir Bam Crawford's Purpose, is due in May (Billboard Bulletin, March 19). Guest artists include Sheila E, Abe Laboriel, original Emotions vocalist Jeanette Howes, Ron Kenoly, Jackie Gouche-Farris, and former Andraé Crouch collaborator Kathy Hazzard.

Other releases include the gospel set Come Walk With Me" from Oleta Adams, due in June, and "Edwin Hawkins' Music And Arts Seminar Mass Choir—Dallas," by Edwin Hawkins, expected in July.

Adams, whose gospel set was produced by Michael Powell, remains signed to Mercury, where she records as an R&B artist.

Raina Bundy, formerly A&R/marketing VP at Columbia and GM of Poly-Gram's gospel label Lection, has been tapped as Harmony's VP/GM. The label's releases will be distributed by RED to secular accounts and by Nashville-based Chordant Distribution to Christian retail.

"We'll be releasing all kinds of spiritual music, including gospel, worship, praise, and all facets of contemporary Christian; we're not going to be pigeonholed, we're going to do it all," says Bundy.

"It's a tremendous blessing to work with Sal because of his support, enthusiasm, and shared vision of what this label can become," she adds.

The still-unnamed catalog imprint (originally expected to be called Backtrax until a conflict emerged) will bow this summer with a compilation of No. 1 R&B hits from the '60s. The as-yet-untitled set will be followed by similar projects in various other genres, such as funk, dance, and comedy.

Three releases per quarter are planned from the imprint in 1997, and 12 in total are expected in 1998. The imprint's product will be released through Relativity Records.

In all, Relativity plans to release 17-18 albums over the next 12 months. "We want to be steady and have a schedule that will allow us to work them," Licata says

"Ladies Edition," H-Town's Relativity debut, is scheduled for release in August. In 1993, H-Town hit with the Luke Records single "Knockin' Da Boots," which was No. 1 for four weeks on the Hot R&B Singles chart.

"We're really happy to be with Relativity because they share the same commitment that we do to making our project a success," says H-Town's John 'Dino" Conner, who is producing the set. "The album's gonna have a little bit of hip-hop and a little bit of R&B. We took our time on this album, and we're going to surprise some people.

As part of its deal with Relativity, H-Town has formed a joint label venture, H-Town Music.

"Conflicts & Confusion" by Suave/ Relativity act Crime Boss is slated for an April release. Additional Relativity titles scheduled for release in the summer include "Earthquake" by rapper E-A-Ski, "Stone Crazy" by hip-hop duo the

SONY. ION USE NET TO LINK MULTIMEDIA WITH AUDIO CDs (Continued from page 6)

and highlight song lyrics as they are heard on the CD. ConnecteD Web content will also contain many conventional ECD features, including discography and biography information.

Users will also be able to cue up a specific portion of a song with the click of a mouse on Web-linked lyrics. While the CD will be the primary source of sound to accompany the related Web content, some additional audio content will be streamed in real-time through the Internet for simultaneous playback in conjunction with the CD-delivered music. MIDI music will also be accessible in some cases.

"This is a way to mix new technology with older CDs that were made before the existence of the enhanced CD format," says Mark Ghuneim, Columbia VP of online and emerging technologies (U.S.). "It breathes new life and content into people's favorite CDs and gives them a reason to pull out their dusty discs and play them again."

Sony, which develops the content internally, will likely package the chosen catalog and new releases at retail with a "ConnecteD" sticker on the jewel box, informing consumers about the multimedia content accessible through the Internet.

San Francisco-based multimedia developer ION has developed its own technology to bring together Internetdelivered content to audio CDs. ION is pursuing patent protection for its technology, which also includes synchronization of CD (Red Book) audio with Internet-delivered content, as well as the ability to accumulate a database from Web participants.

Though few details are available about how ION's technology will be used, Warner Music Group and Universal Music Group are among the major music companies that may develop content using ION's technology, according to co-founder Ty Roberts. Executives from the two record companies were unavailable for comment at press time.

Future projects using ION's tools are likely to take advantage of Microsoft's forthcoming "active desktop" component of the Internet Explorer 4.0 software, which will merge the computer desktop environment with Internetdelivered content when it debuts in the coming weeks. The company has placed information on its development tools at http://www.ionmusic.com/webcd.

The idea of linking Web content with

audio CDs is not a new one. In 1995, the Voyager Co. developed CDLink, which triggered CD audio to accompany online record reviews and other multimedia content (Billboard, July 22, 1995). Despite support from some independent labels, including Rykodisc and ECM, there was a lack of widespread industry support, and CDLink quickly disappeared.

One advantage to the development of CD-connected, Internet-delivered content is that it eliminates the need to rush production of multimedia content to meet an album's retail release date.

"There often isn't time to develop a full-fledged [enhanced CD]-and it isn't likely that an album's release is going to be held up for the production of multimedia," says Frommer.

ION co-founder Ann E. Greenberg says the Internet delivery of multimedia music content gives such content "life after shipping."

"The last thing you want to do is have the multimedia content hold up the release of a record," says Roberts. "This approach allows for labels to continue to add more multimedia content as it is developed.

The ECD format faced a setback last year from continuing compatibility problems, including a glitch that left

to the report. Total CD seizures

reached 1.47 million in 1996, compared

with 1.13 million cassettes seized. CD

seizures in 1994, on the other hand.

piracy," says Steven D'Onofrio, RIAA

executive VP and director of anti-pira-

cy, "we directed our resources and pro-

grams last year, and our seizures of ille-

For example, midyear piracy figures

had already totalled 800,000 units,

reflecting what RIAA said was the

increased popularity of the format in the

according to the RIAA report. Seizures

of pirated cassettes in 1996 continued to

fall, dropping from 1.1 million in 1995 to

1 million last year. In contrast, bogus cas-

RIAA attributes the drop in large part

sette seizures in 1992 were 2.5 million.

to its anti-piracy programs, augmented

Cassette piracy is still on the wane,

gal CD product skyrocketed."

illegal marketplace.

"In anticipation of a sharp rise in CD

RIAA SEIZURES

(Continued from page 6)

amounted to only 14,845.

many ECDs incompatible with Windows 95 computers. Unlike ECDs, CD-connected Internet-delivered content is expected to be close to 100% compatible with audio-enabled CD-ROM drives on Internet-connected computers.

The emergence of Internet-delivered content is expected to complement rather than replace the ECD format, say Frommer and Roberts. All of the major music companies are continuing to develop ECDs-many of which contain an Internet access component. including browser software.

Sonv Music, which is marketing its ECD releases under the brand name CD-Extra, is developing several interactive releases in 1997, including a forthcoming project by the London Suede. The new CD-Extra releases join several interactive titles already released this year by such high-profile Sony label acts as Aerosmith and Silverchair.

It is possible that some future CD Extra releases may also be ConnecteD discs, according to Frommer.

"It's not necessarily an either/or sit-uation," she says. "We are already putting Internet access on our CD-Extra releases. On some titles, we might put the heavy bandwidth stuff on the disc, but have the majority of content on the Web."

by tougher local and federal laws.

the report.

was 99%

toire destined for export.

Beatnuts, "When L.A. Freezes Over" by Latino rapper Frost, "My Will" by Teflon, and albums by Chicago artist No

I.D. and vocalist Common. Japanese DJ/mixer DJ Honda also has product in the pipeline, but it has yet to be scheduled.

Relativity has released 14 albums in the last 12 months. According to Licata, the label has averaged 351,500 units per release, with an impressively low 12.77% retail return rate. He credits his label's performance to signing quality acts with deep albums and to sound fiscal and marketing decision-making.

"As an independent [that has a lower overhead], we're able to stay with a record longer than the majors," Licata says. "You can't fool the consumer, and in this sales environment you have to give him your very best on every album.'

Relativity has been buoyed by the incredible sales of Relativity-distributed Ruthless act Bone Thugs-N-Harmony, whose 1995 "E. 1999 Eternal" has sold 4.7 million units, according to Sound-Scan, and peaked at No. 1 on Top R&B Albums chart and The Billboard 200. This issue, the set is No. 85 on Top R&B Albums.

Bone Thugs-N-Harmony won a Grammy this year for best rap performance by a duo or group with "Tha Crossroads," which debuted at No. 1 on the Hot R&B Singles chart, a position it held for seven weeks in 1996.

"Art Of War," the rap act's fourth set, will be a double-album and is slated for a summer release.

The act's 1996-formed, Relativity-distributed label, Mo Thugs, released Mo Thugs' "Family Scriptures." The set has sold 1 million copies, according to SoundScan, and peaked at No. 2 on Top R&B Albums.

In 1996, Relativity was the leading independent rap label, with 16 charting singles, according to Billboard's yearend chart. At this year's National Assn. of Recording Merchandisers conference, Relativity was named the independent label of the year, a title it shared with Priority Records.

This issue, there are six RED-distributed sets on Top R&B Albums, including the Dayton Family's self-titled debut, which peaked at No. 7.

Relativity Entertainment has a roster of 22 acts, supported by a staff of 38.

CASSETTES IN 7 DAYS! 300 C-12 Cassettes for only \$495 For example, the number of counterfeit cassette seizures from street vendors in New York is a fraction of what they were three years ago, according to Most cassette piracy, according to the report, is now directed toward the Latin market, with more than 80% of seized bogus product aimed toward the Latin consumer. Seizures at illegal cassette Package includes: Deluxe graphic design manufacturing factories were about 80% Black & white inserts Latin music; in Southern California it Ready in 7 days Major label quality The majority of CDs seized in the U.S. • No-Fine-Print guarantee were manufactured in other countries. Call today for your FREE according to the report. The illegal CD-10 0 full color catalo manufacturing rate remains at less than 1-800-468-9353 1%, D'Onofrio says, due in large measure 24 HOURS TOLL FREE Dutside USA call 609-663-9030 FAX 609-661-3458 to the RIAA's CD plant education program. Most of that 1% is unauthorized http://www.disemakees compilations of U.S. and overseas reper-DISC MAKERS 95



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, broadcast-

ers, 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 "Casev'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," "Su-per Friends," "Mister Magoo," and "Transformers."

In the 1970s and '80s, Kasem guest-starred on on television mainstay series like "Charlie's

Angels," "Quincy," "Fan-tasy 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 cohosted 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.

Top 10 Dion Debut Is All By Itself

by Fred Bronson

THERE'S A BIRTHDAY present on the Hot 100 for Celine Dion, who turns 29 March 30. She has the highestdebuting 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 (Bril-liant!/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 Bill-board 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.

ILLS 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.'



Fred Dahlqvist has been named Circulation Sales Mana-

ger 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 DAHLQVIST

in the Billboard Music

Group Dahlqvist began working for Billboard magazine as a marketing intern in March 1996. In July 1996, he was promoted to advertising assistant for Billboard magazine.

Before joining Billboard, Dahlqvist, a native a Sweden, served in the Swedish army and managed the entertainment for a Swedish hotel. Dahlqvist re-

ceived his bachelor's degree in marketing from Stockholm **University**

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.

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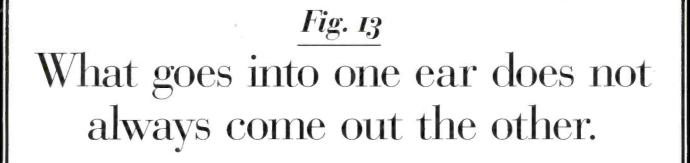
Their multi-Platinum debut album produced one of the most imitated sounds of the 90's. Now, Real McCoy is back with their explosive follow-up.

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