Relativity Inks H-Town, Bows Gospel Imprint

BY J.R. REYNOLDS

LOS ANGELES—In an effort to deepen its penetration into the black music realm, Relativity Entertainment is rolling out a catalog imprint and a gospel label and has signed R&B act H-Town.

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

Carnival’s Controversies

Tensions Underscore Island Fest

BY ISAAC FERGUSSON

PORT OF SPAIN, Trinidad—Amid the pyrotechnics and high-tech high jinks at Trinidad’s annual Carnival celebrations, held here Feb. 10-11, Gypsy emerged as National Calypso Monarch and Machel Montano crowned Road March King. Also in the spotlight: controversy, which, as usual, dominated the huge festival. Race politics and ethnicity moved to the forefront as the driving force behind many of the top calypso compositions, highlighting deep-seated animosities. An infuriated prime minister, Basdeo Panday, even proposed the unthinkable—censorship laws prohibiting calypsonians from performing songs that denigrate government or incite racial polarity. The prime minister had been spurred by a negative portrayal of him, in the televised National Calypso Monarch competition, by local calypso hero Wayne

Asian/British Connection Thrives

Acts Find Increasing Commercial Niche

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

LONDON—Across the U.K. Eastern and Western music cultures are getting married, as second-generation Asian dance goes overground. Young British artists, DJs, 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 Asian forms, but instilled with drum’n’bass, hip-hop, and R&B elements in an organic and nourishing cultural stew.

While Eastern influence exert more sway than ever in the British pop milieu, Asian musicians with a dance mentality are taking the traditional instrumentation of Eastern music and adding to the pot touches of jungle, Anglo pop, and American swing and hip-hop—and seeing wider acceptance for it than ever before.

Key figures in this development include producers/artists Earthree, Tablin Singh, and Nitin Sawhney; pop chart crossover pioneer Bally Sagoo; teenage major-label signing Anmar; and such labels as Nation, Nachural, Outcaste, and Multitone. Also important are such club nights as Aroku (Urdu for “unique”) in London, plus a number of dedicated radio shows on legal and pirate stations.

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

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

featuring
DURAN DURAN
"Out Of My Mind"

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ORBITAL
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THE CHEMICAL BROTHERS
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ANNIVERSARY OF AN ENTUSIASM

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 overwhelming need, of leading an original life. These feelings like a surge merge to define the personal music I most adulate.

We live in an oftentimes, divisive, racist world in which people can feel compelled to align themselves with others according to the moral surface traits of the arts, because we must guard the safety of such calculations and assumptions, daring to announce the deeper truth of our one-of-a-kind selves, disclosing who we are, and why we are, 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 gone come around again.

To be glad for one's singularity, not bearing its solitude, and allowing none one's honest exploration to be trivialized in Billboard, this is my hope. I hope my twin 5-year-old will see small glimpses of it 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 care the ceaseless voice in my head. And, yes, I have been known to tell my wife of a decade. These are also the reasons I took this extremely stressful job at Billboard exactly six years ago. Moreover, the economics of the business allow for variations for regularly wearing a strange, four-inch-high freestyle pole-doll bow tie, knotting every morning in happy but unpremeditated defiance of any dreary code rock'n'roll has designed 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 used to tie to his suits, because he taught me to. He had looked kinda shabr—at last, Leaded, Buddy Holly, James Brown and, OK, Dougloods Bumsaid all wore bow ties—and because I wanted to be a rock star, Larry Page, Debby, the Crafts kids, the ones I knew. Schooling me that it was for women (and less for men). "It's done just like a shoeless," I remember my dad explaining before the living room mirror, dangling before my face, the Crafts kids, Debby, Larry Page, Debby, the Crafts kids, Debby, Larry Page, Debby, Larry Page, Debby, Larry Page... (they did, schooling me that it was for women (and less for men).)

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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. We struggled, but remained. Perhaps I thereby learned to tie my bow tie—usually with a black pen-like suit and white backs—that I show to prove my pinch-hit family's prospects for survival. But that is 48 and I have a family of my own, I live in my heart that I delimit in 48: a moment, of course. It was, however, my father did it himself taught me never to discuss what I feel about anything. Contempos I have always been suspicious of music journalists and critics who have never been played in a learned, daunted, or written a camera. Simply because they don't know what it's like to place yourself in that brand of public jeopardy in which to earn or income or public approval. ("If You Won't Get Out Of My Life, I'll Find Somebody Who Will," a tune I wrote as a kid, with my dad, a dad who was a drummer, at our home in Vence as the actors of my parents, and Tracy Bonham to your attention). I formed in 1979 with several fellow Rolling Stone editors, is administrated by BMI. Similarly, I would not necessarily be the happiest in the use of the name. 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 Eyes. It was in the last week of March 1992 that I allowed Billboard Music Group president and publisher Howard Lander to talk into commencing this highly inconvenient column which has nothing to do with the job I was hired for. I said no, for the sake of Howard Lander having been 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 space outwards. There is no need for one entity more important than the bass unsung/unsigned 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 name of the number is an important one for Billboard, I would like to do so myself.

As the principal assignment editor for this publication, it's my job to either encourage such coverage or the vehicles to contain it, yet there is nothing I've dreamed up that hasn't been broadened, heightened, and developed to far greater effect by a superb roster of past and present senior staffs/veteran correspondents, including Newman, Adam Wire, Michael Ellis, Geoff Mayfield, Irv Lichtman, Ken Schlagman, Gene Sculli, Jim Besman, Susan Nanz, Kimmie Gillen, Janene Covington, Thom Dally, Craig Ross, Chris Biel, Jeff Losey, Theresa Sava, Tullio Saldini-Walter, Chet Fipson, Wolfgang Spahr, Geoff Burpee, Ed Cristman, Eric Bethel, Havelock Nelson, Bradley Bamburger, Don Jeffrey, Paul Verm, J.R. Reynolds, Craig Logan, Mike Cecillon, Francois Cecillon sees. Most people have a sense of the kind of show to do that. I'll see if I can do that."

A few 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. We struggled, but remained. Perhaps I thereby learned to tie my bow tie—usually with a black pen-like suit and white backs—that I show to prove my pinch-hit family's prospects for survival. But that is 48 and I have a family of my own, I live in my heart that I delimit in 48: a moment, of course. It was, however, my father did it himself taught me never to discuss what I feel about anything. Contempos I have always been suspicious of music journalists and critics who have never been played in a learned, daunted, or written a camera. Simply because they don't know what it's like to place yourself in that brand of public jeopardy in which to earn or income or public approval. ("If You Won't Get Out Of My Life, I'll Find Somebody Who Will," a tune I wrote as a kid, with my dad, a dad who was a drummer, at our home in Vence as the actors of my parents, and Tracy Bonham to your attention). I formed in 1979 with several fellow Rolling Stone editors, is administrated by BMI. Similarly, I would not necessarily be the happiest in the use of the name. 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.

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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 explained...

■ BY BARRY GIBBONS

Appropriately 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 1606—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 foundered; others said I was scared of a rumored fast-food upset put out by me [by Spec’s founder] Martin Specter; and still others suggested I just couldn’t get my wardrobe right for an event [June].

Do you wear with Armani? Were the Dr. Martens a little too evocative? (Continued on page 88)

VOCES CARRY

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—89 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 impossibly 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 1938, when he joined the Mississippian-based Rabbit Foot Minstrel Show, an act that later toured the South, performing under an open-air tent in front of crowds consisting of both black and white audiences—segregated, of course, by a wide aisle.

In 1948, he cut his first 78 rpm record, “’Til Be A Good Boy,” for Star Talent, a Tennessee-based independent producing some 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 form in clubs but kept his family fed and sheltered by earning a salary tending boilers at the American Finishing Co., a textile bleaching mill. This previously unheard-of piece of music was an immediate success with black listeners in Memphis and throughout the South, where a powerful AM signal from WDIA, the 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 maestros 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’ program, “The Memphis Beat Show,” on the air. From there, he launched a fast-paced two-hour proto-rap beat-driven mix, which integrated rock and roll with some staple R&B hits. Thomas soon became one of West Tennessee’s top DJs.

Now the money to be earned by a black man in the South DJ’d a popular radio show and performing locally was no longer understood by job security and positive equity in their homes, so they seek real value (no smoke and mirrors). Where the product has little or no differentiation, prices become 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 of brick and mortar.

(Continued on page 88)

Advertisements appearing on this page serve as a forum for the expression of views of individual interest. The opinions offered here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor: Comments should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1161 Broadway, New York, N.Y. 10036

My job 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. Could worse than that be lost?

1st Retailer: (pause) . . . DECEMBER . . . that’s what . . . December was UNBELIEVABLE.

So, what right have I to address the seasoned veterans of this industry on retailing? Well, after a long stretch on the air and some time in Japan, there’s a slump and shakeout (SS0 for those taking notes). But there is something different in the air. On the top of the normal SSO, there are some new factors at work, which are signaling some permanent changes to the structure of the industry.

• After the last recession, consumers are much more savvy in the way they buy. Their wealth is not only undermined by job security and positive equity in their homes, so they seek real value (no smoke and mirrors). Where the product has little or no differentiation, prices become 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 of brick and mortar.

(Continued on page 88)

Trailblazing Rufus Thomas: A Music Icon

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(Continued on page 88)

With a music-oriented programming—using an all-black on-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’ program, “The Memphis Beat Show,” on the air. From there, he launched a fast-paced two-hour proto-rap beat-driven mix, which integrated rock and roll with some staple R&B hits. Thomas soon became one of West Tennessee’s top DJs.

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(Continued on page 88)
FIRST RAYS OF THE NEW RISING SUN

The most innovative and imitated guitar player in history. A songwriter, vocalist and showman without equal. The legacy of James Marshall Hendrix reverberates in his groundbreaking final sessions at Electric Lady Studios.

This year marks the first time that these recordings will be released as a single album: FIRST RAYS OF THE NEW RISING SUN. Arranged by Hendrix's longtime engineer and co-producer Eddie Kramer and noted Hendrix historian John McDermott, this is the album Jimi would have released, had he lived to complete it.

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 have slowed, due to the yen's decline against other major currencies and the increasingly aggressive marketing of licensed foreign products.

CD imports (comprising album prices and hardware) almost fell in calendar 1996, to 23.1 billion yen ($146.6 million), which is unchanged. The data was released by Recording Industry Assn. of Japan (RIAJ), which received it from Japanese customs authorities.

Japanese record imports in 1996 totaled 23.1 billion yen, up 24%, for a wholesale value of 4.6 billion yen ($28.25 billion). This includes imports handled by labels' import divisions.

RIAA: Bootleg CD Seizures Soar 1,300% In '96

BY BILL HOLLAND

WASHINGTON, D.C.—Seizures of bootleg CDs grew 1,300% last 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 20,945 in 1995 to 1.236 billion in 1996, as "amazing," even in light of last year's report showing 1995 was "the worst year ever.

Seizures of counterfeit or pirated CDs (unauthorized label recordings) jumped 700% last year to 208,797, from 21,990.

Also, for the first time, the total number of seized CDs, including country, hits, and sub-genres, was greater than the total number of seized cassettes, according to

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) for a record year, up from 3.7% in 1995 that grew at twice the rate of the rest of the economy, according to an economic development released March 12 by the International Intellectual Property Assn. (IIPA).

U.S. copyright industries include sound recording, music publishing, movies, home video, TV programs, books, and business and entertainment software. "According to the IIPA survey, the 3.79% share of the GDP that copyright industries make up translates...

(Continued on page 86)

Unlike product manufactured in Japan, imported audio software is not subject to the sauken 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 355.86 billion yen ($4.45 billion). This includes imports handled by labels' import divisions.

A chart that Japan's overall prerecorded music market saw shipments of 225.72 million units, for a total wholesale value of 618.8 billion yen ($76.22 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 1996.

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 1995).

"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 Association of Music Merchandisers (NARM) convention, BMG Distribution joins Sony Music Distribution in raising the MAP by $1.

According to a letter dated March 18, BMG Distribution has raised its MAP to $10.98-$13.98 for CDs carry-
ging, respectively, list prices of $15.98-$17.98. Other BMG CD list prices that have been bumped by $1 include the $15.98 price for CDs that carry-
ies a MAP of $9.88; the $15.98 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

(Continued on page 85)

Channel V, MTV in Oz

Cos. Take On Existing Outlets

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

The battle between Channel V and Channel 7 throughout Asia has expanded to Australia.

The Hong Kong-based Channel V will now challenge its Australian counterparts in a 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 also been doubly broadcast.

The announcement of RED's take-over, made March 14 in Sydney, came just days before MTB officially took over another Australian music channel, ARC-TV, which launched June 14, 1996, and now becomes MTB 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 Australia. "basically our move into Australia is part of a global expansion which has seen us recently into Thailand and India."

Channel V Music Network Partnership is a joint venture between Rupert Murdoch's Asian satellite broadcaster Sky TV (50%) and Sony Pictures Entertainment, BMG, EMI Music, and Warner Music Group (25% each). It has been broadcasting throughout Asia (Continued on page 84)

Politics Favor Brit Music Biz

Election Won't Disrupt Gov't Support

BY MARK SOLOMONS

LONDON—The British music industry appears to be in a win-win situa-
tion 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—unprecedented 28% points ahead of the Tories in the polls—makes copyright protections and the development of new talent a high priority if it forms the next administra-
tion.

According to a policy document released March 18, the party will revamp and rename the current gov-
ernment's Heritage Department—one of the music industry's sponsoring departments—review the perfor-
mance 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-
omy," Jack Cunningham, Member of Parliament and shadow secretary for National Heritage, said that for the first time, Labour would take a cross-
departmental approach to the arts.

Noting Labour leader Tony Blair's college rock band credentials, Cunning-
ham argued that an administra-
tion under Blair would be unique in its strategic approach to promoting music and the arts. "The British Council orga-
ized more than 2,000 cultural events abroad last year, and this year the Foreign Office presents a heritage image of the U.K. which is not consistent with the view of either the current Her-
itage Department or Labour's equivalent," Cunningham said.

Labour intends to shift the focus to helping artists and away from the poli-
cies of lowering costs for audiences (Continued on page 38)
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"EMANCIPATION" GOES DOUBLE-PLATINUM

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

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

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

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

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

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

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

"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.

"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 Oseary.

Lenny Kravitz and Olympic Gold Medalist, Dominique Dawes.

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

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

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Christian music arena, Reunion Records rock act Third Day has success- fully made that leap. This spring, Sparrow Records’ the Waiting and Warner Alliance Group’s Cademons’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 learning, grassroots 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. 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 Marsh and VP of A&R David Vanderpoe. In 1995, Third Day’s album became the label’s first release. Though they generated a lot of attention with the July 20 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 keeping up with requests.

Vanderpoe 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 good job of getting the word out about our music, they had the huggers big 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, re-packaged it, and released it as Third Day’s self-titled major-label debut last year. The album has sold more than 150,000 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 grassroots 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 grassroots 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 $5 and $10 ticket area underground. So let’s go out and do 600-700 markets and let them headline and bring out two underground acts with them.’” He says the band drew 700,000 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 of Delta bluesman Fred McDowell, Ozarks ballad singer Alameda Riddle, and Geogia Sea Islands singer Beasie Jones. Their new album has been produced by Third Day’s Steven Curtis Chapman, Paul Brandt, Carolyn Arends, and Third Day.

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AUSSIE INDIAN MUSHROOM PARTS 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 April 1, which will see Mushroom imprint 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 are friendly rivals and competitors for a long time. We both have aggressive approaches in the key areas of 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 90% 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 shaving 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 the business. The ligue goes 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 “Hita” album reached No. 1 on the Australian Record Industry Assn. charts, “Things had run their course at Festival. They’d be great to me and to Michael, but things move on, and a 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 they will have 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 McAluff 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 promoter Mark Opitz as director of artist development and field signings. Opitz worked on major releases for INXS, Cold Chisel, the Angels, Barnes, the Divinyls, and Hoodoo Gurus.

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

The move from Festival comes as a surprise, given that Festival is wholly owned by Rupert Murdoch’s News Limited, which holds 46% of Mushroom.

“News Ltd. probably wouldn’t have happened. I hope that it eventually proves profitable for News Ltd.”

FESTIVAL LOOKS FORWARD

Gudinski adds, “It must be seen as a loss to Festival, and it is fortunate that we have 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, when, as holy 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.”

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.”

RECORD COMPANIES

Fran Lichtman is promoted to senior VP of international for Atlantic Records in New York. She was VP of international. Destree Schoum is promoted to VP of pop promotion for 550 Music in New York. She was director of pop promotion.

Josh Ziemer 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 and marketing. Ben Nygaard is appointed VP of marketing for Velve Records in New York. He was senior director of independent marketing and A&R company.

MCA Records Nashville promotes David Haley to VP of national promotion. Steve Armstrong to II included 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 advertising, advertising and creative marketing; regional sales manager; manager of inventory control; manager of new field marketing; and marketing coordinator.

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

Capitol Records in Hollywood, Calif., appoints Felix Cromey director of national media relations. 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 his national media promotion for Big Beat/Atlantic Records in Los Angeles. She was director of promotion for Virgin Records.

John McMann is promoted to national director of rhythm-crossover promotion for Jive Records in New York. He was head of national mix show and street promotions.

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

John T. Mazolla 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 CONTROVERSES
(Continued from page 1)

Hayde, aka Watchman. Watchman's references to the Indo-Trinidadian premier were Afrocentric compositions by Cro Cro and Sugar Aloes. After the Indian-led government took office, spontaneous mass demonstrations turned into a peaceful peaceful'co'peaceful majority over the Afro-dominated PNM party in a snap election in mid-1986, Cro Cro went on to win the 1986 National Carnival. At his victory party, he sang "All Yuh Look For Dat," a bitter song that chastised the Afro-Trinidadians for failing to turn out in larger numbers at the 1986 general elections, thus permitting the first Indian-led government to come to power.

Cro Cro last year faced his own personal "triumph," he told Billboard emphatically. "I was the all-time winner, the victor. The people may have been a little disappointed with the tension, but they know it was the most important meeting ever held on the Afro community to date."

Still, Gymo'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 in public, a facet of the controversy itself reeked from a scandalous 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 national institution by making a rash of conspiracy theories.

"I have serious questions concerning not just the integrity but also the appropriateness of the contest," said Ron Shorty I, the man popularly considered to be the inventor of the soca beat, told Billboard in an interview at his remote camp on the Queen's Park Savannah grounds. "In order 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 suggested that the outcome of the contest may have been a foregone conclusion.

Two years ago, when McIntosh was declare top of the heap with "On The Road," Superblue's fans rioted. Now, in 1997, with McIntosh enjoying enormous popularity with his "10.55" and Superblue lagging with "Barbara," his tribute to legendary headliner Roy Cape, local journalists and industry insiders agreed that in tying the two popular soca bands, the promoters of the show acted to head off trouble.

Ron Shorty I added that making it a competition designates 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 different totally. Still, when a song is not one of the top three, that's enough of a scolding that something isn't good enough."

TOO MUCH COMPETITION?
However, the system of escalating rivalry within the evolving Carnival and calypso industry, which has traditionally been driven by the competition of Car-
nival bands, has also been criticized. For instance, Minshall mused that he was weary of the whole process of competition and its "endless" nature: "Sometimes there are some elements of competition, but it is not the same thing at all!"

Such heated debate is the mark of an open democracy, a sign that the majority of the soca here that to ban or censor calypso would kill the impression instead of the disease. Panday's threats were mocked as naive and self-defeating, and in a recent cultural performance of expression is a treasured tradition in calypso, the unofficial voice of the people of Trinidad and Tobago. Every individual has the right to engage in calypsonian, and any government would and should find itself powerless to stop them.

Stated popular calypso singer Explaner, "Panday has taken on a fight which he can't win. It is now that calypsos 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, dedicated to his cousin and Trinidadian Cro Cro. The song's refrain, though recognized as positive, has also been condemned in some quarters as adding to the often acknowledged sense of the sole perpetrators of violent crime.

Gypsy's winning entry, "Little Black Boy," a fact perfectly example of calypso's freedom, is seen as too much for the international audience to digest, so I want to give them a taste of what they are accustomed to, mixing a little reggae, hip-hop, and other internationally popular styles while introducing them to a new beat, and that's hard to do," said meaty. "So I'm cooking with power and garlic and pepper to make a calypso dish that I can be proud of.

Montano says that his refusal to compete was intended to set an example to other calypso singers that competing is divisive and counterproductive, discourages creativity, and must come to an end. "The competition itself is just a means of fracturing the nation, making the artists, and you can feel it back-stage," he said. "But by far the worst part is that the fact of the many artists who 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 song structure and other important matters of song construction. That kills creativity.

Both Montano and Ron Shorty I suggested that the contest 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 competitive atmosphere."

Ras Shorty I observed that the calypso music is only where singers are being encouraged to kind of holding court in the past. Instead of the $180,000 to $200,000 or a motor car to a single performer and the others get nothing, they should divide up the money and freedom creatively. For instance, the 10 or 11 featured performers $15,000 each to take part in a first-rate concert instead of belittling them in a split decision.

PERIOD OF ADJUSTMENT
However, the culture here is the calypso industry over copyrights, piracy, intellectual property, and such polarizing issues as visas and contests. Can we expect a period of adjustment that is an essential element in the transition of calypsonians from hobbyists to professionals, from mom-and-pop operations to an industry. As calypsonians assert their case for the benefit of the level of U.S. and European models.

Already, they are realizing that image is a key ingredient in this age of marketing, and that their paychecks are inextricably tied to it. That is bound to spell trouble for such music business dinosaurs as continuous, or failing to gain any significant momentum on the second day of the contest, that its second place versus the stage carnival drama of the year. That, in turn, would spur a trend in the direction of being invited to appear, or of not winning a calypso title, can be devastating.

THE MASQUEURADE
This year's Masquerade was as controversial as the music, with a heightened debate over pyrotechnics versus smoke machines and, spontaneous, unplanned presentation vs. the staged Carnival drama of the year. That, in turn, would spur a trend in the direction of being invited to appear, or of not winning a calypso title, can be devastating.

The latter's offering this year, "Tapestry," was the climax of a mas trilogy on the Creation that began with their winning 1995 presentation, "Hal-

Many carnival-goers will say that the Kaiso All Stars. Best social commenta
tory honors went to Gypsy, for "Little Black Boy." Best nation-building song and calypso Queen 1997 honors went to Lady Woman. Best political commenta
tory was won by Stalin, for "People Of The Earth." The Soca/Chutney song of the year was Gerald Rampaul's "Bis- mate Dance."

In other honors, Amofo Renegades Steel Orchestra beat their close rivals, Phase 11 Pan Grove, by half a point to become the first steel band to win three consecutive Panorama champi

Japan's Gypsy's winning song, "We Look Like You," created an important event in Japan-based as well as to the import-oriented retail chains, which strenuously oppose such an outcome.

As the yen falls against other cur-

the major to debut key albums in Japan after other territories, thus undercutting the import market.

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Cheap Trick Wants To Be Wanted

Red Ant Set May Mark Vintage Act’s Revival

BY ED CHRISTMAN

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

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

The new album has all the trade-mark Cheap Trick ingredients: frenetic 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—drummers Bun E. Carlos and bassist Tom Petersson round out the quartet—is in the midst of what could be a major comeback. It landed the opening slot on the Stone Temple Pilots’ U.S. tour; it has a new 7-inch on Sub Pop Records, produced by alt-rock kingpin Steve Albini; and it has an upcoming slot on VH1’s new show, “Hard Rock Live.”

The Cheap Trick renaissance was birthed by last year’s release of “Sex, America, Cheap Trick,” a four-disc Epic/Legacy boxed set. Further releases 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,” he continues.

Nielsen is not the only one excited about the new record. Randy Phillips, president of Red Ant, says, “Dick and Rick had stated they 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 Combinations, 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)

Mercury Dodges Releasing Dodgy Album; Compilation Lands On ‘Mars’

SAVE DOODY: We were so disappointed to find out that Mercury Records has shelved plans to release “Free Peace Sweet,” the latest offering from U.K. popster Dodgy, an album that has been living in our CD player since we got the advance in January. Our hope was that it would contain one of the more inane lines in recent memory, which I give Bells points for singing with a straight face: “Every time I try to tell you something, you just don’t care.”

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

Mercury has 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 the band’s past being 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, ‘Well, we’ll cut 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 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.

STOP THE INSANITY: First we had “Ballads Of Madison County,” an album of songs inspired by Robert James Waller’s best-selling book “The Bridges Of Madison County” sung by the author. Then came “The Celtic Prophecy—A Musical Voice” (previously “My Love”), released by Verna in London. Now we have “Men Are From Mars, Women Are From Venus,” an album inspired by the gallozin-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 Pfimmer. It’s no more treacherous territory than the bards of old did contain one of the more inane lines in recent memory, which I give Bells points for singing with a straight face: “Every time I try to tell you something, you just don’t care.”

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

I can’t quite figure out why these albums keep happening, especially since sales of the previous titles would do nothing to inspire confidence in future projects. According to Billboard, “Ballads Of Madison County” has sold 94,000 copies, and “The Celtic 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-time 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: E12 has tapped Rage Against The Machine as the opening act for the first nine dates of its U.S. tour (Billboard Bulletin, March 28). Rage Against The Machine will donate its set 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 Gunnells Fled (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 Davadiao 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

Epic’s Indigo Girls Expose More Diversity With ‘Sun’

BY LARRY FLICK

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

There is a strong potential for that to change when they release their radically eclectic “Shaming Of The Sun,” the duo’s sixth Epic album, late April 29.

Helmed by partners Amy Ray and Emily Saliers, with co-production by David Leonhard and several tracks overseen by Peter Collins, the meticulously crafted record offers a potpourri of songs that range from edgy hip-hop drum loops to flashy guitar-hero riffing. It’s a natural progression from 1996’s platinum-selling “Swap/pry Obe-lia,” which dabbled in grunge aggression and tribal percussion. And while the act’s signature lyrical exploration of love and inner turmoil remain intact, there is an equal dose of biting and empathetic political commentary.

With the longer image of two girls strumming guitars,” says Heidi Brown Lewis, associate director of product marketing at Epic, “The record 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.”

Indigo Girls’ previous album “Shaming Of The Sun” was the “right” single. Fronted by Ray, the track has the same friendly brand of toe-tapping 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 rock 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 Posey, assistant music director at the commercial/colleges WRHU 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.”

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)
Word Links Efforts With Book Publisher For Shirley Caesar’s ‘Miracle’

BY LISA COLLINS

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

“It couldn’t have come with a stronger album or at a better time,” says chuck myricks, vp/dm at Nashville-based Word’s gospel music division.

Indeed, burgeoning gospel sales provide the perfect backdrop for the release, which was recorded live at the First Corinthian Baptist Church in Harlem, N.Y., last November and features Caesar performing a power-packed evening of song and ministry, with backup vocals provided by Heneki 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 anointed. I wrote quite a few of the songs, and it was recorded live, which is what I like to do best.”

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

But that is unlikely, as Myricks says, that the album’s campaign is the biggest marketing roll-out 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 in a multiyear, multilevel media campaign from the QVC home shopping network to air in June during Black Music Month. “It’s something we have a great deal of success with once before, and it serves to broaden her audience base.”

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

“There’s a lot of synergy on this project,” matches 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 WQN 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 Creton, 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 album, 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 year, and the 800 line, is fantastic. I'll be shocked if this record doesn't do as well as the last record—or better." Believed in May 1994, "Swamp Oye- lia" entered The Billboard 200 at No. 9 and has sold 1.5 million units, according to SoundScan. That set was released in October '95 by the two-CD live "1200 Carfews," which has sold 540,000 units, according to SoundScan.

"Their albums grow in popularity over time," says the act's manager, Rusteil 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 WHTS Washington, D.C., for on-air broadcast.

A major sideshow tour will open 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 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 issue 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 way to get feedback and encouragement. How could we pass up the chance to do that for someone who is just starting to find their voice?"

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

"Our first thought was to use several producers to broaden the sound," says Ray. "After trying a few different sce-
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Europe/UK: Christine Chinetti, Catherine Flintoff - 44-171-323-6685
The Heatseekers chart lists the best-selling albums by new and developing artists, as identified by SoundScan's Nielsen SoundScan Research, which tracks sales at over 10,000 retail stores nationwide. The chart is compiled from retail store sales reports sourced from Billboard, RPM, and other relevant outlets.

### Billboard's Heatseekers Album Chart

**Week Ending March 29, 1997**

**No. 1**

**Kenny Chesney**

*Me and You* (RCA 11306)

**2**

**Squirrel Nut Zippers**

*Manhattan (01* (90.98/15.98)

**3**

**Mark Morrison**

*Atlantic (140.98/15.98)

**4**

**Three 6 Mafia**

*Propaganda (350.98/16.98)

**5**

**Ronan Hardiman**

*Philly (370.98/16.98)

**6**

**Jonny Lang**

*A&M (510.98/15.98)

**7**

**White Town**

*Brilliant! (560.98/15.98)

**8**

**No Mercy**

*Six (610.98/15.98)

**9**

**Kenny Lattimore**

*Atlantic (610.98/15.98)

**10**

**Orb**

*VLS (620.98/15.98)

**11**

**Sweettrack**

*6/7 (620.98/16.98)

**12**

**Matchbox 20**

*L.A. (620.98/15.98)

**13**

**David Kersh**

*Atlantic (620.98/15.98)

**14**

**James Galway & Phil Coulter**

*RCA Victor (670.98/15.98)

**15**

**Akinyele**

*Salt (670.98/15.98)

**16**

**Fun Lovin' Criminals**

*EMI (750.98/15.98)

**17**

**Jazzed.**

*PMP/Loud R&B artist recording artist* Artikel

**18**

**Winning Battle. A piano-driven act and modern rock radio may seem like strange bedfellows. But Ben Folds Five, the Sonic Youth trio based around ivy-tickling vocalist and songwriter Ben Folds, is 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 XKRK Salt Lake City, WZEN Cleveland, and WHYI Detroit.

**Getting Warmer. "Cold Outside," the debut single from MCA act Big House, climbs to No. 33 on the Hot Country Singles & Tracks chart this week. The Bakerfield, Calif.-based band, which is booked by William Morris Agency and is playing shows 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).**

**The Regional Roundup.**

**North Central**

1. Kenny Chesney, *Return of the Mack*
2. Kenny Chesney, *Me and You*
3. Brownstone, *Soul Multipliez the Earth of the Dance*
4. Kenny Chesney, *As Good As Dead*
5. ZZ Top, *Goin' Home in Your Mouth*
6. No Mercy, *Mercy*
7. Kenny Lattimore, *Kenny Lattimore & Tameka
8. David Kersh, *Goodnight Sweetheart*
9. Salt-N-Pepa, *Don't Cha*
10. The Dumped, *K Love That You Are*
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TRACY LEE

(Continued from page 21)

really picked up the record. When The Theme came out, everybody got on it and chose 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 Treachery 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 moved to Woodbridge, D.C., where he attended Howard University and majored in communications. At Howard, he met Angeli, Sean “Puffy” Combs, and Puff Daddy. “After those guys left school, I stayed down in D.C.,” he recalls. “I was lucky enough that when I came up everybody still remembered me.”

HAYELOCK NELSON

KRS-ONE

(Continued from page 21)

live hip-hop performance, according to Parker. “It don’t flow song-for-song,” he says. “There are two perfor-

mances that are different.” That includes a side B performance. There are no breaks between the cuts, and things will be constantly happening.

Hot Rap Singles

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B R I N G I N G 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 spotlight among the mainstream elite by linking 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 named Dance Tracks.

"It was a no-brainer," says Jeff Kruft, EMI’s new music executive. "We’ve been following him for years, and we’re making it our mission to make him a household name.

"I’ve spent a lot of the past few years doing theater and lots of balls," she says. "I ignored the part of me that’s energetic. It’s almost like I had to prove that I can sing balls, 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 is filled with the kind of Euro-NRG spice that easily connects with tea- dance twirlers and pop radio listeners. The result is a vibrant recon- struction of a ballad that can also be found on Gibson’s new eponymous album. "Even though I originally wrote 'Only Words' as a solo 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 Julee Yellow later this season. "This 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 pion- eering producer has successfully helmed recordings for the singer over the past few years. "Jellybeam is that kind of game," she says. "I trust him implicitly with my music, which is a big statement coming from me. My music reaches everyone in the world to me."

A C T S OF VIOLENCE: The concept of veteran renegade outfit Future Sound Of London presiding over an indie label makes such sense that we doubt it hasn’t happened already. After all, partners Gary Cobain and Brian Dougans have long been vocal supporters of various colleagues. Now they have officially taken the form of their very own, and the results are mind-blowing.

"It’s a big risk," Dougans says. "But it’s necessary if we want to work on new projects and have the freedom to do so. We’ll be releasing new music next month with "Call of Duty," a track that originally featured on a CD by our label."

STATION ORGANIZATION: Maurice Joshua could also always do so offi- cially with the cheekily named Elec- tronic Brain Violence, which Dougans says should be an outlet for "every- thing 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 it’s only temporary. The label takes its first bow Monday (24) with "Slight Of Hand" by Oli, 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 Exp- loded" on Auralwerks in April. Remixes have been completed by Oli and Kurtis Mantronik.

G O M I N ’ U P ROSIE: Ya gotta love Rosie Gaines. Not only is the singer—best known as a one-time protégé of the artist formerly known as Prince—taking the proverbial bull by the horns by issuing some slammin’ new music on her own Dreddx Records, but she’s also making it available 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 compa- nies, there’s such a lack of passion that it 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 num- bers drop, they drop you."

Refreshed and ready to take on the world that way, Rosie says "Arrival" marks the return of "her spirit," properly utilizing her formidable skills as a writer, producer, and musician. "The last album ("Closer Than Close") had other influences from the record company. Motown chose most love songs. I was never really that kind of an artist. I’m still very proud of the last album, but this one is def- initely more who I am as far as that ‘old hippie girl from the country. It’s much funkier than the last album. Much more upbeat."

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

Slaet for release in early May, "Kaoz On King Street" has a sponta- neous spirit absent from too many full-length dance collections. Chan- dler says that is probably due to the fact that the project “actually started- ed as an EP, and things just pro- gressed from there.” Along the way, singer Charles McBoogald, Hunter Hayes, Gate-Ah, Carole Sylvian, Carolyn Harding, and Wilma Beckford joined the party. The result is an album powered by the percus- sive grit of a dub and the vocal luster of a soul song. Seek out this record and pay respect to a man who elev- ates house music with his every cre- ation.

Whilst on the King Street tip, we strongly advise you to check out "That Sound" by Pump Friction—if you haven’t already, that is. Produced by Lewis Den, this jam is already gathering much-deserved love from mix-show tastemakers like Brian Middleton at WBBM Chicago and Richard "Humpty" Visitation at KPW 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 down- right irresistible.

We were beginning to wonder if Jhelisa was ever going to issue a follow- up to “Galactica Rush,” her 1996 Dorado Records debut that decon- structed the sound of pop soul queen Mary J. Blige and rebuilt it with a creamy English vibe. The wait ends with “Language Electric,” an album that, once again, ruffles the minds and soothes the senses.

If you’re expecting a duplication of “Galactica Rush,” forget it. Yeah, this is mighty soulful stuff. But the trip- py 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 pro- duction herself, with assistance from和谐-featured vocalists. She’s also gone out to educate kids on the street, as well as attract more sophisticated list- eners by weaving complex arrange- ments that reference the best of nu- merous musicians like Munguno Jacko, formerly of Mavis Davis’ band, and one-time Quincy Jones pro- tégé 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 dogging a local import shop—that’s if, unless some major-label A&R exec finds a little vision and gives Jhelisa a deal here. (Hint, hint.)

Heartly congrats to M People front- woman Heather Small on the birth of her son, James, March 16. Shortly after giving birth, the singer com- pleted 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-vegetable TVT Records. The label issues the seven-piece band’s flavor- ful new eponymous disc April 1. If its past releases for Jasmine and Taang! Records are a fair indicator, this is going to be a major project. It cer- tainly will be pleasing to the mind and boogy, that’s for sure. Essential for left-leaning DJs who want to spice up downtempo sets.
### CLUB PLAY

**No. 1**

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<td>2</td>
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<td>PEOPLE HOLD ON (ARIAS WEST END)</td>
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**Power Pick**

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### MAXI-SINGLES SALES

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### Dance Charts

**Available For The First Time In 3 New Chart Packages!**

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   - Chronological listings of every song that reached the top position on the Club Play and Sales charts. Lists Billboard issue date, title, artist, and label. - $50.00
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**Contact Information:**

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Head Hunters Return To Their Roots
BNA Sets 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 music radio tastes couldn’t be more wrong. After spending the last four years working with an eclectic array of fellow musicians and releasing a 1998 studio album, "That’ll Never Do," for Asylum Records and a 1999 live album, "The Blues," on Back, Old Records, both in Nashville. The HeadHunters have returned to the land of country music with their new album, "Stompin’ Grounds," on BNA, back to the label that had first brought them all together.

Doug Phelps, the lead vocalist and guitarist of the HeadHunters, says, "When the Phelpes boys left, I thought there was no way to go on. We had been working hard, and now it seemed like all was lost. But we knew we had to keep going."

Phelps has been working with some of the best musicians in the country, including Joe Diffie, Marty Stuart, and Flaco Jiménez. He says, "I have the opportunity to work with some of the best musicians in the business, and it’s a privilege."

The HeadHunters recorded the album at BNA’s recording studio near their homes in the Glasgow, Ky. area. "Tavern," and "That’ll Never Do," which both feature sung by the late Joe Diffie, as well as "Stompin’ Grounds," which features Joe Diffie, Marty Stuart, and Flaco Jiménez.

The HeadHunters are excited about their return to the studio and the chance to work with some of their favorite musicians. "We are looking forward to getting back into the studio and working on new material," says Phelps. "We have some great ideas and are excited about the possibilities."
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**Notes:**
- Albums with the greatest sales gains this week:
  - Garth Brooks' Greatest Hits
  - Vince Gill's When Love Finds You
  - Patsy Cline's 16 Greatest Hits
  - George Strait's Pure Country Soundtrack
  - Willie Nelson's Super Hits Vol. III

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- Billboard Top Country Catalog Albums is a Nielsen Music report that ranks albums based on sales and streaming activity. It compiles data from multiple sources, including Billboard's own charts, Nielsen Music, and other industry data. The report is updated weekly and provides a comprehensive overview of the country music album market.
WHO KNEW? Coinciding with a reorganization of its promotion department, MCA Nashville celebrates Reba McEntire's 25th chart topper on Billboard's country singles chart, as "How Was I To Know?" rises 3-1. That track is spinning in heavy rotation (more than 35 plays a week) at 70 of its 102 monitored stations, including WJCL-Savannah, GA, KRTY-San Jose, Calif., and WYCD-Cleveland, Ohio. Meanwhile, McEntire's "What If You Stay" set moves 11,000 units and holds at No. 12 on 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 Borcheotta (Billboard Bulletin, March 14), who had been with the company six years.

Borcheotta's exit has apparently changed other reorganization plans in the MCA building. His replacement is David Halsey, who is elevated to VP from senior director of national promotion at MCA. Halsey tells Country Corner that prior to Borcheotta'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 3,900 units (fueled by an in-store circle 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 9,900 copies and thus re-enters The Billboard 200 at No. 190.

Meanwhile, with a 22% jump, Mila Mason's "That's Enough Of That" moves 72-59 and earns our Facepunter pick on the Top Country Albums chart. Bob Heitherr's sales and marketing VP at Atlantic's Nashville address, says Mason's spike is spurred by accelerating airplay of the album's second single, "Dark Horse." That track is airing on 100 monitored stations, with new airplay detected at KTHI Tucson, Ariz., WKIS Miami, and WNYT Albany, N.Y.


Although Orbison, who died in 1988, was primarily known for pop hits, this new set features 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 revisit 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, Jeanne Seely, Dolly Parton, Billy Walker, Kris Kristofferson, and "Hee Haw" fixture Grandpa Jones.

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 "Headhunters'" unique perspective. One cut that Phyliss says could be a sleeper hit is "She's Rockin' City (Baby)," a phrase painted on barn roofs throughout the Southeast hawking the Chattanooga, Tenn., tourist attraction. Young says the song is a product of the song series begun in 1986, when he and Greg Martin were on a road trip to Chattanooga. "Greg said we ought to write a song that says something of the town," Young says. "Every album, the title cue was and nothing happened. So finally they started playing this song little nobody 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 as 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 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 them, they are good guys, and they are part of the fabric of country music. Hopefully, we're going to be doing a lot with them.

Dare 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 up with two weeks 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 that way, if you have a song you like, we have little construction noises.'" In February, Turner says, they tied in with WMZ Louisville, Ky., to show their concert goers a performance of the album there. "We wanted all the Kentucky stations to take ownership and let them know the band with their name paint in one 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 some voice and music that is still music stream. We have it with the Kentucky Headhunters."

Mitchell Fox, who has managed the band for 25 years, agreed with Turner. "The native New Yorker was working for Led Zeppelin's label in 1978 when Rickie Young asked him to manage the head based since, steering their career through the early years to their success on Mercury and during their recent reissue series, including the song they recorded with Rod Stewart and Elton John for the album titled "Shaded Voices." Brought by Monterey Artists, Fox says the band will tour this summer hitting mostly the fair circuit. "We're going to tour 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."
Manzanera To Attend Latin Confab

**Latin Notes**

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 was fronted by stylish lead vocalist Bryan Ferry. Together until 1988, Roxy Music notched one platinum album in the U.S. "Avolum," 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 Enriquez.

**Directory Reminder: Billboard's 1997 International Latin Music Buyer'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 212-586-5094. Her fax number is 212-536-5065.**

Separately, Billboard is publishing 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@billboard-group.com.

**GOMMEMORATING CHICO: Chico Science, the recently decreed leader of Nacchio's imitator and creator of north-eastern Brazilian rock movement *uniao samba,* 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.**

(Continued on next page)
Tiririca has just released a new album. The album's leashott single, "Pardoeira Do Corcovado," is a guest-star appearance by João Gordo, lead singer of punk act Ratos De Porão; Rio Brazil's most famous rock artist, Dominguinhos, has recently recorded next week with Velas Record. Guests slated to contribute to his label premiere include Gilberto Gil, Djavan, Chico Buarque de Hollanda, Fagone, and João Bosco... Deborah Blando, the Brazilian torch singer who lives in New York, is to appear to promote Virgin Brazil debut in April. The first single, "Zimbe," a radio hit that is featured on the soundtrack to Globo TV's new prime-time novel "A Indole Mada..." Rick Bonadio, producer of deuces star rock act Mamonas Assassinas, has been named a D&R and marketing director at Virgin, which recently moved its home office from Rio de Janeiro to Sao Paulo.

Argentina Notes: MCA Argentina has inked a distribution deal with Resistee Records, a small indie founded by Ricardo Iorio and Gianella. Due in May on Resistee is a tribute album to the Clash by Buenos Aires punk acts and a reissue of a 1996 solo disc by Efted Nodba, front man of rock band Todos Tus Murieros. Separately, MCA president Walter Kolm says he expects to sign four new artists to the label this year. One of the recent signees, pop artist Lo Vasina, 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. A&W artist concert manager HTV has launched into MTV Latin America has upped Lynn Fainchttein to director of music programming. She previously was account executive at HRE television reps... "...since music channel HTV has launched into MTV Latin America has upped Lynn Fainchttein to director of music programming. She previously was account executive at HRE television reps, ...since music channel HTV has launched into MTV Latin America has upped Lynn Fainchttein to director of music programming. She previously was account executive at HRE television reps, ...since music channel HTV has launched into MTV Latin America has upped Lynn Fainchttein to director of music programming. 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I shall not die, but live and declare the works of the Lord.

Psalms 118:17, NKJV

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

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

TO GOD BE THE GLORY!

Christian Music Group
The SPIRIT
by Lynda Collins

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

An official letter of complaint was issued by Anointed 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 a topic of discussion 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 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 April. “Let Freedom Ring” was shipped to retail early 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 his four-piece band, comprised of four vocalists, including a guitar solo by Paul Jackson Jr. The group—comprising four young ladies—is the first of a few all-girl groups being primed by various labels, including TriD-In-Tee-5, which is being prepared for a spring debut from Gospel Centric... Crystal Rose is readying a full-length concert video of Ricky Dillard & New G’s “Workin’ 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.

BILLBOARD MARCH 29, 1997
Top Contemporary Christian
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BIRTHDAY WISHES: Harmonia Mundt USA (HMU), the Los Angeles-based U.S. subsidiary of Harmonia Mundt 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 sched 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 1997, according to HMU, range from 200,000 for the August 1992 "An English Lady's Masque" 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 Gosignon and VP/executive producer Robina Young.

Upcoming releases include the fifth volume of Paul O'Sette playing the complete late works of John Dowland, and pianist Friederich Chiu playing études and romances of Chopin. Scheduled for this fall is Anonymous 4's "11,000 Virgin," written in the music of Hildegarde von Bingen. Recording sessions scheduled for upcoming months include a collaboration by violinist David Douglas, lutettist O'Dette, and harpist Andrew Lawrence King, a recording of 12th-century music with Paul Hillier's Theatre Of Voices; and the 1997 Van Cliburn competition winners.

In recent years, Harmonia Mundt USA's A&R has launched 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.


Another bright light on the label is Manze, a dynamic violinst who led the ensemble Romanesca to a 1996 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 13-concert tour beginning Saturday (26) in Wilmington, Del. The tour includes a March 30 stop at Avery Fisher Hall in New York and dates through April 18 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 Mozart's "Violin Concerto No. 4/Instrumental." 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)
KEEPING SCORE (Continued from preceding page)

Consort’s “Passion,” a collection of 16th-century music by such composers as Guillaume Dufay, Heinrich Isaac, and Jacob Obrecht tracing the passion and resurrection of Christ. The scoring is on Metronome, distributed in the U.S. by Qalition. The Orlando Consort, an all-male vocal quartet, won the 1996 early music Gramophone for a recording of music by John Dunstable.

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” in the Orlando Consort’s fifth recording for Metronome; the ensemble is now moving to Deutsche Grammophon’s Archive.

NEW STYLE: WK Norton has published the expanded edition of Charles Rosen’s essential book, “The Classical Style: Haydn, Mozart, 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 “Hammerklavier” and Op. 110, both of which are discussed extensively in the text. The disc also has been released independently by Music Masters.

IN 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 1969, was recorded by New World Records in 1994. Weisgall’s last opera, “Esther” (1968), will be revived by the New York City Opera in October.

BLUE NOTES (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 can only break even on the road. I used to have money; now I’m a bandleader.”

BACH IN THE USA: Keith Jarrett put his personal stamp on Johann Sebastian Bach but chose to stick close to the iconic composer’s guidelines. Another jazz pianist, Jacques Loussier, has been investigating the world of Bach since 1969. His take incorporates a load of jazz 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 event.

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

By 1933, Thomas' local celebrity was such that he offered the opportunity to make a record for Memphis' fledgling Sun Records. His first recording, a version of the label, "Bear Cat, Jr.," was a top five R&B hit in the spring of that year and was on hold until another label. The critic 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 looked like a negro, I'd make a million dollars." Well, the " negro" in question may well have been Rufus Thomas. As Thomas recalls, 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 Chris Kenner, who later became a star, he dropped all. I gave him his first hit, and all the while he was looking for a white boy who could do what I could."

As the '60s rolled on, conditions for blacks in the South changed dramatically. Black folk that got their 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 break him. Thomas began to realize the effects of the movement in '64, '65, he recalls. Before that, I went in through the kitchen door of a lot of clubs. I'd go in through a black folk in white clubs where I played, so we had to go out back. When I met with Jerry Wexler at Atlantic, I had to go in through the service entrance... But the movement changed all that.

Now it's 55 years later. Stax has long since closed, and the golden age of soul music and its very name are a record, but Rufus Thomas is still at it as age 90. 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' birthplace. There, in the east end of the city, you can still hear him on WDIA. The last survivor of a generation that helped define a new sound and has been a musical inspiration to many black performers who came of age in the '50s and '60s, success was but an elusive dream made all the more unlikely by the bards conditions under which they toiled in the segregated South. Some succeeded artistically, some financially. But more than a few faced the 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 very happy 90th birthday and look forward to a great many more.

Wilson’s Groove Theories Take Hold On Many Levels

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 9000 JU consoles to create a sort of atmosphere that is cloaked in sensuality and secrecy.

“This is how I prefer to work,” says Wilson. “I need to make sure the vibe is right when I’m creating. And for me, dim lighting helps in creating that vibe.”

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

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

“Ansel 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 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 Tony Braxton’s No. 1 R&B/pop 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.

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 raper in the seminal ’80s act Mantronix. Joining the hip-hop-infused pop act, Wilson recorded two albums, which 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 Duran 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 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 to have enough room to breathe. Above all, it should not sound cluttered.”

Production Credits

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

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<td>MARK MICHELL</td>
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Gordon Chambers Goes With The Flow Writer Turns Creative Inspiration Into Hit Product

BY HALEOCK NELSON

NEW YORK—Viewing himself as one of pop music's passionate soul-bending 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 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 you.

“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’ll start putting them off and just keep it in my mind. I just wait for things to come to me, and the thing that comes to me first is what I go with.

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

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

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

“One of the biggest smashers of his pop life, though—the top 10 Hot 100 Singles hit “If You Love Me” by Brownstone—is a song that particularlyⅡfrazzing 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 line—“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 of 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] Nischel sang it beautifully and exquisitely, and the way it was arranged was very special.

“So, I was the first song I started building a radio campaign, so it will probably always be a favorite of mine.”

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

Chambers says that, like Wonder, he strives for quality. “I try to say something in every song. I don’t ever write what I feel is a meaningless or pointless lyric. Sometimes 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, 5% of the pop music business.

“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.
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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-François 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 position, “but I want to be attract- ed 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 recent departure from EMI of a trusted lieutenant. Instead, he uses a couple of choice expletives.

After seven years in London, at the repertoire heart of EMI, “GF” 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 1996.

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

It’s a big ship, EMI Records. To change five decades of music direction takes more than five minutes. It’s a long-term thing, but I’m going to win on the A&R side,” Cecillon says.

To make three of the company’s music units—Parlophone, EMI, and Chrysalis—into fully developed, diverse labels in five years is “very much 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,” he says.

Included in the evidence presented to him by AN representatives, he says, is “enough evidence to proceed on grounds of surreptitious product promotion by the stations.”

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.”

Meanwhile, the EMI label, under managing director Clive Black, is undergoing reinvention. Cecillon says that not only wants to find, but also to sign, the kind of new talent. The next Mansun, Black next Mansun, has appeared. “Of course, if they can sell 2 million [Mansun albums] in the U.K. and make a third release, great, or 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.”

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 Giovanni, 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.

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**Italian Labels, Radio Accused Of Payola**

Government Looking Into Pay-For-Play Accusations

**BY MARK DEZZANI**

Rome—Italy’s record companies and radio stations are under government investigation for alleged pay-for-play payoffs.

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.

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**F.I.M.I.**

sented documentary evidence to prove playlist fixing to Giovanni.

“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.

Record industry and radio executives are strongly denying the allegations. Lorenzo Soraci, 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 tradition in the media of 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 just a matter of taste.”

**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 dance to “lights out” by 1 a.m. in the words of Datuk Bandar Tan Sri Kamarruzaman Sheikh, 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 talk 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 watch on video and gaming outlets.

The outlets were said to be due to the escalation in use of the drug ecstasy. Also, last month, the Prime Minister roused denounce pop culture, referring to it as a “stupid” and “uneducational,” according to The New Straits Times.

In a last-ditch, desperate executions excited by Billboard says 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 Oon Yen, an A&R executive at Singapore-based Fosters Records, says the noise 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.”

Ravin N from one of Kuala Lumpur’s popular trance haunts, Fire Disco, confirms this view: “We are mellowing out our repertoire. With shop 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

**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 Lumbrico, who has returned to his native France after 2½ years on the job.

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

“I see that issue here is a personal view, 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

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

**BY STEVE MCCLURE**

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

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

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

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

Saito’s appointment will become effective at Toshiba-EMI’s annual general meeting June 27. He currently serves as executive GM of the...
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Italy Winning Battles In Anti-Piracy War
Progress Will Be Reported At IFPI Meeting In Rome

**by Mark Dezanni**

SAN REMO, Italy—The impending visit of leaders of the international record industry to Rome on April 14-15 is an opportunity for Italy to look back on its progress in reducing piracy. The industry is pressing for the implementation of EU copyright protection treaties, and the visit marks the first time the country will be assessed by the IFPI on this count.

In the past, Italy has been criticized for its failure to implement copyright laws, and has seen a decline in the sales of legitimate music. However, the country has made significant progress in recent years, with the introduction of new laws and the cooperation of the Italian government with the IFPI. The IFPI is confident that Italy will be able to show progress in the fight against piracy.

The meeting will also provide an opportunity for the IFPI to discuss the implications of new technologies, such as digital music, on the music industry. The IFPI is pushing for new measures to protect the industry from piracy, such as the implementation of new technologies to prevent the unauthorized copying of music.

The IFPI meeting in Rome will be an important step in the fight against piracy, and it is expected that Italy will be able to show progress in the fight against piracy.

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**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 them in to the music. It's about developing a strong customer base."}

- **southern California.** "It's about passion," he says. "We don't just want to make music, we want to create an experience."}

- **club culture.** "It's about passion," she says. "We don't just want to make music, we want to create an experience."}

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- **club culture.** "It's about passion," she says. "We don't just want to make music, we want to create an experience."
**International**

Donal Lunny Is Natural Figurehead For Irish Fest

**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—called “the new Barbecue Band”—Universal April 15, May Black April 6, and three of Irish Legend Donal Lunny, per- forming young performers, accordionist Sharon Shannon and singer-songwriters Sinead Lohan and Naimé Coleman April 11.  

“...their energy being created at the moment is coming from young people,” says Lunny of the young artists’ bill. “What’s more, for a pop-oriented label like Universal, as Coleman, From the Heart is a confirmation of her roots; ‘Naimie is in the world of pop music. But for me, the fact that she’s performing in this context is great. If you like, outline her identity to a certain extent.”

Aside from the main concerts at the Barbican Hall, From the Heart is also the name of a series of shows that have included such events as a “Rooatorio,” a translation by composer John Cage of James Joyce’s “Finnegan’s Wake” into an aural illusion; an Irish film festival dubbed “Great On The Screen”; an exhibit of contemporary Irish visual art; and 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.”

**Border Crossings:** Tempo Records, a division of Sweden’s Goldhead Music, has released a new dance version of the 1988 Trevor D’Arby hit “Sign Your Name,” a song known for its remixes and a single released by Lunny, now 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, April 16 at the University of Cincinnati’s Deerfoot Theatre, and April 22 in Stuttgart, Germany.

**Home & Abroad**

Column spotlighting the activity of the international music business and artists’ work in world markets. Information may be sent to Thom Duffy, Billboard, 23 Rdgmont St., London, WC1E 7AH, or faxed to 44-171-282-2416.

TORONTO—With Universal Music Canada holding down 21 of the 100 positions on the SoundScan Canada album retail chart for March 9, 1997—the company is having one of the hottest sales periods in its 36-year his- tory.

“It’s been an extraordinary year,” says Randy Lennox, senior VP/GM of Universal Music Canada. “Certainly, there are some artists in the lineup, like Lou Reed and the Rolling Stones, that we never would have expected to become such big sellers, but when you combine that with the company’s strategy of targeting the younger market, it’s been a very successful year for us.”

Among the albums charted by SoundScan Canada are No Doubt’s “Tragic Day,” which has sold 516,000 units to date in Canada; according to Lennox; Bush’s “Razorblade Suitcase,” 560,000 units; and Singersongwriter Alanis Morissette’s “Jagged Little Pill,” 516,000 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,” 360,000 units.

Furthermore, according to Lennox, Universal Music Canada has fared well with such compilations as Efton. John and the Darkness are 219,000 units; a new compilation, “The Essential,” is 129,000 units, and Universal Pop is 360,000 units. The company is also very excited about the recent release of the critically acclaimed box set “The Cove,” which includes the albums “The Essential,” “The Legacy,” and “The Future.” The box set has sold 4,000 units to date in Canada, and has been very well received by critics and fans alike.

Lennox adds, “The company is very happy with the results of its recent marketing campaigns, and is looking forward to continuing to work with the artists to develop their careers.”

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**Canada**

Universal Music Enjoyes Sales Surge

Co.’s Int’l Repertoire, Domestic Product Are Thriving

The cornerstone of Universal Music Canada’s roster is the Tragically Hip. Despite limited success outside Canada, the band signed with Universal Music Canada in 1989, and has sold over 250,000 units in that country, according to Lennox. “Trouble At The Henhouse,” released in early 1996, has sold more than 165,000 units in Canada, and has been very well received by fans.

In 1998, 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.

“Even though we were signed out of the U.S., with MCA, Universal Music Canada gave us their support and re- spected our wish to work with them,” says the Tragically Hip’s manager, Jake Gold of Management Trust in Toronto. “In the U.S., we’ve developed great relationships.”

Lennox says, “We’ve always had a great deal of pride in our relationship with the Hip. The moment will come when they will break in other territo- ries.”

Universal Music Canada has high expectations for several releases coming out in Canada. They include “The Last Reason,” released Jan. 29, as well as debut albums by Laura Smith (to be released April 8) and McNair (a June release), a sopho- more album by the Hip (March), “The Headstones’ third album, to be released April 22, and 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 Music Canada has also been ac- quir- ing product by Canadian acts signed directly to affiliated American labels, including Sloan with Geffen Records’ subsidiary Rounder, and The sensationally Hi with MCA Records U.S.

“We’re taking a more aggressive approach to distributing our Canadian artists,” 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 rela- tionships with artists.”

Lennox says it’s unlikely that Uni- versal Music Canada’s roster will ex- pand much further. “We do have one or two potential artists who are still looking for a home,” says Lennox. “But we’re not in a hurry to add new artists to our roster.”

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Echos Are A Resounding Hit

**German Awards Draw Big-Name Acts**

**BY WOLFGANG SPAHR and THOM DUFFY**

HAMBURG—Spotlights crossed the night sky outside the Congress Center here as limousines pulled up to the entrance. Hundreds of young girls cried themselves hoarse, while security guards sought to protect the celebrities from overly intrusive fans. Such national stars as Peter Maffay, Die Toten Hosen, and Klaus Meine of the Scorpions, along with such international headliners as Aerosmith, Eros Ramazzotti, and the Pussycat, 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 proved that the annual German music industry honors have come of age at a time when the strength of national repertoire is at all-time high in the German market and German productions are prevailing 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. That year, the crowds of fans clutching cameras and autograph books were only the most obvious sign of a significantly higher level of success 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 staid 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.

“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 comediot Otto shared the spotlight with such new artists as DJ BoBo, No Mercy, ’N Sync, Mr. President, and Tic Tac Toe. (Despite four Echo nominations, the popular female trio Tic Tac Toe went home empty-handed.)

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

**BY WOLFGANG SPAHR and ELLIE WEINERT**

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

“We are all giving music buyers such an appealing range of music in the first half of 1997, all we have to do now is to motivate customers to go out and buy the right records,” says Boris Lobe, 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 Soultown, who perform like the Temptations with a “90’s edge. Produced by Hadaway producers Dee Dee Halligan and Junior Torello, the Soultown’s 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 single did well in Austria, Switzerland, and Denmark, and we expect to break this act in other international markets, since we believe their soul-pop, with striking vocals, will appeal to every territory,” says Immel.
- BMG Ariola Hamburg has announced an April release for the latest album from the trio Tie Tac Toe. The album, “Klappie, Die Zweite,” features the three young women singing catchy German lyrics in playground slang. The group’s self-titled hip-hop debut has been certified gold in Germany, with sales of more than 500,000 units.
- Tie Tac Toe singer Jazzy says, “It is fantastic that we collected so many new ideas last year which we have now put into practice.
- The German priority act remains Jam & Spoon, the collaboration of Frankfurt “technoartists” Jam El Mar (Rolf Ellmer) and Mark Spinnen (Marius Spinnen) who have gained a considerable worldwide reputation with their own album 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.”
EDVARD BLOUMCHEN

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

**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 Italian 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, "Scooter" has a strong chart potential by Hamburg-based Peterson is the self-titled pop album by singer Princessa. The debut set, which is also slated for April release, already has release guarantees in Japan, Norway, and Finland.

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

• Worlds Apart, EMI Electrola's most successful teen act, will be putting out an as-yet-unitled 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 in both Europe and beyond," says EMI spokesman Carl Mahlmann. "EPIC Records is going all out for the group Catherine. Its album "Hot Saki & Bedtime Stories" is being released this month on Epic's Dragnet label. Catherine is a four-piece, razor-sharp hard-pop band from Chicago whose first single, "Four Leaf Clover," features vocals by D'Arcy of the Smashing Pumpkins. Catherine (signed to TVT in the U.S.) was the subject of a bidding war that was won by 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 but also in the rest of Continental Europe in 1997," says Epic managing director Jürg 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."

• Stuttgart-based Intercord has high hopes for 22-year-old female singer Nina, former vocalist of the Captain Hollywood Project. The release this month of the single "Wanna Feel So Good" will set up the July release of an as-yet-untitled pop/dance album. Intercord launched Nina's career with two singles and an album that sold very well in Japan. Her single "The Reason Is You" became a No.1 hit in Belgium and Spain. "This is an artist-oriented project, and we believe that Nina is a really talented, professional-minded singer who has a great voice," says Jörg Hellweg, Intercord VP of marketing and A&R. "We are aiming to break the artist in Europe, Southeast Asia, and the U.S."

(Continued on page 58)
WARNER MUSIC GERMANY CONGRATULATES

SARAH BRIGHTMAN & ANDREA BOCELLI

DIE TOTEN HOSEN

ALANIS MORISSETTE

MR. PRESIDENT

BEST NATIONAL ROCK POP SINGLE
»Time To Say Goodbye«

With their mega-seller »Time To Say Goodbye« Sarah Brightman and Andrea Bocelli have set a new sales record in the German recording industry. To date the single has sold over 2,3 million copies and it's still at #1 in the charts. Sarah Brightman's album »My Heart« has also been at the top of the charts for weeks. For 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 CUP
»Zehn kleine Jägermeister«

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

BEST (FEMALE) INTERNATIONAL ARTIST

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.

BEST NATIONAL DANCE SINGLE
»Coco Jamboo«

Lady Dani, 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

www.americanradiohistory.com
GEFAR 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, with a new studio album slated for the beginning of next year. Activities planned include a one-hour video shot at the Spandau Citadelle, 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 Hampe, 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 Saltz- 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 Strobel 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 Cambol describes as an innovative artist in a style that falls between punk and pop. Cambol says that Becker’s album, “Und Lautlos Fliegt Der Kopf Weg,” is among the releases with the greatest potential in the German market.

Also on Universal, rocker Herwig Mittregger returns from a long creative break with a new release, “Aus Der Stille,” slated for April. Back in the ’80s, Mittregger was a member of the Nina Hagen Band and Spilliff.

• Virgin Schlallplatten is setting 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 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 Tes Super and percussionist B. Luca, 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 rhythms of the ’90s. “We love traditional soul music, but the underlying idea is pop,” says B. Luca. 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.

G E F A R L A B E L S T A R G E T P R I O R I T Y ACTS

World Music Award ’95/’96/’97
Best Show ’95/’96, Goldene Europa ’96
Nomination for the ECHO Award ’97
Golden Records for the album
“World In Motion” in:
Austria • Germany • Switzerland (Double Gold) • Hungary

Thank you for

DJ Bobo

Watch out for the new single
> It’s my life <
(Release 28.04.)

Hetharpal
Congratulations!

And the Echo 1997 goes to

Blossom (Blümchen)

For Most Successful National Female Artist

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

After winning the best national pop/rock single award with Italian tenor Andrea Bocelli for their hit duet, “Time To Say Goodbye,” Sarah Brightman is surrounded by well-wishers. Shown, from left, are Frank Peterson, Brightman’s producer, publisher Norbert Marsch, 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 Pur; Reinhard Ritter, manager of singer Caterine Valente; Tim Vogel, manager of Pur; and publisher Hartwig Masuch of BMG-UFA.

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 Opleisch, and Brent Hansen.

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

Echos ’97: Germany’s Night Of Glamour

(Continued from page 50)

Toasting the successful Echo Awards were members of the board of BPW, the German music industry pioneers. 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.

Echos are a resounding hit

As sales to the Echoes, 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 discovered among the company presidents [what should be] the next step. I personally think it should move to a larger venue. I would like to see more bands, and I personally would like to see the award presentations move to Berlin and stay there.”

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

In a counterpoint to the evening’s glamour, the German Phonographic Academy announced that it had donated $130,000 to the Nordoff/Robbins Music Therapy Foundation.

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

Wolfgang Orthmayr, chief pursuer 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 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 viewpoint. “It may take a couple of years to have a similar impact as the Grammys in America, where you see 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 13)

as simple as that.”

Roberto Gallanti, spokesman for major labels body FIMI, describes the allegations as “absolute rubbish,” adding, “It is completely untrue to suggest that the music industry pays bribes or that radio stations accept them. Every entrepreneur cultivates a synergy with appropriate media to best promote their activities; these allegations are a mud 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 backdated royalties.

Giovannini says he believes that this could be grounds for charges to be brought on the basis that these deals represent undervalued 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 Decay (Dee Jays Gang); Radio Dimensione Suono (Publishmusic); Radio Italia SM1 (Edizioni Radio Italia SM1); RTL 102.5 Hit Radio (Baranda & Creaths); and Radio 105/RMC Italy (Kromaki).

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

“Despite the denials, it is widely known that, unless you reach some sort of financial arrangement with a radio station, it is impossible to get a record played,” says Razzini.

“Either you have to give away half of your royalties—that means giving away in advance a large part of your profits—or book a large advertising campaign with a radio station.

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

One radio industry executive, who wishes to remain anonymous, alleges, “It might be difficult to trace many advertising-for-airplay contracts. 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.
Winner of the German ECHO Award '97 "Best Newcomer"

After planting the "Lemon Tree",

enjoying the "Dish of the Day" and

having lots of "Wild Days" in 1996,

these are the plans for 1997:

- new single in June,
- new album in September.
"Billboard is a key element in our marketing strategy. Both in establishing edel as an international record company as well as in promoting our artists to the worldwide music industry."

Michael Haentjes
CEO, edel company
Hamburg, Germany

No smoke and mirrors. No secrets. Just the longest running gig in the music industry... Billboard Magazine. After 103 years of serving the music and entertainment arena and delivering timely, reliable information to driven, ambitious professionals...200,000 of them in 110 countries around the world...we're still the best place to create excitement about your business.

Smart executives know that advertising in Billboard gets results. In fact, nearly 50% of our readers report purchasing an advertised product or service right out of the pages in Billboard. You see there's nothing tricky about it. Just pick up the phone...
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.

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 90.7 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 14.5 million in 1995, while rap sales climbed 35.9% to 56.3 million from 41.5 million in ’95. According to the study, music sales have been flat since 1994. In 1996, 91.6 million units were sold, compared with 91.6 million in 1995. Sales in 1994 were 84.1 million, a 7.4% increase over the year before.

In 1996, the percentage of consumers surveyed who said they’d been in a record store in the past 30 days decreased from nearly 60% in 1995 to about 52% in 1996. The decline in store visits was across the board, regardless of age, sex, or city. 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 said they had spent money on in the past seven days, with 28% citing it. Videos and movies followed closely, while less than 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 16% in 1995.

The number of respondents who own or have purchased access to a computer or modem increased from 64% in 1995 to 67% in 1996, while 76% of those who have modems said they have accessed the Internet in 1996, compared with 65% in 1995.

Of those who have accessed the Internet, 17% 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 their online activities.

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 multiple-use phone service that allows them to preview music jumped dramatically in 1996 to nearly 15% of respondents, compared with 6% in 1995.

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 28-year-old group, where 55% 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, 39% said that they only buy albums on sale, compared with 35% in 1995. Women also were more disposed to sales pricing in 1996 than they were in 1995.

However, 46% 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 55% in 1995. Approximately 40% 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 highest (25%) for chain stores (20%) in preference, with about 10% saying they preferred small independent stores.

In 1995, 23% 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.

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 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 “transferee of sound,” according to the indictment.

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’ 7,000-square-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 comment for Billboard on the recent charges, prior to those accusations that were made 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 two-story 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 in-house catalog.

One of the first area stores to sell used records, the owners also rent-ed 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 after judgment when 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 bootlegged recordings) was a way to make money and get albums before they were released, but now we see it as a way to introduce people to music.”
NEW YORK—Hot on the heels of Sam Goody/Musicland’s successful holiday season, the retail industry is planning for a new, cool polka.

Cordelia Tappin, a cool polka sales manager, says, “A cool polka is selling well in retail locations across the country. We have seen a significant increase in sales, particularly in the Midwest and the East Coast.”

Meanwhile, Bill Bragg, 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 polkas for its forthcoming summer schedule.

Also renewing 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 self-priced compilation sold through more than 70%—a high percentage, she says, equating 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 increase” in the retail impact of product by Frank We Alkman, 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.”


dr

BOOTLEGGING GIVES MD. CHAIN TROUBLE

(Continued from preceding page)

bootslegg] was a cool thing to us. It was cool 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 RIA’s Creighton points out that the Record & Tape Traders’ incident was one of many, pointing out to leg sales 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 1996,” 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 $800 million on an annual basis. While bootlegs may not have the monetary displacement value of counterfeits, recordings, the consumer wins by 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 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, black-light fixtures and posters, books and calendars, incense, and a pre-paid Phone Card vendor, offering $15, $25, 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 take-home-and-return policy, believing that “the heat 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 includes $1 off on each of the store’s 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 past acts have included Statler Bros., Stephen Stills, and Mary Chapin Carpenter.

Record & Tape Traders’ Dulany Valley Mall outlet in Towson, Md., is one of nine in the suburban Baltimore chain. (Photo: Steve Traiman)

RETAIL

Donald A. Mota 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 Dolich 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 for Sam Goody’s all-thoroughfare video chain Home Entertainment in Santa Monica, Calif. She was director of marketing, self-though.

Andretti is appointed Southeast regional sales manager for Cabin Fever Entertainment in Atlanta. She was customer service manager for Turner Home Entertainment.

ENTER*ACTIVE

Barry Johnson is named president of MS/HE, a joint venture between BET and Microsoft, in Washington, D.C. He is founder of Z-Interactive.

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.

EXECUTIVE TURNTABLE

MOTA COLONA

ENTERTAINMENT

SPEC’S MUSIC reports a net loss of $770,000 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 a start-up cost 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 $24.0 million and same-store sales (from outlets open at least a year) up only 1.9%. 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 previous year, reflecting a 40% rise in revenue from the Borders Books & Music superstores. Sales from superstores open at least a year were up 9.3%. But sales for the mail-buoyed Walden bookstores declined last year. For the year, the company reports a net profit of $5.6 million, compared with a loss of $21.1 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 product of Boston-based Crane Mountain Records. Crane, headed by a former ticketing manager/manager/Beacon Gill Johnson, 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.

MOOVIES, a video retailer, reports net income of $2.2 million on revenue of $65.5 million in 1997, up from $1.2 million in revenue the year before. Sales from stores open at least a year were “basically 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 end. Annual net income was negatively affected by a change in the accounting method of amortizing videocassette rental inventory, resulting in a $990,000 pretax charge.

K-TEL INTERNATIONAL says that its children’s division, Kid-Tel, has received its first Parent’s Choice Gold Award for “Kanga and Baby Roo Come To The Forest” and won the 1996 Parent’s Choice Approval for “When We Were Very Young.” Both awards 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. Parent’s Choice is a nonprofit consumer guide to children’s entertainment.

REDCOTON, 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 expansion of facilities in Lake Mary, Fla. Sales rose 56% to $831.7 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 (21). 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 in the year before. Revenue rose 43% to $231 million from $163.4 million. Los Angeles-based company says it sold 19% more tickets during the fiscal year—40 million—than 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 Oscar-winning 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 $8.1 million 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 Fats. Net income rose 48% in the year to $1.2 million from $653,000. During the year, the company received licensing revenue from the distribution of a children’s program with Saban Entertainment and 20th Century Fox Home Entertainment.

ALLIED DIGITAL TECHNOLOGIES, a replicator of audio and video cassettes and CDs, reports a net profit of $49,000 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 $88.6 million from $40 million. The company cites, “the general softness in the music industry” as a reason for the lower sales.

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

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 independence send shockwaves and offers to help your business take off. But when he's not filling his 60-Acre spread, Walker is turning in 60,000-pound, four-wheel-drive farm equipment for his livestock business. Walker has been a working musician for more than 45 years, and he's performed with an array of renowned blues musicians, among them Magic Sam and Big Joe Williams. Walker is a fixture at blues festivals and concerts around the world, and he's been headlining at many of the top venues in the country for over 30 years.

Walker says he's been playing the blues since he was a child, and he's been playing the guitar since he was 12. He's been married for 30 years, and he has two children. Walker says he started playing professionally in the late 1970s, and he's been a fixture on the blues circuit ever since. He's performed with many of the biggest names in the business, and he's also recorded several successful albums.

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

Last week, the Musicland Group announced that a potential equity investor had taken a walk (Billboard Bulletin, March 17). This week, Retail Track is witnessing a turnaround of epic proportions. All of a sudden, now that pie in the sky is not an option, many executives and investors think Musicland can survive if the company can get additional funds from the bank group supplying its revolving credit facility.

One bondholder says that Musicland has been operating pretty well, showing improvements on operating margin, over the past few months. If you assume that the company will continue to perform well and that the overall music business will stay at least flat, Musicland should generate $60 million in earnings before interest, taxes, depreciation, and amortization (EBITDA) this year. Bank interest, he notes, is $25 million, bond interest is $10 million, and assume capital expenditures of $15 million. That leaves $10 million in breathing room. "Musicland can’t yet pay back their debt, but they can support it," he says.

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

Another bondholder agrees with that assessment, adding one more ingredient that is essential—continuing trade support. He suggests that the trade will have to cut a deal with Musicland on its payables. In fact, he predicts that the bank group will make a trade deal a contingent before it agrees to fork over more funds. (Last time I checked, the bank group was talking about adding $50 million to the revolver, bringing it back up to $225 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, by they see no need to discuss any deal on payables. Nonetheless, they are taking an optimistic outlook, even though it means another year of jaking around with Musicland. One says that if Musicland continues to show good operating results during the year, who knows what could happen a year from now—maybe the investor that walked (some sources say it was Apollo Advisors) will come back, or maybe another investor will find a Musicland turnaround a compelling story worth investing in.

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

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

IN OTHER Musicland news, on March 13 the company let go about 20 employees, including Media Play VP Paul Ramaker. As part of that shakeup, some executives were assigned new responsibilities. John Bates, 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

MARCH 29, 1997

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 streetched March 18, features the single “Shift Into Turbo,” by Scratchie/Mercury act fulfjue.

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 1Ds with the movie’s stars and the members of fulfjue. The single was serviced March 5 to mainstream rock and commercial alternative formats.

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

Dreams Come True: “Blanket Full Of Dreams,” a lullaby collection by Cathy Finn and Marcy Marsher, is the first Rounder Records children’s album to garner an impressive total of six week chart runs.

Its latest laurel is a 1997 Notable Children’s Recording citation from the American Library Assn. “Blanket Full Of Dreams” also scored a 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 our first 100%–original album,” says Fink, noting that she and Marsher—who 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.

Classics Illustrated: The Children’s Group, the Willowdale, Ontario-based home of Susan Hamilton and her surprising music series Classical Kids, has launched an art contest targeted at school kids for new Classic Kids cover designs. The contest, which 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 of the Classical Kids recordings: “Mr. Bach Comes To Call,” “Beethoven Lives Upstairs,” “Mozart’s Magic Flute—Vivaldi’s Ring Of Mystery,” “Tchaikovsky’s Fantasy America,” “Hallelujah Handel,” and “Daydreams.” Each winner receives $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 of all entries will be held by May 30. The winner’s school will receive one PC-compatible multimedia computer; 50 secondary prize-winning schools get “The Classroom Collection.”

Billboard
Top Kid Audio

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<tr>
<th>No.</th>
<th>Label</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Disney</td>
<td>Classic Disney Vol. I – 60 Years of Musical Magic (2.98/5.98)</td>
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<tr>
<td>2</td>
<td>Barney &amp; Friends</td>
<td>Barney’s Favorites Volume I (9.98/19.98)</td>
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<td>3</td>
<td>Cedarwood Kids Classics</td>
<td>Recess (16.98)</td>
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<td>4</td>
<td>Sing-Along</td>
<td>Walt Disney 60699 (10.98 Cassette)</td>
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<td>5</td>
<td>Cedarwood Kids Classics</td>
<td>Space Jam: An Audio Adventure (10.98 Cassette)</td>
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<td>6</td>
<td>Various Artists</td>
<td>Disney’s Favorite Songs Volume I (9.98 Cassette)</td>
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<td>7</td>
<td>Various Artists</td>
<td>Disney’s Classic Favorites Volume I (19.98 Cassette)</td>
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Retail Track

This eccentric merchandise section characterizes Record & Tape Traders’ product mix. Nearly 50% of sales come from children’s titles. (Photo: Steve Trainman)

Retail Track (Continued from preceding page)

stores, and Paula Connerney, who was senior VP of the music stores, is now senior VP of store operations 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 Commons in Boston won for mid-sized retailer; J&R Music World in New York won for independent merchant, Rolling Stones in Norridge, Ill., won for the single-store category; and the winners included Fye/Howard’s on Crest Hill, Ill., won for the small-chain category.

One-stop of the year was scoop ed up by Jason Retailcote, who was the independent merchant. For the independent merchants, Rolling Stones in Norridge, Ill., won for the single-store category; Fye/Howard’s on Crest Hill, Ill., won for the small-chain category.

As an aside, I thought it noteworthy in accepting the branch distributor award, PGM president Jim Caparro called VP of creed with Rude and the most valuable player. If there is one function that all the suppliers, not just PGM, 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 bad guys with accountants, as well as sometimes raining on the parade of their own selling people. So it was pleasing to see them role positively acknowledged for a change.

Children’s recordings original soundtracks excluded: Recreational Industry Assn. Of America (RRA) certification for sales of 500,000 units; RIAA certification for sales of 1 million units, with multifold sellouts included by a majority following the first of four concert dates; brick awards; and double albums or a running time that exceeds two hours, the RIAA ratings shipments by the number of discs and/or tapes. Malt albums available on Carillon and Capitol. “Malt” excludes vinyl LPs sold on original format only. Most prices are for discount of $5 to $9.98. Additional information is provided by June 30.
LOS ANGELES—Computer giant Microsoft is beefing up the development of music-focused software with the release of the Microsoft Network (MSN). The company is luring established and developing music acts for the recently relaunched service, which has more than 2 million members.

MSN relaunched in late 1996 with a complete overhaul in both design and content, borrowing heavily from the aesthetic of the Microsoft Network (MSN). The company is luring established and developing music acts for the recently relaunched service, which has more than 2 million members.

According to Larry Cohen, group product manager for MSN, "This release is for music fans..." "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 accomplished guitarists as Jimi Hendrix and Pat Metheny.

Live-performance series “On Air” merges traditional radio with the Internet to offer on-demand multimedia features that accompany a simultaneous broadcast of the syndicated radio program. The series name, which is more than 200 college radio stations across the U.S. The biweekly radio show features prerecorded performances by such alternative rock acts as Tricky, Spender Blues, DJ Spooky, Lucienza Jackson, Sebadoh, Ben Harper, and The Breeders.

During the show, MSN users can participate in a live chat with the artists, as well as view digital still pictures taken during the performance. Participants can permanently save the photos in the On Air area. Many stations are airing “On Air” at 10 p.m. EST every other Sunday to coincide with the live on-line programming.

“On Air” in the market. MSN users can be able to display video and audio content from competing companies, including Liquid Audio, MacroMedia’s Shockwave, and RealNetworks, allowing to secure its role as leading nextcast technology provider and broaden its hold on the streaming market by moving into new business tracks that play directly into 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 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 those who download its software. The band’s new REEDEMY CD site (http://www.thereweremay.com). However, the company is also E-mailing messages to music-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 ‘NBYTES: 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 “Live: Rock & Roll.” which was developed by Virtual Music Entertainment... Liveoncritica.com is neteasting gospel music live from the house of worship for five hours on Sunday, 10 p.m. CST. 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 names along with Internet links. The software also includes VDOnet’s VDOlive in all future versions of its software. AOL’s current membership base of 8 million makes it a significant potential market for the new software. VDOlive’s investors include Microsoft, U.S. West Media Group, Battery Ventures, and NYSE.

Graphix Zone has appointed David Hirshorn co-chairman/CEO and Robert Shishin VP/COO.
Firmly A Hit, BMI Video and the folks behind "The Firm" celebrate the sale of 1 million copies. In the top row, from left, are creators Mark Henniker, Anna Benson, and Cynthia Benson. In the rear, from left, are Ahmed Tahir, consultant; Al Reuben, sales and distribution senior VP; BMI 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-Fuscus Among Retailers

VANCOUVER, B.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 personal routines, demand for fitness products is rising as well. The fitness tapes with a focus on the iron bar aren't a new phenomenon on retail shelves. But the proliferation of new workouts to which weights are integral—BMI Video's quartet of "The Firm" tapes and Anchor Bay's "Crunch" series, for example—plus as well as resurrected body-sculpting tapes, prove the genre's born-again popularity.

Among titles that are getting a new lease on life 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 Vastron, 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 Pasceuzzi. "The timing really seemed to make sense with all of the activity going on with the bodybuilding craze, and there aren't many tapes of this kind."

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

The new "Firm" tapes continue the series' strategy of incorporating weights into all aerobic and target-training workouts. "The Firm" has always used weights in their programs," Fiddler says. "The technique they developed in their gym 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 27)
Oscar-Worthy DVD Ads; Packers Pummel Bambi

OSC AR 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 DVD player’s capabilities and picture quality (twice the resolution of VHS). It also prompts viewers to tune in to the Oscar show on ABC.

The network planned to run the spot 50 times between March 11 and Sunday (23), with a slightly altered ad running during the telecast.

Panasonic in the exclusive electronics advertiser for the Academy Awards. As such, Panasonic is able to use the image of the coveted trophy in the ad. 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 a 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 momentum 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 the 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 the Laserdisc manufacturer is a 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 didn’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 in-store merchandising materials to support the releases, according to Fink. "Initially, we just want to make the titles available to every backer until 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 sales of LIVE titles delivered to stores next month.

"Retail doesn’t even know what the market is for this, 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."

CHEESEHEADS 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 Packers 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 XXX Champion,” 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 crashed “Bambi” like a line-backer 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 all time, upending the 200,000-unit Chicago Bears cassette of 1985.

In fact, Sondheim says PolyGram 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 hasn’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."
The original wives’ club.

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

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

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

...I can promise you an eerie...shiver down the spine with the ‘Stepford Wives’...

-Rex Reed, The New York Daily News

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

-Kevin Sanders, WABC-TV

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

-Hollywood Reporter

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

-Daily Variety

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
NEW YORK—They fattened on the 1996 menu of direct-to-dell-the-h church 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 sell-through 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 confident that by shipping direct to key accounts, they can free up dollars 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 operation in place this spring. “Most vendors will ship both new and catalog titles direct to the stores,” he says. “Others will ship some replenishment titles to our central distribution center in west Sacramento [Calif.] for additional breakouts. It will give us broader selection and better inventory control.”

His candidates for sell-through standouts 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 & Butt-head” and “Star Trek: First Contact,” given the former’s broad appeal and the latter’s Trekker 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 Litynsky, director of product management for the Movies chain, expects sell-through will follow the success pattern of the past two years. Atop his list are quality direct-to-video family titles patterned on the success of Disney’s “Aladdin” sequel and Universal Studio Home Video’s “The Land Before Time” series.

Litynsky also predicts more specialty titles will do well “if they’re successful in their original format, like ‘Bigas Luna’ and ‘Lea Mis’ on stage.” Like most retailers, he wouldn’t mind a reprise of Fox Home (Continued on next page)
Top Video Rentals
MARCH 29, 1997

COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

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Top Video Music Videos
MARCH 29, 1997

COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE AND Rack SALES REPORTS COLLECTED, COMPiled, AND PROVIDED BY

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TRAINING VIDEOS
(Continued from page 7)
lodbuying is important to women may be more psychological than physiological, says George Butler, "Pumping Iron II" writer/direct-
tor/producer: "Women bodybuilding is still a contentious issue—everyone is still trying to spell the line between being feminine and being athletic, and these issues are extremely relevant today: "But nowadays the women do exactly what the men do, if you want to excel at your sport, you have to lift weights. That’s all there is to it."

Performer Calls Central Park is marked as "Iron" as both a cultural and a fitness title in an effort to give the tape a home with a broad variety of titles. "Obviously if we came into the fitness type stores—stores that carry fitness equipment, and[1] vitamin and health food stores that cater to body-builders they also have to be really 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 sales vigor will return to put in both fitness and entertainment," Paczyska says.

RETAILERS HUNGRY
(Continued from preceding page)
Entertainment’s “Star Wars Special Edition”—"very exciting as a holiday box 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 classic reissues 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 sales targets: "Batman & Robin, "Jerry Maguire, and "a reissue of 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 dance 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 kids."

She will be on tour 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 Shrank Ourselves" and "The Adventures of Christopher Robin" and Universal’s "Heracles & Xena: The Animated Movie."

Benike figures the studios will further exploit the "branding" of catalog titles such as the Paci Premier Video, Warner’s Family Entertainment, and MGM’s Contemporary Classics. Another plus for sell-through is the letterbox version 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’s video of "The Naked Gun".

"Maguire" will show Movie Guide the way, according to John 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.

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© RIAA gold cert. for sales of 25,000 units for video singles, © RIAA gold cert. for sales of 50,000 units for SF or UF videos, © RIAA platinum cert. for sales of 100,000 units for SF or UF videos, © RIAA gold cert. for sales of 25,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA platinum cert. for sales of 50,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA gold cert. for sales of 25,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA platinum cert. for sales of 50,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA gold cert. for sales of 25,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA platinum cert. for sales of 50,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA gold cert. for sales of 25,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA platinum cert. for sales of 50,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA gold cert. for sales of 25,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA platinum cert. for sales of 50,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA gold cert. for sales of 25,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA platinum cert. for sales of 50,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA gold cert. for sales of 25,000 units for SF or UF videos certified prior to April 1, 1991, © RIAA platinum cert. for sales of 50,000 units for SF or UF videos certified prior to April 1, 1991.
The debut of a composer can be an exciting moment, especially when it features a range of musical styles and talents. The album under review, titled "Soulscapes," by singer-songwriter Chris Whitley, is filled with a variety of tracks that showcase his versatility and musicality.

Whitley's work is characterized by his deep passion for music and his ability to blend different genres seamlessly. The album features a mix of acoustic and electric instrumentation, with a particular emphasis on soulful vocals and catchy melodies. The opening track, "I Am," sets the tone for the album with its slow, introspective vibe, while "The Horizon" builds up to a more upbeat and energetic sound.

"Soulscapes" is a testament to Whitley's musical journey, with each track offering a unique glimpse into his artistic vision. From the soulful "I Am" to the rockin' "The Horizon," Whitley's talent is on full display, making "Soulscapes" a must-listen album for fans of contemporary music.

In conclusion, "Soulscapes" is a well-crafted album that combines the best elements of different musical styles, making it a standout in the genre. Chris Whitley's talent and creativity are on full display, and it's clear that this album is just the beginning of a promising career in music.
**STARDOM**

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SPORTS

CHAMPIONS FOREVER: THE LATIN LEGENDS
Kiss The Home Edition
92/93, $15.95
Presents fans with a field dominated by humbird
light, "The Latin Legends" is an
ingressive look at six Spanish-speaking
champions. Spanning nearly 40
years, this tape focuses on the careers of
Elvira, Orlando Cepeda, Carvallón,
Alejandro Arribas, Carlos Ortiz, and
the late Salvador Sánchez. Vintage
footage offers a view into these greats'
biggest fights, but what makes this
video stand apart is the personal
reflection she offers about her own
life and careers and about each other.
Director Librado Barocio skillfully constructs a
compelling narrative, starting with how
they earned their titles and shedding
light on the trials they faced. In an
interview included in the tape, the
boys have their say about their
friends and their biggest memories
from the ring.

TALKING ABOUT SEX
Kino
Directed by Paul Weitz
99, $29.95
Tirdactel's first American
production, "Talking About Sex"
explores the various ways men
and women discuss sex. In a
series of informal discussions in a
Chicago cafe and at a summer
camp for married couples,
participants discuss the nature of
sexuality and share their own experiences.

WHEN THE BARK IS A PLEADER
Kino
Directed by John Sayles
93, $29.95
Sayles' latest film, "When
the Bark is a Pledger," centers on
a group of African-American men
who are trying to get loved ones
involved in their lives.

THE MOTHER WHO WANTED TO DANCE
Fork In The Tale
Directed by Craig Cheng
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"The Mother Who Wanted to
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optimistic story of one girl's
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THE WIZARD OF BOYS
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tainer, Michael Guran studies children's
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He explores the nature of sex and
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John Kenny says Lumberoom’s return to France is entirely amicable. “Marc felt he had done everything he could to do and that it was time to move on. He says Kenny, “He wants to start a new venture in which he is the primary mover.”

Grange’s comments also indicate that the departure of Songs from PolyGram, along with the rest of the company, has left A&R and business operations in a state of flux. Grange says that many A&R issues are currently being addressed with both artists and legal concerns and that it is logical and expedient to run the relevant departments in tandem. He adds that in PolyGram’s case, he has also shaped

“He gets things done—that’s what I hope they put on my headstone.”

PolyGram U.K. chairman/CEO

TOSSHI-EMI NAMES SAITO PREZ

company’s international division.

The “all [these companies] are the ongoing industry recognition that the strict line that used to be between Japan and the outside world is becoming seamless,” says a Toshba-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 similar moves at labels such as BMG Japan, which on Jan. 1 established new RCA Ariola and A&I 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). Okoko, like previous Toshiba-EMI president Akiho Sugimura, retired from Inco Corp. In becoming president, Saito (a fluent English speaker) leapfrogs over five other Toshiba-EMI senior executives.

“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 second biggest operating unit. The days when they were considered ‘for the world’ are long gone. The other thing is that some of the sales figures being accounted for by international are just as good as the Japanese side.” Toshiba-EMI accounts for 25% of EMI’s Japan’s sales and 5% of the profits.

The post of chairman has been vacant since Noboru Takamya retired in 1994. Okoko, who is also the chairman of the Toshiba-EMI Group Co., and a former chairman of the Recording Industry Assn. of Japan, is expected to concentrate on sales promotion. In winter 1996, Okoko was named to the trade group’s fight to preserve Japan’s controversial saiban resale price maintenance system.

For the year ending March 31, 1996, Toshiba-EMI’s sales totaled 82.7 billion yen ($769.8 million), with operating profits for the year of 17.5 billion yen. Domestic repertoire accounts for about 60% of sales.

The company was established in 1960 as the Toshiba Records 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%.

IN MEMORY OF DAD: The Jason Bonham Band is donating proceeds from an April 9 benefit performance at the Whiskey in West Hollywood Calif., and from its new MJM 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 on 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 cost $150 per person, will be sold by Steve Levesque or Guy McGain at 213-651-9300.

TREFF ORLEND: Nikkei 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 anniversar

April 15 at the Beverly Hilton Hotel in Beverly Hills, Calif. Brown longtime promoter at Lollapalooza, as the trade group’s fight to preserve Japan’s controversial saiban resale price maintenance system.

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April 15 at the Beverly Hilton Hotel in Beverly Hills, Calif. Brown longtime promoter at Lollapalooza, as the trade group’s fight to preserve Japan’s controversial saiban resale price maintenance system.

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Radio Ireland Conquers Controversy

BY MIKE McGEEVER

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 stroke of midnight, with intentions to exploit the renaissance of Irish culture and music that has recently emerged.

The network will primarily offer block programming of distinct genres of popular music, including top 40, dance, and AC, as well as speech, Irish-language and music programming, dramas, 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 RTÉ 1 and RTÉ 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 month approaching that date, in fact, that the Irish press dubbed the station "Radio Rivendell."

To begin with, according to sources, the station's new consultant, Paradigm 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 the headline-grabbing, previous chief executive and program controller Dan Collins was fired Feb. 21, and a financial settlement was just reached in the station's board on the eve of its launch.

Collins' release by the board arose from an open 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 in damages ($357,000). 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 Crosby 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 (IRT), from signing a 10-year license contract.

The management basically 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)
### Billboard MARCH 29, 1997

**Mainstream Rock Tracks**

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**Artist Title**

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**Billboard MARCH 29, 1997**

**Modern Rock Tracks**

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*The first time Verve Pipe front man Brian Vander Ark performed "The Freshmen," he knew he had struck a responsive chord—though 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 song, so many people came up to say, 'I really loved that song.' " Verve Pipe's version of "The Freshmen" is just the version that has put "The Freshmen" at No. 7 on Modern Rock Tracks and is yet another recording, this one with producer Jack Joseph Puig. The Verve Pipe felt strong enough about the new rendition to push RCA into including it on all new pressings of "Villains."*
**Radio**

**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 PSI, 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 $800 million in debt.

**CHUCK TAYLOR**

**RADIO IRELAND**

(Continued from page 30)

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 McGee is the programming editor for Music & Media in London.

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The Rise And Fall Of Pepa. At WHHZ (Z'100) 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. Z'100's Sno-Ball included skiing, snowboarding, a "virtual player," snow volleyball, and appearances from Amber, Donna Lewis, The Outhere Brothers, Crush, and Salt-N-Pepa.

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 DClimente, co-host Todd Pettingell, Mariloi, co-host Scott Shannon, and traffic director Joe Nolan.
Atlantic’s Amos Rerelease May Add Volume To Cut That’s Been ‘Silent All These Years’

In the five years since her breakthrough, the heady musical footpath of Tori Amos has often aroused an envy of the underworld, a sense of a young woman 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 mostcollectible female artists of the nineties, she’s undergone maybe the most dramatic makeover on the part of Atlantic’s middayer on the label, a man who reports to George McFly made his debut on WBBM (B96) Chicago and joined after a stint at WWZ (Z100) Washington, D.C. “George truly communi- cates an author, a collaborator, a gift,” says Bowen. “What a great brain trust to have a former programmer like [Stacy], who has worked magically with his creative imaging.”

Midday jock Rick O’Bryan moved up from nights when K-Hits debuted. George McFly’s name appears on the roster at WBOM (96.9) Atlanta, where he was assigned to the so-called “radio station that has truly survived the winds of war,” according to Bowen.

For Amos, a devout protector of art and commerce (she reportedly grills out her finished material), the release of Amos’ music to the airwaves is a means of building Amos’ audience for the future. “Silent” is her most recent album, and it’s number 72 in the Billboard Hot 100.

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, says Bowen.

Artist’s Listeners’ Turn Table

The song was released as the lead single from Amos’ 1992 album “Silent All These Years,” and it was a commercial and critical success, reaching No. 1 on the Billboard Hot 100 and No. 1 on the Modern Rock chart.

The album itself, “Silent All These Years,” was released on October 19, 1992, and it features such popular tracks as “Little Earthquakes,” “Silent All These Years,” and “To You and Me.”

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

BOX BOOSTS STAFF: Music video production companies, the Box is planning to beef up its staff in the coming weeks and is reading a new marketing strategy aimed at boosting the channel's profile in its top markets.

Cable industry vet-

by Brett Atwood

Music Video

A deejay named "The Goods," which will release several times each month on the basic channel.

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There will be a wider mix of music around the clock, including more hours of morning drive and evening shows each week, says Andy Schuon, M.E. VP of programming. “The playlist itself will not be dramatically different. Maybe they’re calling more clips in ‘active,’ ‘stress,’ and ‘heavy’ rotations, but there will be an increase in airplay for many of the same songs as there was in its last 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 features music videos that air during a 60-minute period, is now being segmented into two programs: the 90-minute “Afternoon Jams” and the 80-minute “Night Jams.” The format will be expanded to weekdays as well, and hip-hop will continue to be vital, but the boundaries are breaking down, says Schuon. He says that the opportunity to program MTV without having to worry as much about labels.

Though MTV is widening its playlist to include many genres of music, it is not abandoning specialty blocks of music programming.

The channel is debuting the hour-long “Performance Videos People Prefer” Monday (24), which will air weekdays at 7:30 a.m. Though the show is initially aimed at younger viewers, it is an “unconventional” on-air VJ, according to Schuon. Either a traditional or computer-generated VJ will host the show for a few weeks of its debut, a source says.

In addition, some specialty music programming has been given a new life. “Rage Against the Machine,” the modern rock “120 Minutes,” and the electronic music “Amp,” will be shown more often.

As for the shows that have been shown, at 2 a.m. and Saturday and Sunday, they will now also air Fridays at 9 p.m.

In early May, more dance music will fit into the schedule, with the reviving of “The Grind.” The series, which was successful in May in 1988, will be shown again.

SOUNDBOARD BUILDS ‘FIRE’ FOR WB’S PAULA COLE

Sophomore act, Cole is enjoying across-the-board radio airplay. Still riding high with Imat’s artful and “This Fire” rose to No. 57 on The Billboard 200 for the week ending Saturday (22).

This issue, the album, which has sold more than 116,000 copies since its Octo-

ber release, according to SoundScan, is at No. 60.

If the new level of success comes after a somewhat rocky commercial start, the artist’s ironically titled first album, “Fire,” started 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 reissued the album in conjunction with Imago.

The hit single says it all for the record.

“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, which was really exciting for me at the time. I have a giant, loyal fan base that was developed through word-of-mouth and word-of-mouth, and that’s an enduring career, not a quick run.”

Warner Bros., which announced it would work “Where Have All the Cow-

boys Gone?” (c.o. of the group’s No. 5 single), Billboard, Aug. 31, 1996) prior to the album’s release, has followed that philo-

sophy to achieve crossover airplay.

For the release of its third album, Broadcast Data Systems reports the single was spun at 35 modern rock sta-

tions, 125 alternative, and 10 country.

“We had a defining moment a few weeks ago,” says Warner Bros. VP of specialty programming, Sandy Neary. “We were picked up by MTV, top 40 KLOS-FM, Los Angeles, WXXR New York, and WNNX Atlanta. It began playing the song for the week ending Saturday (22).”

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 Miami, where the flip is stronger, we could,” says Stein. “In some, it was the hot AC station, in others it was the modern rock.

“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.”

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 one single in a format in a market, its sales staff would highlight those songs on the populating programs at retail outlets.

Dave Levesque, senior music buyer for the 37-stored, Troy, Mich-based Harmony House, says Cole’s progress has been reflected in radio’s reac-
tion to the artist.

“I was associated with the actual sales of ‘Harbingers’ under Imago,” he says. “I heard the record and thought that Peter Gabriel had a hand in it, and I think that Peter Gabriel and ‘Ride the Tiger’ and ‘Sledgehammer’ and ‘Shades of Arnold’ made that record, and that’s really the only thing supporting her, and it just wasn’t enough.”

“(‘This Fire’ sales are getting solid), and that we have a 10-to-

six or seven single is because rather than peaking and declining, it just keeps getting into different formats and exposing the album to whole new audiences,” he adds.

Cole, however, pauses to reflect when asked about the distinctiveness of the new group of people that are discovering her music.

“Very funny with all of this demographic analysis and studying of the different things that separate us, she says. “Good music doesn’t have boundaries. It’s just music.”

While much attention is being paid to the successes of “Where Have All the Cowboys Gone?” Warner senior VP of A&R (U.S.) Joe McInerney credited the artist’s live performance and the breadth of her new material with the growing interest factor in expanding her audience.”

“There definitely was a growth record recently,” 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 mes-
teresting thing is the way she,ico-

nized how her performance and her capa-

bility to pull people toward her.”

Top 40 K.KGM Colorado Springs, Colo., PD/Seato B. agrees that Cole’s sound and charisma contain an individuality that reaches beyond format. “She’s an artist with a lot of different people, and she 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, Beth Nielsen Chapman, and Emmylou Har-
ris, among others.

Cole has also been active on the Inter-

et, participating in such online pro-

grams as “CyberTalk” and “Riff” (out-

ty, page 26)
that a prominent booking agency had already taken them on. Powell credits Jeff Gregg, president of Vanguard Entertainers, for securing their first major bookings early on and being an integral part of their success.

THE WAITING

Like Third Day, the Waiting, a pop/rock modern four-piece made up of David Moss, Brandon Thompson, Clark Leake, and Brandon Thomas, became a regional success playing around the Atlanta area. The band was formed in 1988, and the entrepreneurial spirit of its members led them to release their first two albums on their own label, a feat that was a significant achievement for the band.

Their first album on the label was "Blessing," which was distributed by Nashville-based R.E.X. Music, an album that was embraced by Christian radio, which went several singles deep. The album helped fuel a heavy tour schedule.

U.S. COPYRIGHT BILL

Dec. 7, 1996). The treaty would increase the level of protection for copyrighted U.S. recordings under the national laws of 160 member nations.

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 from the treaty. The treaty also ensures 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 piracy situation there is so severe, improvements are needed."

Lack of protection and enforcement, Berman says, will otherwise cut into the U.S. economy and U.S. jobs.

BILL HOLLAND

The pressures of the burgeoning industry led the band to the majors. "With all the touring we were doing, we were running out of room and time and everything at the office," Brad Olsen explains.

The band's debut album was released on March 11, leadoff single "Never In My Lifetime" already topping the Billboard Hot 100. Sparrow VP of artist development Leigh Ann Hardie says the label's strategy is to build on the success the band has already developed on its own, which means a heavy push toward the college market. "We're positioning the band as young, contemporary, and modern music for the college-age demographic and up, knowing it will trickle to other audiences."

Hardie adds that the band was already touring extensively before signing with Sparrow and that exposure led to its successful prime spots during most of the summer's major Christian music festivals: Atlanta Fest, Creation, Ichthus, and Kingdom Bound.

Sparrow's marketing to Hardie's band, Sparrow would be spending advertising dollars placing ads in college newspapers (and not just at Christian colleges), which would be a likely first action that will lead them into retail.

Sparrow is owned by EMI, and the Waiters would 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.

CADEMON'S CALL

Another young act in the Christian market with breakthrough potential is Caedmon's Call, Housto.

pop/album/two band composed of Cliff Young, Danielle Glenn, Derek Weidman, and Ben Olsen. The band's CD "Villains: Take a Little Time Hearing These Words" was released last week, and with Todd Olsen, the wait's self-titled album was released March 11; leadoff single "Never In My Lifetime" is already topping the Billboard Hot 100. Sparrow VP of artist development Leigh Ann Hardie says the label's strategy is to build on the success the band has already developed on its own, which means a heavy push toward the college market. "We're positioning the band as young, contemporary, and modern music for the college-age demographic and up, knowing it will trickle to other audiences."

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Sparrow is owned by EMI, and the Waiters would 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.

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Another young act in the Christian market with breakthrough potential is Caedmon's Call, Houston.

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ASIAN/BRITISH CONNECTION THRIVES
(Continued from page 1)

Eastern mysticism was in vogue during the 1960s, but as observers point out, largely in the concept of Western musicians appropriating the essence of Eastern spirituality and philosophical ideas. The public awareness of the cultural power of the Asian community has since grown, partly through such British-made films as the successful "Tangerine Dream" series, "Shakta Prodigy," "Sagoo Masala," and "Journey To The West," which highlight issues facing young and old Asians today.

The recent figures from the U.K. government's National Census Office say that 3.5% of the population represents people of Asian origin, making this the largest non-European ethnic group. Significant migration of Asians began in the 1960s, mostly from Hong Kong, India, and Pakistan, followed by Malaysia, and Singapore, and even more so by means of migration have seen other groups—

from Pakistan, Bangladesh, and Sri Lanka—take up U.K. residences.

Despite the various religions and languages among the Asian population, the first migrants tended to form concentrated communities. This is still the case. But the second and third-generation Asians are finding their voice within British cultural life. For the first generation, 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 Simeon Foul (the first Asian to sit in the House of Lords) and Shami Ahmed, who built up the Joe Bloggs fashions empire from its roots.

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 also the lure of the (theoretically) more exciting world of media and entertainment. In the "80s, being a musician was a really hot way of making a living," says Sawney. "The whole..." Indian culture was about being a doctor, or being an 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."

Asian music, which is the catalyst of Asian TV presenters, journalists, and broadcasters. It was the start of the 1960s, and Asian culture wasn't prominent. There were no Asian TV shows, and there were no Asian radio stations. In that sense, Asian music has been around for a long time, but it's only now that the Asian community has begun to take notice of it.

Alok Rai is the owner of Shakti Promotions, which is in the business of creating Asian TV programs, and is the main organiser of "Asian Underground." It is the first time in British music history that Asian music has been given its own category in a major music industry event. The "Asian Underground" event was held in London on April 14, and it was a huge success. The event featured a number of Asian performers, including Sangee Varma, the lead singer of the band Sacha, and DJ Dee, who was the MC for the night. The event was a huge success, and it was the first time that Asian music had been given its own category in a major music industry event. The event was a huge success, and it was the first time that Asian music had been given its own category in a major music industry event.
### Hot 100 Airplay

**MARCH 29, 1997**

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<tr>
<th>RANK</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>ON THE CORNER</td>
<td>(GROOVY SOUNDS/YOUNG WARRIOR)</td>
</tr>
<tr>
<td>2</td>
<td>ONE MINUTE MORE</td>
<td>(SBK/EMI)</td>
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<tr>
<td>3</td>
<td>I Drove All Night</td>
<td>(JOY/REPRISE)</td>
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<td>4</td>
<td>YOURS</td>
<td>(ATLANTIC)</td>
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<td>5</td>
<td>I'M A BELIEVER</td>
<td>(REPRISE/EMI)</td>
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<tr>
<td>6</td>
<td>I'M NOT A STAR</td>
<td>(EMI)</td>
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<td>7</td>
<td>I'M NOT A STAR</td>
<td>(EMI)</td>
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<td>8</td>
<td>I'M NOT A STAR</td>
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<td>9</td>
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<td>10</td>
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### Hot 100 Singles Sales

**MARCH 29, 1997**

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<td>WHO'S GOING TO DO IT FOR YOU</td>
<td>(100% MATHISON)</td>
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<td>LUCINDA AKI (THIS IS IT)</td>
<td>(SUGARHINT)</td>
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<td>4</td>
<td>SHO KUFI</td>
<td>(SHO KUFI)</td>
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<td>5</td>
<td>THE THEME IT'S PARTY TIME</td>
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<tr>
<td>10</td>
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<td>(RAW)</td>
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**Notes:**
- The Hot 100 Airplay chart is used to chart the top 100 singles chart for 20 weeks and have dropped below the top 50.
- The Hot 100 Singles Sales chart is used to chart sales of singles for 20 weeks and have dropped below the top 50.
- Records on the Billboard charts are listed in the manner of the Billboard magazine.
IN A CLASS BY HERSELF: Celene 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 16 million global impressions rank that title at No. 9 on Hot 100 Airplay. For your information, the melody of "All By Myself" is based on Rachmaninoff's Piano Concerto No. 2.

BACK 4 FORTH: Backward bullets on the Hot 100 are as rare as 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's (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 Ar 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 and central 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 100 copies this week, but I must say that it is the most pressing of the singles in forthcoming.

In its first chart run, "Secret Garden" spent seven weeks on the Hot 100 and peaked at No. 63 (Billboard, May 27, 1995). Old titles can re-enter the Hot 100 if there is a commercial single and the title has enough points to re-enter the chart at No. 50 or better, but it doesn't happen often.

SELLING SIDES: This issue, 14 of the titles that earned bullets on last issue's chart failed to post a 5% sales gain this week. These titles likely lost because consumer attention shifted to the nine 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, fueled by strong sales, airplay, and retail outlets covering a "diverse mix of demos besides just specialist and music historian types picking up on the numerous influence (of Lomax's work) on music today." Such diverse collection of influences is reflected in testimonials by the likes of Seeger, Ahmet Ertegun, Byrne, Stads 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 Chaitetakis and Bess Lomax Hawes, Lomax's sister and a collection consultant. The sampler is being sold to public radio stations that program roots music.

"They've cleaned up the sound and made it radio-programmable without degrading the original field-recording quality," notes Scelsa, who hosts the Sunday-night free-form "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 billboards for the World Wide Web site. It is working to look 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 Association. Wheeler says there will be direct marketing of the set as well. While he recognizes that it's a "pretty ambitious series" for retail, he feels that the "broad-based" sampler, which carries a front-line price, will help drive sales.

"It won't be a major seller, but I think it will do well," says Dave Scelsa, folk and country buyer at HMV's Harvard Square location in Cambridge, Mass. "Being in Harvard was very important. It's a term music 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, which is beyond either inescapable or very hard to get. I get goose bumps thinking about it." Wheeler says that press will deliver the big kick. Rounder has slated a kickoff event April 8 at the Irish Repertory Theatre in New York, to features remarks by Chaitetakis, Seeger, and Hawes, with a performance by South-ern mountain balladeer Spencer Moore, who appears on "Ballads And Breakdowns—Songs From The Southern Mountains."

My daughter played this kind of music ahead of me, and I learned it from him," says Moore, who recorded "The Girl I Left Behind" for Lomax in 1959 in Chilhowie, Va., where he once grew tobacco and still resides. Now 78, Moore still performs, mostly at colleges where "they just want to hear old-time music" of the stripe that he continues to preserve and pass down to the next generation. "Every time I get out, people want to know if I had some of the numbers on a record," adds Moore. "I was surprised they're coming out again, and I've been practicing [The Girl I Left Behind] a few days so I can sing it in New York."

Next up for Chaitetakis, 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 music. The goal is to eventually issue it on CD-ROM.
## The Billboard 200

**MARCH 29, 1997**

### Chart Notes
- **NEW** Tracks are marked by an “N”.
- **Top Ten** Tracks are marked by an “X”.
- **Greatest Gainer** Tracks are marked by a “G.”
- **Heatseeker Impact** Tracks are marked by a “H.”

### Top 100 Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>SCARFACE</td>
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<td>C)</td>
<td>POP</td>
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<td>3</td>
<td>LEANNE RIMES</td>
<td>UNCHAINED MELODY THE EARLY YEARS</td>
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<td>4</td>
<td>SPICE GIRLS</td>
<td>SPICE</td>
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<td>5</td>
<td>JEWEL</td>
<td>pieces of YOU</td>
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<td>6</td>
<td>14 5 13</td>
<td>SOUNDTRACK A</td>
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<td>7</td>
<td>3 4 5 3</td>
<td>CELINE DION</td>
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<td>8</td>
<td>8 10 37</td>
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<td>5 5 63</td>
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<td>9 9 8</td>
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<td>7 2 4</td>
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<td>13 11 27</td>
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<td>11 11 3</td>
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<td>11 11</td>
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<td>10 9 36</td>
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<td>16 16 19</td>
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### Heatseeker Impact

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<td>SCARFACE</td>
<td>RETURN OF THE JEDI</td>
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### Additional Notes
- **Greatest Gainer** Tracks listed above have also been removed from Heatseekers this week.
- **Heatseeker Listing** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

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**Top-Selling Albums Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, and Compiled by**

**BILBOARD**

**MARCH 29, 1997**
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<thead>
<tr>
<th>TOP ALBUMS A-Z (LISTED BY ARTISTS)</th>
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<td><strong>TOP ALBUMS A-Z</strong></td>
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### Top Albums

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### Chart Rankings

- **Top Albums**
- **Top Songs**
- **Billboard 200**
- **Billboard 100**

### Additional Information

- Top Albums
- Top Songs
- Billboard 200
- Billboard 100

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*Disclaimer: The information provided is based on the given data and may not fully represent the actual chart rankings.*

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**Note:** The chart data is based on the Billboard Hot 100 and Billboard 200 chart rankings from March 29, 1997. The chart positions and details are approximate and are not intended to be exact representations. The data is presented as a table for ease of reading and analysis.
BULGARIA PIRACY (Continued from page 1)

It has continuously been raised at the highest level," states van der Laan. "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 enforcement. "Bulgaria is not a pirate nation, but there 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 harmonious society," van der Laan continues. "We 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 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, who was not available for comment, believes that 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 "BCD plaits which are readily available to the public in eight of all illegal copies on the world CD black market."

The statement continued, "Bulgaria is seen as one of the major markets in Europe for the illegal distribution of pirated CDs, producing an estimated 15 million pirate copies per year at a cost of some $100 million to the recording industry."

"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."

The new B.I.G. album seems to lock the top chart in two weeks.

TURNOVER ON TOP: In seven consecutive weeks, seven albums have topped The Billboard 200, a streak continued this week by Houston-bred rap artist Caprice and his debut album, "Scarfie." Prior to Scarfie'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's "With Thetith The Leap of No Doubt's Feb. 22 release and the top spot, each of the albums in this run achieved chart-topping status.

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 releases on top next week, the eighth-first 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 Scarface solo album has reached No. 1 on The Billboard 200, "The Untouchable," it is his third visit to that chart's top spot.; his first visit 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 grasp at the 57% sales decline that U2's "Pop" sees in its second week on the market, but an analysis of other albums that have debuted with big sums since the start of last year tempers the erosion's shock value.

Since March 1996, when the late 2Pac's "All Eyez On Me" opened with 565,000 units, and fell 57% during the second week, sales exceeding 250,000 units. Of those, three experienced larger percentage declines in week two, with 2Pac's posthumous Makaveli out selling a 62% drop, Pearl Jam a 60% erosion, and Snoop Doggy Dogg a 57% slide; Metallica's "The Eye," 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 Australia's L.A. Guns (32%).

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 premature to judge whether this album will ultimately be considered a successful seller.

BULGARIA PIRACY (Continued from page 1)

damage the pirates will inflict while the country's economy grows."

The European Commission responsible for the European affairs, Hans Van den Broek, visited the Bulgarian capital of Sofia March 17-18, where he told representatives of the government officials and politicians, "Tougher enforcement measures are needed for the protection of intellectual property rights."

He went on to note, for example, is the piracy of CDs, which has gone from bad to worse. According to some estimates, the illegal sale of cassettes and tapes produced in Bulgaria, "is estimated at €100 million."

Garth Brooks, Paul McCartney, and Duran Duran are currently signed to labels within EMI-Capitol Properties (Billboard, March 15) could have been constructed otherwise.
SERIALS INK H-TOWN, BOWS GOSPEL IMPRINT
(Continued from page 1)

tainment.

“Because of our incredible success in urban music in the past, we decided to develop an Internet to support the new format,” says Licitra. “The key to maintaining that success is stressing good marketing setup and making sure that we’re prepared to deliver.”

The first release on the gospel label, Harmony Records, is “The King Is Coming Any Day.” The album, by the 55-member worship choir Barn Craw- ford’s Purpose, is due in May (Billboard Bulletin, March 19). Guest artists include Rebbie Jackson, the legendary Emotions vocalist. Jeannette Haines, Ron Kenny, Jackie Gochez-Farris, and former Andre Crouch collaborator Katharyn Faust.

Other releases include the gospel set “Come Walk With Me” from Oleta Adams, due in June, and “Emotions” from The N2K Inc. Mass Choir—Dallas,” by Dallas, expected in July.

Another gospel title set produced by Michael Powell, remains signed to Mercury, where records where the set is to be released as an R&B artist.

Relativity, formerly A&R/market- ing VP at Columbia and GM of Poly- gram’s gospel label Lantham, has been tapped as Henry D’Onofrio’s right hand. 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 pigeon- hole, we’re going to do it all,” says Bundy.

“It’s a tremendous work to be doing with all of our brothers and sisters, and shared vision of what this label can become,” she adds.

The still-unannounced imprint (officially expected to be called Back- trax until a conflict emerged) will bow this summer with a compilation of No. 1 songs. A group of already uninterpre- tated set will be followed by similar pro- jects in various other genres, such as funk, dance, and comedy.

“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,” Licitra says.


“We’re really happy to be with Relativity because they share the same comm- itment we do to ensure our act a success,” says H-Town’s John /“Dino” Conner, who is producing the set. “The album’s gonna have a little bit of pop and an infusion 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.


Relativity has released 14 albums in the last 12 months. According to Licitra, the label has sold 351,000 units, released with an average 12.74% return retail rate. He credits his label’s performance to signing quality acts with deep albums and to sound fiscal and marketing management.

“As an independent [that has a lower overhead], we’re able to stay with a record longer than the majors,” Licitra says. “You can’t fool the consumer, and in this sales environment you have to give him your very best every year.”

Relativity has been buoyed by the incredible sales of Relativity-distributed Ruthless act Bone Thugs-N-Harmony, whose 1995 “E-40 ’96 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 year, the set is No. 8 on Top R&B albums.

Bone Thugs-N-Harmony won a Grammy this year for best rap perform- ance 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-distribut- ed label, Mo Thugs, released Mo Thugs’ “Family Scriptures.” The set has sold 1 million copies. According to Sound- Scan, 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 year- end chart. At this year’s National Assn. of Recording Merchandisers confer- ence in New Orleans, Relativity company president and chief operating officer Richelle E. Greenberg says the Internet delivery of multi- media music content gives such content “the ability to withstand a variety of devices and software.”

Sony Music, which is marketing its ECD releases under the brand name CD Extra, is developing several interac- tive releases in 1997, including a forth- coming 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 Greenberg. “It’s not necessarily an either/or sit- uation,” she says. “We are 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.”

SONY, ION USE NET TO LINK MULTIMEDIA WITH AUDIO CDs
(Continued from page 6)

Steve Franzese; and interactive music business development manager David Pappas.

Apple has been a leading proponent of the enhanced CD (ECD) format, which has multimedia content on a con- ventional audio CD. The format has also been a leader in World Wide Web- casting (the online spin on broadcasting) and has sponsored high-profile Internet broadcast events for the Grammys and several well-known music acts, including Metallic and the Cranberries.

Apple is behind the efforts that were as cutting edge, they failed to become eco- nomically feasible for the company, a source said.

Despite Apple’s move away from the music business, development of ECD and Webcasting technologies continues at the company and in many leading technology companies.

Apple’s shift away from the music industry did not come as a surprise to anyone, but many at Apple’s recent announcement that Apple would restructuring its music operations and would not market independent artists to the Internet.

Apple has also ended its development and support of the set-top Internet TV-standard Pippin (Bill- board, May 25, 1996).

Many workers, aware that the corpo- rate ax was about to fall, had already volunteered themselves for the time the the cutoffs were announced.

The latest cutoffs follow the depar- ture of several senior executives in Feb- ruary, including Apple senior VP for worldwide corporate marketing Satjiv Chahal and executive VP of worldwide sales and marketing John Marco Landis (Billboard, March 1).

Palak has already been hired by N2K Inc. as senior director of business development; N2K is the parent company of online retailer Music Boule- vard and label N2K Encoded Music, among other ventures. Kenneth and Franese are among the former Apple staff members creating a music multi- media 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 partner- ship with the restructured Apple.

The new company will also continue to maintain the ECD developer and user resources, according to http://www.music fan.com.

“The spinoff will use some of the resources currently focused on live music on the Internet and development of the enhanced CD for- mat,” says Kennedy. “We’re 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 still- unnamed multimedia technology company is expected to occur in four to six weeks, according to Kennedy.

BRETT A. WOOD

BILBOARD MARCH 29, 1997

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www.americanradiohistory.com
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. 15 at the Orlando Renaissance Resort.

The event, which last year drew more than 1,000 attendees and participants, is highlighted by the presentation of trophies to the top stations, broadcasters, and musical programs 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 forum 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" and "Casey's Hot 20." He also hosts a daily, five-minute show, "Casey's Biggest Hits," syndicated by Westwood One Entertainment.

Known for his "tuner/tie" format, Kasem's national career in radio took off on July 4, 1970, with the debut of "American Top 40." Since its 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 2,500 episodes in series like "Scooby Doo," "Simpsons," "Animaniacs," "Transformers," and "Arthur the Raving Reality Amphibian." Since his 1979 stint as the President of the National Association of Broadcasters, Kasem has continued to receive major industry awards and recognition. His work in radio has earned him numerous honors, including the prestigious "King of Countdowns" award, presented at the National Association of Broadcasters convention in Washington, D.C.

Kasem's career has been marked by his dedication to making radio a dynamic force in entertainment. He has used his platform to raise awareness for a wide range of causes, from literacy to cancer research. His contributions to the industry have been recognized with numerous awards, including the National Association of Broadcasters' Silver Tongue Award and the Radio Music Awards' "Radio Radio" Award.

Kasem has also been involved in various philanthropic endeavors, including the Kasem Foundation for Children with Rare Genetic Disorders and the Kasem Foundation for the Arts. His tireless dedication to these causes has earned him the respect and admiration of his peers and fans alike.

In addition to his work on "American Top 40," Kasem has also hosted "Casey's Top 40," "Casey's Hot 20," and "Casey's Biggest Hits," all of which have earned him critical acclaim and widespread recognition. His infectious enthusiasm and upbeat personality have made him a beloved figure in the radio industry, and his contributions to the art form have been nothing short of remarkable.

Kasem's dedication to his craft and his commitment to making radio a force for good in society have earned him a place among the greats in the industry. His legacy will continue to inspire and motivate future generations of radio personalities, and his impact on the industry will be felt for years to come.
WITH ANOTHER NIGHT, THEY CHANGED THE SOUND OF THE 90’s. NOW, THEY’RE BACK TO DO IT...

one more time real McCoy

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.
Fig. 13

What goes into one ear does not always come out the other.