Brit Retail Group Ups Income In Chart Deal

BY ADAM WHITE

LONDON—Britain's music retailers have a lucrative new—but relatively short—agreement to continue supplying the sales data that is at the core of the country's "official" charts. It is one of the few arrangements outside North America in which retailers of music and related products are paid for such use.

The deal is between the British Assn. of Record Dealers (BARD) and Chart Information Network (CIN), which produces the U.K. charts. It extends, and financially enhances, a contract that dates (Continued on page 97)

Italy's Bocelli Breaks Euro Sales Records

BY MARK DEZZANI

MILAN—Italian tenor Andrea Bocelli is invading Europe with his mixture of melodic pop and opera. Sales records are falling at Bocelli's feet, and chart achievements are building by the week in a growing list of markets.

"Time To Say Goodbye," Bocelli's duet with English vocalist Sarah Brightman on EastWest, has broken the all-time singles sales record in Germany, selling more than 1.65 million copies, according to the label, while his "Bocelli" (Continued on page 92)

Birmingham, U.K., Gaining Int'l Respect

Wide-Ranging West Midlands Acts Fight Stereotypes

This story was prepared by Dominic Price and Jeff Clark-Meads in Birmingham, England, and Thom Duffy and Paul Seaton in London.

GREANEY

Like some fabled city of legend, Birmingham is a huge and important edifice that has long been lost to public gaze. Birmingham's problem, though, is that unlike Shangri-La or Atlantis, nobody is looking for it.

The U.K.'s second-largest city, with a million souls, Birmingham is the birthplace of heavy metal and of a score of first-division acts in all forms of music, and is at the center of a fountain of cutting-edge musical activity. Yet it rarely appears on the British music industry's radar.

The locals find it hard to understand why. They point to the region's track record—running from the Spencer Davis Group to its solo star, Steve Winwood; the Move to the Moody Blues; Robert Plant to Jeff Lynne; Black Sabbath to J.J. Cale; Status Quo; Slade to Ocean Colour Scene; Duran Duran to U2—and wonder why Birmingham isn't on the same musical map as London, Liverpool, and Manchester.

When local heroes Ocean Colour (Continued on page 92)

Webcasts Could Be Wave Of The Future For Radio

BY DOUG REECE

LOS ANGELES—Forget troublesome Federal Communications Commission regulations, tower repairs, and costly overhead. An ambitious and versatile crop of 24-hour, Internet-only music broadcasters, or "webcasters," is creating an innovative and specialized, if sometimes limited, brand of programming for computer users.

The recent launching of partnerships between the music industry and online broadcasters is a telltale indicator of the growing importance of webcasting.

For one, NetRadio (http://www.netradio.net) announced last year that Navarre Corp. had purchased half of the company. Premiere Internet Networks, too, has shown an interest in webcasting opportunities by making a $4 million investment in online broadcaster AudioNet last November.

Premiere executive VP of programming Tim Kelly says that AudioNet will manage Premiere's World Wide Web site, recycling material from the radio network for Internet broadcast and creating programming specifically for the Internet.

"We see a lot more room for niche-type programming that we could never see on a radio station," says Kelly. "[The Internet] is a conduit directly to the consumer. We don't have to go through the radio station gatekeeper, and, consequently, it's a much freer (Continued on page 88)
The Cranberries
To The Faithful Departed
5 MILLION ALBUMS SOLD WORLDWIDE

Featuring the hit single "When You're Gone"

Produced by Bruce Fairbairn and The Cranberries
Management: The Left Bank Organization

CRANFANS@aol.com
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www.americanradiohistory.com
Musicland Payment Freeze Buys Time

Chain Confirms It Is Negotiating With Investors

by ed christman

NEW YORK — The temporary moratorium on sales and deliveries, just announced by Musicland Group, gives the company breathing room in its pursuit of a balance-sheet restructuring.

But the chain is strenuously fighting to avoid an outright Chapter 11 filing, some creditors believe that the announcement means that the chain has just moved to deep restructuring under Chapter 11 filing. Such a filing would be less painful than a Chapter 11 filing, with all the terms negotiated in advance, before going into court, in which the chain would have to prove its case.

In announcing the temporary moratorium, Musicland for the first time confirmed that it is involved in negotiations to bring a significant equity investment into the company. It did not specify names. Sources, however, have told Billboard that the Minneapolis chain is negotiating with Apax Advisors and GE Capital (Billboard, Feb. 21). The two potential investors are said to be preparing an investment that would be a combination of equity and debt that would be contingent on Musicland getting its creditors to make concessions on monies due them, including some forgiveness of debts. Musicland declined to comment beyond what it stated in a press release. In it, the company said that such an equity investment "will help defend a substantial instance of open shares and a restructuring of the company's balance sheet."

That would mean that current shareholders, who own 36 million Musicland shares, would see their investments diluted significantly, sources say. In order to restructure the debt, Musicland will eventually have to ask the trade and bondholders to forgive a portion of money due them, Wall Street sources suggest. But both creditor categories likely would not agree to that unless it was done before a court.

Most of the creditors are said to be urging Musicland to pursue a "pre-pack," and chain executives are said to have privately acknowledged that it would result in a substantial savings in legal bills.

The bondholders, with $110 million in Musicland debentures, have yet to be approached on the topic, Wall Street sources report. In its previous negotiations with trade suppliers, Musicland told creditors on the "forgiveness" topic. But ultimately, the chain tried to get a two-year moratorium for $75 million in trade payables. While most of the trade secured willing to structure a kind of deal, a few major trade partners balked, and the talks collapsed, sources say.

After that, at least three majors, which had not been paid in full in January, had the chain on "hold" for a week, but have resumed shipments, sources say.

The two sides agreed to a timeout on negotiations for a long-term restructuring of trade payables, and Musicland instead is dialoging discussions on a "standstill" agreement. (Billboard Bulletin, Feb. 18). With that agreement, some creditors have agreed to freeze trade payables currently due, while for all new product purchases Musicland will forgo normal trade terms and instead pay within 10 days of receipt of goods.

In this round of discussions, Musicland has reached far beyond its major trade partners, asking many smaller suppliers for help as well. Musicland has about $550 million in trade payables, sources in the financial community estimate.

In the meantime, the banking consortium that supplies the chain's $2.5 million revolving credit facility is said to have an offer on the table to Musicland, which would include making an additional $50 million in credit available, and interchange for having the loan secured by inventory. It is also said to be contingent on the trade making concessions beyond what was agreed.

If Musicland can negotiate an agreement with the banking consortium, the $50 million would bring the revolver back to the $245 million that the chain had drawn before it gave it up for concessions from the consortium. Those concessions include waivers on financial covenants in the chain's revolver, which expires March 31.

RIAA reports Flat '96; Teams With NARM in Industry Study

by bill holland

WASHINGTON, D.C. — Given the current music-industry climate, the nearly flat dollar value and unit shipments in the just-released Recording Industry Association of America's (RIAA) 1996 Shipments and Value Report came as "no surprise," according to RIAA president/CEO Hilary Rosen.

Perhaps the biggest news, then, in the Feb. 15 annual report was an announcement by Rosen that RIAA has already begun a joint initiative with the National Assn. of Recording Merchandisers (NARM) to find out why consumers aren't snapping up releases as they used to do — and how the industry can win back their affections once more.

"Two years ago, consumers were buying to the upbeat industry tune of a 20% increase in shipment dollar value and a 17.5% jump in unit shipments. But no more.

The dollar value of annual domestic shipments reached $12.5 billion in 1996, a 1.7% increase from the 1995 total of $12.3 billion.

The dollar value figure was down slightly from a 2.1% increase in 1995. Unit shipments of CDs, CD singles, cassettes, cassette singles, and CD singles, all music videos shipped to retailers and other accounts stood at 1.14 billion, up 2.2% over the 1995 numbers. While seemingly slim, the unit shipments gain was a positive turn-around from the 0.9% decrease seen in the period between 1994 and 1995.

"These '96 numbers came as no surprise," said Rosen in a statement accompanying the statistics. "While it is important to examine what the industry has done right and wrong over the last couple of years, we should not dismiss the fact that consumers continue to buy prerecorded music in record numbers."

Rosen said the RIAA has already begun a joint label, retail, and wholesale initiative to "examine what consumers think about today's music product across America. The RIAA and the National Assn. of Recording Merchandisers are funding national research to determine how to foster America's passion for owning music."

John Gunoe, RIAA's VP of member services, who is coordinating RIAA's efforts on the project, says, "We know that to assure the long-term health and growth of the industry, we have to offer what the consumer wants. And through these focus groups we are conducting, the key areas that are keyed on various demographic groups, we've begun to really hear from our consumers, about what they like and don't like about the music, and now we're talking to the music stores about where we sell our product."

Jim Donio, NARM VP of communications and events, characterizes the ongoing ini-

(Continued on page 101)
4Him
Bryan Adams
Alice in Chains
Tori Amos
Angelo
A Tribe Called Quest
Burt Bacharach
Glen Ballard
Count Basie Orchestra
Beck
Bob Belden
Alan Bergman
Marilyn Bergman
Roy Bittan
Ruben Blades
Mary J. Blige
Bone Thugs-N-Harmony
Tracy Bonham
Bon Jovi
Pierre Boulez (GEMA)
Jeff Boua
David Breitman
Alon Broadbent
Brooklyn Tabernacle Choir
J. Aaron Brown
Jorge Calandrelli
Mary Chapin Carpenter
Deana Carter
Tom Chapin
Gary Chapman
Tracy Chapman
The Chieftains (PRS)
Suzanne Ciani
Clannad (PRS)
Adam Clayton (PRS)
John Clayton, Jr.
Vassar Clements
John Cobert

Nat King Cole
Shaun Colvin
Coolio
John Corigliano
Elvis Costello (PRS)
James Cotton
Brian Couzens (PRS)
Luke Cresswell (PRS)
Clay Crosse
Andrae Crouch
D'Angelo
Diamond Rio
Dr. Dre
Bryan Duncan
Ann Duquesnay
The Dust Brothers
Jakob Dylan
Jose Feliciano
Vicente Fernandez (SACM)
Cathy Fink
First Call
Al Franken
Stan Freberg
Nnenna Freelon
Fugees
Garth Fundis
Reg E. Gaines

David Gamson
Garbage
Gin Blossoms
Gipsy Kings (SACEM)
Jean-Jacques Goldman (SACEM)
Elliot Goldenthal
Larry Gottlieb
Green Day
Suha Gur
Fred Hammond
Edwin Hawkins Music &
Arts Seminar
Heavy D
Dan Hill (SOCAN)
Lauryn Hill
Lawrence Hoffman
Michael Houston
Whitney Houston
Enrique Iglesias
Gregory Isaacs (PRS)
LL Cool J
Alan Jackson
Bob James
Gordon Jenkins
Jewel
JoJo
Adam Jones
Quincy Jones
Journey
KC
Gordon Kennedy
Nusrat Fateh Ali Khan (PRS)
Chaka Khan
Gladys Knight
Oliver Knussen (PRS)
Korn
Ladysmith Black
Mambazo (SAMRO)
La Mafia
Jonathan Larson
Tracy Lawrence
Reinbert de Leeuw (BUMA)
David R. Lehman
John Leventhal
Laurie Lewis
Little Texas
Lyle Lovett
John Lurie
Henry Mancini
Michael Mark
Zane Mark
Marcy Marxer
Harvey Mason
Michael Mathis
Colin Matthews (PRS)
Dave Matthews Band
The Mavericks
Maxwell
Rob McConnell &
The Boss Brass (SOCAN)
John McCutcheon
John Mellencamp
Luis Miguel (SACM)
Dominic Miller (PRS)
Ennio Morricone (SIAE)
Larry Mullen (PRS)
NAS
Sam Nestico
Randy Newman
No Doubt
Rick Nowels
Tim O'Brien
Shaquille O'Neal
Twyla Paris
John Pfeiffer
Point of Grace
Prakazrel "Pras"
The Presidents of the
United States of America
Andre Previn
Maxi Priest (PRS)
Bonnie Raitt
Phil Ramone
Einojuhani Rautavaara (TEOSTO)
Salaam Remi
Esa-Pekka Salonen (TEOSTO)
Salt-N-Pepa
Arturo Sandoval
Adam Sandler
Joe Satriani
Professor Peter Schickele
Maria Schneider Orchestra
Horace Silver
Tommy Sims
Frank Sinatra
Sister Carol
The Skatalites (PRS)
Leonard Slatkin
Michael W. Smith

Stephen Sondheim
Soundgarden
Bruce Springsteen
Billy Steinberg
Stone Temple Pilots
Bruce Swedien
Rod Temperton
Michael Tilson Thomas
Mel Torme
Handel Tucker
Luther Vandross
Alex Van Halen
Edward Van Halen
Ricky Van Shelton
Bunny Wailer (PRS)
Ric Wake
The Wallflowers
Diane Warren
Don Was
Daryl Waters
Wayne Watson
Kirk Whalum
Bill Whelan (IMRO)
White Zombie
Earl Wild
Matthew Wilder
Bryce Wilson
George C. Wolfe
Stevie Wonder
Wyclef
Frank Yankovic & Friends
Trisha Yearwood
Yo-Yo
Neil Young With Crazy Horse
Rob Zombie

LIFETIME ACHIEVEMENT
AWARD WINNERS
Stephane Grappelli (SACEM)
Buddy Holly
Frank Zappa

TRUSTEES AWARD WINNERS
Herb Alpert
Burt Bacharach
Hal David
Music makes news. Consider the coverage the Grammy Awards get on the Brit Awards, or Spice Girls in London. Or how about an obscure band from the rock festival at Coachella, billboards in Hollywood, or talk show hosts interviewing Elton John?

But another remarkable story about the music world should make us all sit up and take notice: The U.K. music industry is one of the proudest big businesses, publishers and creative success stories.

1996 was yet another year in which Britain’s music scene inspired the world. British musicians, composers, and performers confirmed our reputation as a source of innovative and creative musical talent, and their prominence in all forms—was a valued part of my portfolio as Secretary of State for National Heritage. I am keen to see the success of the U.K. music industry and will seek to ensure that this musical activity flourishes and grows across the community.

We have a great nation of music lovers. We attend live performances. We buy millions of records each year. We watch music on TV and listen to it on the radio. Many people are participating directly by learning an instrument, singing in choirs, or playing in a band or amateur orchestra. Those have an explosion of interest in all forms of music.

The industry should be congratulated for its imaginative and innovative response to the challenges presented for the public’s enthusiasm for music, and for making music one of the U.K.’s most successful industries.

The industry’s growth has astonishingly rapidly. In 1963, the U.K. industry produced 84 million records. By 1995, more than 200 record companies produced annually more than 200 million discs, cajoling rock, pop, classical, opera, folk, and many other styles. National Music Council figures reveal that the industry was worth about £1.3 billion in 1995—equivalent in value to the water industry and larger than shipbuilding.

The British music market is crucial: It stimulates new talent and develops acts that have worldwide potential—the springboard for international success.

The U.K. music industry is truly international. Our music—and our cultural influence—permeates the world market. One in five of all recorded products have a British component—the artist, composer, or recording company.

The industry is thriving. The talent banks remain healthy, despite record sales and market pressures. cupboard is overflowing. This industry has recognized and responded to the public demand for music by properly targeting the market.

I am pleased that government has been able to play its part by helping create the conditions that will assist the industry in going from strength to strength. The Broadcast Act of 1990 led to the expansion of commercial radio and helped stimulate interest in part classic, part lively music. The success of Classic FM, Jazz FM, and many others has contributed to a dramatic expansion in the sheer variety of music available on our airwaves.

I expect the industry to respond just as positively to the opportunities presented by the Broadcasting Act of 1996. Digital audio broadcasting will lead to more choice and diversity for consumers and new marketing opportunities, such as selling directly to consumers via cable. Digital technology will allow the introduction of higher-quality recording and broadcasting of music, further enhancing enjoyment.

The industry’s success is due in part to this country’s seemingly endless supply of prodigiously talented composers, musicians, and performers. British musicians have made a significant contribution to popular-music culture. Thirty years ago, the Beatles took the music world by storm. Today’s trail-blazing rock and pop performers have brought us into the spotlight with creative, innovative, and popular music that captures the spirit of today’s generation.

Popular music is again dominated by the success of innovative and cutting-edge British bands. The creative influence of Oasis, Pulp, Kula Shaker, Supergrass, and Elastica contributed to Britain’s current global music success. Those are the roots of some of the coolest music on the planet.

The history of rock music includes the names of performers whose creative dynamism and sense of adventure have defined popular culture over the last 30 years. The Beatles, the Who, the Kinks, the Rolling Stones, David Bowie, Elton John, the Sex Pistols, George Michael, Sting, Annie Lennox, Dave Stewart—these icons of British rock exert a global influence.

Classical music and opera, too, are finding new and enthusiastic audiences across the population. The industry has responded by making classical and opera records more accessible to the public, and by using intelligent, exciting, and innovative advertising and promotion techniques to build new markets.

For millions of people, cultural and leisure activities take their lives into a special dimension. Music inspires us, informs us and entertains us. It “can do the impossible” and give a central role in many people’s lives. My aim as Secretary of State for National Heritage is to enrich those lives and help create opportunities to develop personal interests and activities.

There is now a great sense of excitement in many quarters. The National Lottery has inspired people to develop projects to help their communities, and one of the lottery’s greatest beneficiaries, Lottery Country, has been allocated to the refurbishment of concert halls and community music venues.

I have launched the first major government policy statement on the arts and young people in many years. “Setting The Stage” aims to ensure that, in the years ahead, even more people will be able to experience a varied and diverse artistic and cultural life, to help them develop their own skills, and to unlock their own creative potential.

I have changed the National Lottery directions to allow the development of detailed schemes to help young people, and others—many of their potential—realize their musical aspirations. The Arts Council of England announced a new campaign, Arts for Everyone, that will, among other things, allow small groups and schools to apply for lottery-revenue grants to run local arts projects.

I expect young talents will benefit.

The industry shares my desire for music provision to be extended. For example, last year’s National Music Festival resulted in more than 2,300 musical events from all over the U.K. being registered as part of the monthlong festival. The festival culminated in a wonderful concert in London’s Hyde Park at which the musical icons of my youth—the Who, Eric Clapton, Gary Glitter, and George Harrison—danced still at the top of their profession—strutted their stuff in front of an appreciative audience.

Many of the fans who came to pay homage were not born when these great events first exploded onto the world stage. Musical legacies are testament to the influence on contemporary music styles throughout the ‘70s, ‘80s, and ‘90s.

The music industry is a wonderful combination of artistic creativity and supreme business acumen. It cleverly and successfully champions contrasting and competing styles of music. The industry welcomes innovation and modernity. It is a flexible industry that never stands still. It is an industry that responds quickly to new challenges and understands the public demand for music.

I am confident that the industry will continue to respond to the face of new conditions and new demands. The multimedia future is underpinned by legislation that will help the industry take advantage of the new technological developments.

The conditions are right for the industry to go forward into the new millennium with confidence. It has a capital and creative base to make a big contribution to the creative and economic health of this country.
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Best Score-Motion Picture or TV

Best Classical Engineered Recording

Best Historical Album

Best Classical Engineered Recording

Best Classical Album

Best Instrumental Soloist

Best Classical Orchestral Performance

Best World Music Album

Best Orchestral Performance

Best Classical Engineered Recording

Best Musical Show Album

Best Classical Engineered Recording

Best Classical Album

Best Classical Engineered Recording

Classical Producer of the Year

Manfred Eicher
(ECM)

Joanna Nickrenz
(RCA Red Seal)
Warner Blames Soft Retail For ‘96 Decline
Music Group Sales Are Down 6%; Sales Office Closed

BY DON JEFFREY AND ED CHRISTMAN

NEW YORK—Warner Music Group has attributed a 6% decline in 1996 revenue to problems at retail, which have led to higher returns and bad debts. Worldwide music sales fell to $3.85 billion last year from $4.19 billion the year before.

In other news, Warner’s music distributor has closed one of its sales offices and eliminated about 30 positions. Warner executives say that the output is according to failing sales, but that they acknowledge that the plan for a WEA restructuring was kitched a year ago, after retailers increased their store closures and the amount of product they returned to record companies.

Time Warner’s music unit reports cash flow (earnings before interest, taxes, depreciation, and amortization) of $744 million for the fiscal year that ended Dec. 31, an increase of 7.8% from $690 million the year before. But the 1995 amount included an $85 million pretax charge for the shutdown of some direct-marketing operations. Not taking that charge into consideration, the music group’s earnings actually declined 4.5% last year.

In a prepared statement, the company blamed “lower worldwide sales in the recorded music and direct-marketing businesses” for the decreases. Sources say that sales at Columbia House, Warner’s direct-marketing arm, which joins forces with Sony Music, have been sluggish, but executives decline comment.

(Continued on page 100)

Warner Adds 2 Managers To Europe Roster

BY WOLFGANG SPAHR

HAMBURG—A growing European music market has persuaded Warner Music Europe to create a tier of management beneath president Manfred Zumkeller.

Two new regional presidents have been appointed: Ged Gebhardt, previously managing director of Warner Music Germany, is given responsibility for Central Europe, and Manfred Lappe, managing director of Warner Music Austria, is to oversee company activities in Eastern Europe. Gebhardt’s background is with Warner Music Germany, Denmark, and Switzerland. Separately, and in a surprise move, Joshua Heyn, executive vice-president, announced that he is stepping down as managing director of EastWest Germany to become consultant executive producer for Warner Music International.

Of the promotion of Gebhardt and Lappe, Zumkeller comments, “This move represents a natural process in the development of Warner Music Europe’s operations on a regional basis.”

(Continued on page 100)

MTV, VH1 Ink With Music Boulevard Channels To Develop Web Retail Sites

BY BRETT ATWOOD

LOS ANGELES—MTV and VH1 have announced an exclusive one-year partnership with Internet retailer Music Boulevard (http://www.musicbvl.com) to develop two co-branded music retail World Wide Web sites that will be promoted online and on the cable channels. The sites, which debut March 1, will reside within the pop rock section of Music Boulevard, which is owned by N2K, and will be designed to seamlessly merge with the existing Web sites for MTV and VH1.

“Each site is individualized to stay true to the style of the cable channel and Web site,” says Larry Rosen, chairman/CEO of N2K Inc.

In addition to offering access to the retailer’s $140,000-side catalog, the new sites will highlight a customized selection of CDs at a sale price of $12.99. That price is compatible to the retailer’s existing price policy for its top-selling titles, which typically sell for

(Continued on page 33)

Hallmark Inks Kid Vid Deal
2 Series Planned With Partner Crayola

BY SETH GOLDSMITH

NEW YORK—Hallmark Entertainment is coloring a new page in its home video playbook.

This fall, the company will launch a children’s line in conjunction with Hallmark subsidiary Binney & Smith, maker of Crayola crayons. The sell-through titles, backed by a massive advertising and cross-promotional campaign, will come in two series: Crayola Kids Adventures, three one-hour, live-action productions scheduled for broadcast on the CBS network several weeks before the Sept. 20 ship date; and Crayola Presents Animated Tales, three direct-to-videotape titles aimed at preschoolers.

(Continued on page 97)

ASCAP Reaches New High in ’96 For Distributions

BY IRV LICHTMAN

NEW YORK—Marilyn Bergman, ASCAP president and chairman of the board, has good news for writers and publishers who gathered Feb. 11 in Hollywood, Calif., for the performing rights society’s annual meeting.

ASCAP says that it had a banner year in 1996, with total receipts at $482.6 million, an increase of 10.5% over the previous year.

The society also reports a new record for distributions to writers, publisher members and foreign affiliate societies.

Distributions increased 11.4%, to $397.4 million, a figure that establishes ASCAP’s global primacy in distribution of performance royalties.

U.S.deal sales were inflated 7.7%, to $273.4 million, while foreign distribution to members increased 20.6%, to $124.1 million. ASCAP also says that its 1996 operating expenses were pared by $2.8 million, to $76 million, and that the ratio of operating expenses to receipts decreased from 18.48% in 1995 to 15.76% in 1996.

According to ASCAP COO John LoFurto, “every major area of increased revenues. Also, ASCAP is now passing foreign tax credits to its members from nations that have tax treaties with the U.S. We’ve seen that we’ve saved members $2 million in taxes for 1996.”

ASCAP’s own expenses, he says, are “lower than ever. Since 1993, we’ve re-defined the way we do business. The staff since then has been reduced by

(Continued on page 51)
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SEE YOU IN LAS VEGAS
Roots Artists Gain Speed As Heatseekers Impact Acts

‘Riverdance’ Rips Up Retail For Atlantic

BY DOUG REECE

LOS ANGELES—“Riverdance,” the Warner Music Group’s international via the same name, has grown into a Grammy nominee and made composer Bill Whelan famed with a full-length concert album.

Though the Celtic Heartbeat album was released in the U.S. in November 1996, it wasn’t until the live production, featuring U.S. dance and music, debuted in the U.S. in March 1996 at New York’s Radio City Music Hall that the album began to realize its potential (Billboard, April 6, 1996).

For the week ending March 30, 1996, 41% of the sales of “Riverdance” were derived from purchases at the venues, which were tracked by SoundScan (Between the Bullets, Billboard, March 30, 1996). This was no small feat, considering the $20 price tag, resulting from vendor costs at the shows.

Michael Tannen, a music buyer at the Lincoln Center Tower Records store, says that the voraciousness of music buyers after the show’s New York debut was startling.

“It took everyone by surprise here,” Tannen says. “Every store in the city was caught short the first time the show came to town.

Tower quickly remedied the stock shortage and has since placed the album in endcaps.

After entering the Heatseekers chart March 30 of last year, the album inter-

minently dropped on and off that chart before hitting No. 97 on The Billboard 200 for the week ending Feb. 16.

The album is at No. 110 this issue on The Billboard 200 and has sold more than 200,000 units, according to SoundScan.

The Dublin-based Celtic Heartbeat is distributed worldwide through Warner Music Group’s licensing deal with Atlantic. That deal expires in March. In the U.S., Atlantic has been handling marketing and promotion for the label and will continue to handle “Riverdance” through June, according to Atlantic senior VP (U.S.) Vicky Gerwaise.

Celtic Heartbeat is seeking a new worldwide licensing and distribution deal (Billboard, Feb. 1). Executives at Capitol Heartbeat did not reach for comment by press time.

In promoting and marketing “Riverdance,” Atlantic is using leverageable barriers in the U.S., including a cold reception at mainstream radio and confusion about where the album should be stocked at retail.

“Initially there were very few believ-

ers, even here at the label, but after seeing the show in England, we knew

that this was going to break all the rules and be the jewel in the Celtic Heartbeat crown,” says Gerwaise.

Part of the foundation laid by Adam Torvisi, President of Atlantic/Sony Music, in Portugal, and the Orla Records album “Atlantic Bridge” and “Pipe Dreams.”

Placement for the album still varies from chain to chain, but most confusion has been avoided with positioning programs and better educated store employees.

Gerwaise says that one of the largest hurdles was convincing mainstream radio to help promote the show. Early on, Celtic Heartbeat could not convince stations in New York to give away tickets to the show, let alone play music from the score.

Syndicated Irish music program “Thistle & Shamrock,” however, was an exception, playing various album cuts within months after the album was featured during the intermission of the show.

Show manager Margaret Kennedy says that the quality of musicians, as well as the album’s unique blend of Irish music, contributed to its popularity with listeners.

The whole album is performed by artists who are talented composers in their own rights and who our audience knows,” says Kennedy. “This really brings a current sound to some great traditional music.”

In fact, the allure of the album and its corresponding live show stems largely from their depiction of the evolution of Irish music and dance as Irish settlers came into contact with foreign people.

“My main concern when I was writ-

ing the show was sustaining two hours of theater,” says Whelan, who is man-

aged by Barbara Galavan in Dublin. “A whole evening of Irish tap dancing might not have been theatrically interest-

ing, so I tried to leave the show with different songs and instrumental pieces that would provide a rise and fall to the dynamic of the show.

I’ve worked with Spanish, Eastern European, and jazz music,” he adds, “so

my instinct was to go back to those

forms, and consequently ‘Riverdance’ is a musical journey, as well as a jour-

ney for the people in the audience.”

To flesh out his idea of expanding on traditional Irish sounds, Whelan employed highly skilled artists, such as Spain’s Rafael Iqueni and Russia’s Nicolai Parov, as well as Irish artists known for their willingness to tinker.

Although, Tannen says, the album Spillane, for instance, is well-known in Irish music circles for his experimen-

tation with jazz sounds as a member of Moving Hearts and in his solo Tara Records albums “Atlantic Bridge” and “Pipe Dreams.”

For the week ending March 26, 1996, the album had 119,000 units sales, according to SoundScan, and topped the Heatseekers chart again.

Capitol’s Adkins: Slow But Steady Growth Pays Off

BY DOUG REECE

LOS ANGELES—Former oil rigger and cowboy Trace Adkins, who had a career that he could have never imagined only 12 months back. In that time frame, he asked his girlfriend to marry him from the stage of the Grand Ole Opry and had a major-label debut break into the top 100 of The Billboard 200.

In addition to his getting engaged in show-stopping fashion, his Capitol Nashville release, appropriately titled “Dreamin’ Out Loud,” moved to No. 99 on The Billboard 200 and made him a Heatseeker Impact artist for the week ending Feb. 15.

This week, Adkins’ album, which has sold more than 25,000 units since its May 1996 release, according to SoundScan, is at No. 95 with a bul-

let.

Capitol Nashville VP of sales John Rose says the 35-year-old artist brings an air of experience and legitimacy to country music.

“Adkins comes from the world of oil rigs and honky-tonks, and that’s why his songs come across as real and con-

vincing as they do,” says Rose. “His voice is as pure and as country as it gets, and it appeals to the normal country
demo as well as the younger female demo that dominates sales in the for-

mat.”

Adkins, whose lifelong motto has been “don’t worry about the nudes, just load the curt,” began his journey up the charts with a casual meeting at Nashville International Airport (Bill-

board, May 25, 1996). It was there where he was introduced to Capitol Nashville

president Scott Hendricks by a friend.

Soon after seeing Adkins perform, Hendricks made the artist his first signing at the label:

“We just surprised him with a taped show from the beginning,” says Adkins. “He grew up in rural Oklahoma, and I grew up in rural northwest Louisiana. I just felt comfortable with him, and if there was any pressure, Capitol never made me feel it.”

Hendricks, who also produced “Dreamin’ Out Loud,” is known for his fan-based approach to marketing. He has taken the extraordinary measure of meeting with radio PDs during nine consecutive weeks of on-

the-road meet-and-greets.

Still, KKBQ Houston PD Dene Hal-

laman reasons toward laying the credit for Adkins’ success solely at Hendricks’ feet. “With Hendricks’ involvement, I knew they were going to have to make

this work,” says Hallam. “But that was just in the beginning. Now [Adkins] is rocking all over the place.”

Capitol Nashville released three tracks from the album to radio. The first, “There’s A Girl In Texas,” peaked at No. 20 on the Hot Country Singles & Tracks chart in August, while “Every Light In The House” climbed to No. 3 in December. Adkins’ latest track, “This Ain’t No Thinkin’ Thing,” is at No. 19 on the Hot Country Singles & Tracks chart this issue. Of those, the first two have sold 59,000 and 119,000 units, respectively, according to SoundScan.

The latter has not been released as a retail single. Adkins’ songs are published by Sawg Compositions/ASCAP.

TRADE ADKINS

Rose says album sales have been of the slow but steady variety, as the label struggled to differentiate the artist from the pack of new talent in the country market.

Perhaps reflecting this dogged progress, Jim Bauman, a senior buyer at 48-store, Miami-based chain Spec’s Music Inc., says, “He has done pretty good for us, but I wouldn’t say that he’s reached that superstar plateau. It has been a remarkable showing.”

Even for Adkins, there were moments of concern about his measure-

aged growth, “Yet Col might have stressed out over it a little bit,” he says.

“But if you look at graphs of some of those other [new country] artists next to mine, you would see that my growth has been more constant than sporadic.”

Part of this even-handed growth, says Hallam, may be attributed to the fact that Adkins’ popularity continued to grow with the release of each track to radio. “The great thing about Trace is that every single is stronger than the last, and the audience response just gets better,” says Hallam.

Rose says the label needed to support each track with time buys, as well as having Adkins perform at various stations.

On the retail end, Capitol included the artist on samplers and shipped a 7-

foot stand-up of Adkins to accounts. This could be interpreted as a bold move for a new-artist project, but Rose says the label could not afford to

(Continued on page 10)
Mellencamp Sets The Stage For More Intimate Tours

BY JIM BESSMAN

NEW YORK—The record-breaking success of VH1’s on-air “Tickets First” concert promotion of John Mellencamp’s upcoming Mr. Happy Go Lucky Theatre Tour may have been much more than just a big victory for both the video channel’s salesmanship and the venerable rocker’s staying power.

The event sold more than 30,000 choice tickets in less than three hours during a Feb. 8 Mellencamp VH1 special, quickly generating sellouts when the remaining seats went on sale the following Monday morning in six of the seven markets (Detroit, Boston, Indianapolis, Minneapolis, New York, and Chicago) where Mellencamp will perform in March and April. (Remaining tickets for three nights at the Oakland Theater in Wallingford, Conn., were to go on sale Saturday [16].)

But the heavy Mellencamp duet demand, which surpassed that for the Mercury artist’s last major tour in 1994 and quickly led to added dates in Boston, Indianapolis, New York, and Chicago, may also point the way to future multidate tour schedules in smaller venues by arena rockers who, like their maturing audiences, may tend toward more intimate, hassle-free concert environments.

“One of the things that stops a lot of people from buying concert tickets is that they realize after the first five minutes that the seats are gone,” says Harry Sandler, GM of the Left Bank Organization, which manages Mellencamp.

“John’s always been one of the great live rock’n’roll performers, but we still faced the challenge of finding new and unique ways to market his talent. So we put him in an intimate environment with no bad seats, where the fans can get closer to the music instead of sitting way at the top of the arena and seeing a tiny little dot on stage. VH1 understood our goals and provided a very effective point of entry virtually getting the message across.

For Mellencamp, whose latest single, “Just Another Day,” has just been released, the response to the VH1 promotion—’a joint undertaking with Ticketmaster—was “the best news I’ve had in about three years!”

“What this says,” adds Mellencamp, “is that people of our age group want to see rock shows but can’t always be treated like cattle! They want to walk into a nice small theater and not be treated like shit—but feel like part of the show.”

The idea for the theater tour, Mellencamp adds, originated with a unique club show he did last October at Irving Plaza in New York, which, along with a follow-up set in San Francisco, benefited the National Academy of Recording Arts & Sciences’ Grammy in the Schools program.

“I came back to my hotel room and said to some friends that if I could figure out a way to play, and not worry about having to play arenas, I’d do it,” he says. “Back in the late ’70s and ’80s, we’d do 170-show arena tours, and I’d be there at noon for soundcheck and stay till 12:30 in the fucking morning doing the sound for the last act to leave. Since I’ve spent in arenas, and you’ll understand why I can’t go there anymore! So I figured that if I went two-to-five nights in every city I play, it’s the same amount of people as playing in one arena. Four nights at the Theatre at Madison Square Garden [the venue where he played VH1’s show]—but in the confines of an acoustically perfect theater. So I think this will change the way people go out on tour.”

Mellencamp seconded Sandler in crediting VH1’s ability to reach his audience, as evidenced by the three-hour live “Tickets First” promotion, which featured Mellencamp videos, promotions, and interview footage, and easily eclipsed previous promotions involving Sting, Gloria Estefan, Tom Petty, and Melissa Etheridge. (A more extensive U2 “Tickets First” campaign commenced Feb. 21.)

“Tickets would have gone faster, except the phones locked up immediately,” notes the channel’s president, John Goff.

“What made it work is that a lot of people who watch VH1 are fans of John Mellencamp, who have to go to work at 9 a.m. and can’t go to the theater when the tickets go on sale or dial over and over again to get them—but still want to stay in touch with an artist they really love and appreciate. And these weren’t even the best tickets in the house—just the middle third, leaving the promoter and the artist the opportunity to sell the front seats locally.”

Giving prospective concertgoers such easy access via VH1 “creates its own momentum,” adds Ticketmaster president/CEO Fred Rosen, further observing that ticket sales went up “all around the country.”

“Perhaps the most remarkable is the power of the TV medium, with its extraordinary ‘back room’ which enables us to funnel dollars in transactions in a short period of time—thanks to it being driven by such a great artist.”

For Mellencamp, the agent’s creative Artists Agency, lauds his client’s desire, as an established star, “to go back and let his audience touch him” in discussing the “overwhelming success of the ticket promotion.

People want to see John do 15,000 the first day in New York really makes a huge statement, and we’ll definitely keep it up—playing as many hit records as I can,” says Mellencamp.

“This is what people come to see,” he will also focus on “playing as many hit records as I can,” says Mellencamp.

“They’re what people come to see. They’re the best songs to keep going. But I’m not going to play all the hits, and knock out the last couple of tours. But I’m gonna play it! I’d love to play just the new record, but the audience would look and say, ‘Hey, man! We didn’t pay to hear this shit!’”

But he’ll definitely “update” the old songs to complement the sound of “Mr. Happy Go Lucky,” he says, “which means more ’90s rhythms as opposed to traditional rock rhythms—but not to the point where they go, ‘What the fuck is this!’”

Mellencamp may also turn in an acoustic version of “Paper In Fire” and is looking at Donovan’s “Season Of The Witch” as a possible cover choice. The stage set, he says, will take on a circus motif.

Commenting on the forthcoming tour, Mercury president/CEO (U.S.) Danny Goldberg says: “This demon- strates again that John Mellencamp is a unique superstar, with an equally unique emotional relationship with his fans. It also underlines more than ever VH1’s powerful place in the media landscape.”

For Mellencamp, though, “it’s about the fans and the fact that we got to see rock shows as much, if not more, than being about John Mellencamp. They don’t want to see rock shows as much in it, and want to be part of it. But they don’t want to be fuckin’ cattled into arenas!”

EXECUTIVE TURNTABLE

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RELATEF DIES. Dan Krolewski, editor of Billboard, spoke with John Mellencamp about his upcoming tour.
NARM
Issue Date: March 15
Ad Close: Feb. 18
Billboard's March 15th issue features our annual spotlight on the NARM confab taking place in Orlando, Florida on March 8-11. This special issue provides readers with an up-to-date, comprehensive overview on the general health of the retail market (multimedia, video and music products). In addition, coverage will preview artists scheduled to perform, provide a complete listing of events, and explore the retail landscape of Orlando.

Contact:
Robin Friedman
213-525-2302

KOCH INTERNATIONAL
10 YEARS
Issue Date: March 15
Ad Close: Feb. 18
As part of our annual NARM issue, Billboard will honor the 10th anniversary of the independent distribution firm (and record company) Koch International. Our celebratory coverage will be anchored around the company's history, while providing insights on Koch's current projects and future plans. Other features will look at the labels under the Koch umbrella, compile a timeline of the company's strategic events, examine its international force, and include a one-on-one interview with Michael Koch.

Contact:
Ken Piotrowski
213-536-5223

PRO TAPE/ITA
Issue Date: March 22
Ad Close: Feb. 25
Billboard's annual section on Pro Tape finds its home in our March 22 issue. Coinciding with the ITA convention (Tucson, March 19-23), this spotlight reviews the current state of the market in light of recent acquisitions. Coverage will explore the new opportunities for other tape suppliers in the wake of the market's consolidation, profile the KOHAP Group, and discuss the challenges facing pro-tape suppliers in an exclusive Q&A with ITA executive director Charles Van Horn.

Contact:
Jim Beloff
213-525-2311

NEW AGE
Issue Date: March 22
Ad Close: Feb. 25
As new age integrates different musical influences and directions into its repertoire, more than ever its sounds are being embraced by audiences worldwide. Billboard turns its spotlight onto this not so "new" market in our March 22 issue. We'll take an in-depth look at the general state of the business, including a report on the music's global impact. Coverage will also highlight those artists and labels experiencing success.

Contact:
Lezle Stein
213-525-2329
South Africa's efforts to increase its international presence within the music industry are materializing. In our April 5th issue, Billboard's editorial provides a comprehensive analysis of this evolving market, from its A&R trends to its diverse artists. Other features include late-breaking developments in South Africa's music business, the development of new concert venues, and a graphic summary of data relating to the market (sales turnover, economic indicators and media/involved).

Contact: Christine Chinetti
44-171-323-6686
**Artists & Music**

**Rollins Band Hits DreamWorks**

*Group Remains Focus Of Busy Bandleader*

**BY CRAIG ROSEN**

**LOS ANGELES**—To say that Henry Rollins is anxiously awaiting the March 25 release of “Come In And Burn,” Rollins Band’s DreamWorks debut, is putting it lightly.

Since the release of the band’s last album, 1994’s “Weight,” the singer has been occupying his time with enough extracurricular activities to leave a mere mortal drained. Rollins has written books, recorded accompanying audiobooks, gone on a spoken-word tour, acted in some big-budget movies, and produced other artists’ albums. He also helms his own record label and publishing house.

While Rollins Band remains his primary concern, label difficulties have kept the group from releasing a follow-up to “Weight” until now.

In 1996, while promoting “Weight,” Imag0 president Tony Ellis filed a lawsuit against DreamWorks and Rollins, claiming that the artist was still contractually bound to the label (Billboard, June 22, 1996).

Weeks later, Rollins fired back with a countersuit, claiming fraud and deceit.

**Rollins Band**

(Commercial, Aug. 17, 1996). At press time, the legal matter has not been resolved.

However, DreamWorks and Rollins have no plans to let the legal wrangling hold them back.

“We were really happy to get it done, finally,” says Rollins of the new album. “It was a very long writing process. We didn’t have a label for like a year, so we were just writing songs into the abyss, really not knowing what was happening.

That fact that Rollins was in label limbo ironically helped make “Come In And Burn” a better record. “We would write songs and demo them, and our soundman would say, ‘You know, that’s not so good. Chuck it,’ or ‘You have until Friday to make this song rock my world, otherwise you lose it.’ We would go through entire arranged songs and just chuck them out. I wrote about 50 sets of lyrics for this album, which is something I’ve never done.”

Eventually, Rollins, who is managed by 3 Artist Management, got a call from DreamWorks. “I went and met them with my manager,” Rollins says. “When you’re sitting across from [DreamWorks head] Mo Ostin, Michael Ostin, Lenny Waronker, and David Geffen, you put together pretty good performances, and he’s an author. He confirmed that this album, 1996’s Remains, with Imago Records kept the group in the tour, and that’s when the whole thing started.

“Rollins’s surprise. “He has such a strong point of view in terms of his artistry,” he says. “He’s moved so much on, he’s focused, and he’s hard-working. And I like that fact that he is multi-dimensional—an artist who is singing and performing, and he’s an author. He confirmed that this album, 1996’s Remains, with Imago Records kept the group in the tour, and that’s when the whole thing started.”

DreamWorks executive Michael Ostin says that he was drawn to Rollins’ creative vision. “He has such a strong point of view in terms of his artistry,” he says. “He’s moved so much on, he’s focused, and he’s hard-working. And I like that fact that he is multi-dimensional—an artist who is singing and performing, and he’s an author. He confirmed that this album, 1996’s Remains, with Imago Records kept the group in the tour, and that’s when the whole thing started.”

**Dinosaur Jr Hands Over Its Latest Set To Reprise**

**BY STEVE KNOPPER**

Although Dinosaur Jr leader J Mascis never confirmed it, many executives at Reprise Records felt certain that following the release of his last solo album, 1996’s “Martin And Me,” Mascis intended to focus on his solo career, rather than the popular 13-year-old rock band. So they were pleasantly surprised a few months ago, when Mascis dropped by to see the new, noisy Dinosaur Jr album, “Hand It Over.”

Due March 25, the band’s seventh full-length release sounds more like its 1993 radio breakthrough album, “Where You Been,” than the live acoustic “Martin And Me.” Some alternative-rock radio stations have already started adding the first single, “Nothing’s Goin On,” which opens with a flurry of punk guitar chords and Mascis’ distinctively whiny voice.

“The original indication was that there was going to be a new J Mascis record and not a new Dinosaur Jr album,” says Eric Fritschi, Reprise’s manager of artist development. “‘Hand It Over’ was a surprise. We are happy about it, though.

That last record was basically for fans, kind of hardcore fans. I think [Mascis] meant it for people who play guitar and love Dinosaur Jr songs. Just kind of keep some of the songs down,” says Fritschi. “We didn’t have a single or anything, we really just put (Continued on next page)
Zoo Launches Marketing In Stages For Matthew Sweet’s ‘Mars’

BY STEVIE MIRKIN

NEW YORK—In 1991, Matthew Sweet appeared to be on the cusp of a career that combined critical and commercial success with his label, 413. But neither of the albums that followed, 1993’s “Altered Beast” (an album that Sweet admits was a “kind of anti-‘Girlfriend’”) and 1995’s Ivan O’Brien-produced “100% Fun,” had matched it in sales or reviews. With the March 25 release of “Blue Sky On Mars,” Zoo/Volcano Records hopes to launch Sweet’s career into a new orbit. “Our approach with this record is to take Matthew to another level,” says Zoo GM Jeff Dodes. “If ‘Blue Sky’ doesn’t top ‘Girlfriend,’ it certainly is his best record since then.” The recently independent label (following a split with BMG, which continues now to only distribute the label) has real depth to his career.”

Once the deal was signed with DreamWorks, Rolls Band—which also includes drummer Sim Cain, bassist Melvin Gibson, guitarist Chris Haskell, and soundman Theo Van Rock—entered the studio with producer Steve Thompson, who has worked with a wide range of artists, including Metallica, Guns N’ Roses, Teila, Madonna, and Blues Traveler.

After hearing Rolls Band’s new material, Thompson suggested some changes. The result is an album that rocks with a soaring, intense groove before exploding, rather than knocking out listeners from the get-go.

“That was Steve,” says Rolls. “He really made us play less notes and concentrate on the groove more... He said, ‘You guys play too much. You have one of the greatest rhythm sections there is, and you are not even using it’.”

As a result, Rolls Band approached the songs, published by Rok Legend Musik/Nineteenmy Music, differently focusing on the groove. Rolls says, “I don’t think it’s necessary to explode from the first second on—where do you go? The songs have more dynamics and more build, and in that way they’re not as moody, but more tension, so when the songs does hit, it really knocks you out of your seat, rather than [you] just getting pummeled to your seat.”

DreamWorks will spread the word about “Come In And Burn” with a three-song sampler, featuring album tracks “Starve,” “Spilling Over The Side,” and “On My Way To The Cage,” that will be serviced to college and hard rock radio five weeks before the album drops.

Upon the album’s release, DreamWorks will send out the impression “The End Of Something” to modern and mainstream rock stations. A video, directed by Gavin Bowden, whose credits include the “Lakini’s Juice” for Caif-Isf, will be serviced to MTV and other video outlets. At least one retailer says that there is a pent-up demand for new Rolls Band product. “There will be a big buzz for that,” says Bob Bell, new-release buyer for the 34th-store, Tower.

The label has given the label an optimistic outlook. The label increased the first shipment of albums to 200,000 from 150,000 units. Rolls says that this wouldn’t have been possible without Sweet delivering a strong album, but takes some credit for prodding the creative process.

“I was looking for a way to make the songwriting process different. ‘Girlfriend’,” he says, “is a different, specific, difficult circumstances in Matthew’s life, and you wouldn’t want to re-create them.” Rather than disrupting Sweet’s personal life, Dodes and Russell Carter, Sweet’s manager, decided to build a studio in Sweet’s home and let the songwriting and recording process take its course. While “Blue Sky” was eventually produced by O’Brien in an outside studio, a few of the home recordings made it onto the album.

The homegrown nature of the demos is reflected in the fact that Sweet plays all the guitars on the album, eschewing the contributions of Richard Lloyd, Robert Quine, and Keli Julian, all of whom have played on past albums. “I really was reaching to find a way that the record would be different,” Sweet says, “I love the way Ihan and Richard and [Robert] play, but I always knew that one day I’d do an album without a bunch of guitar players on it, and I thought that, well, I’ll just do it and see what happens. In a way, it forced me to make a little, simple record—to rely less on the guitars to carry it. The way the record turned out, it seems like the record I imagined I could make, especially with Brendan. I always imagined I could make a little more modern and...”

ROLLINS BAND HITS DREAMWORKS
(Continued from preceding page)

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DINOSAUR JR HANDS OVER ITS LATEST SET TO REPRIZE
(Continued from page 11)

It out there for the fans and let the college radio stations deal with it," he adds. The band plans a national headlining tour in April.

Masica, by phone from his Amherst, Mass., home, says he never told anyone what his next project would be after "Martin And Me." As usual, the notoriously ambivalent interview subject talks in slow mumbles and frequently uses the phrase "I don't know."

"I guess I just don't say anything so people just assume whatever they feel like," he says. "We've broken up then gotten back together and broken up again. But I've never said anything about it."

Dinosaur Jr., like Soul Asylum and the Meat Puppets, was a respected independent band in the right place at the right time when loud, harsh guitar rock returned to the pop charts. Dinosaur Jr, for which Nirvana opened in 1991, just before "Nevermind" came out, wound up with a shot on the Lollapalooza tour, magazine cover stories, and a hit MTV video.

Still, Dinosaur Jr. has never quite reached the commercial superstar level. "Both the latest two [Dinosaur Jr.] records ['Where You Been' and '1994's 'Without A Sound'] have sold in excess of 150,000," Masica says. "You can't call that undiscovered. But they could be discovered more."

"Hand It Over" is built on catchy, straightforward Dinosaur Jr. power tunes—surrounded, as always, by chaotic electric guitars and explosive drums. The opening song, "I Don't Believe It," which starts with "I've broken up then gotten back together and broken up again."

Masica continues to experiment in the production, adding Donna Gauker's bright trumpet on "I'm Insane," a string section on "Can We Move Thin," and a complex, fuzzy guitar solo on the eight-minute "Alone."

Because Masica recorded "Hand It Over" out of his home studio, he says, the process was casual and relaxed. "We worked on it with whatever was available...I always play almost all the instruments—except for bass, supplied by regular Mike Johnson. Since longtime drummer Jeff Jeff in 1994 to join the Lemonheads, Masica has even been playing most of the drum parts."

"There was no one in my house. Because we didn't work in the studio, there wasn't much pressure," says Masica, who before recording "Hand It Over" had a four-year tour with Beach Boys-style tracks for the Allison Anders movie "Grace Of My Heart." "I just worked 12 to 5 or something and then played golf."

Though MTV and some modern rock stations have indicated they would probably turn their ears away from guitar rock and toward electronic dance music, many programmers say they expect to quickly add tracks from "Hand It Over." In the spirit of San Francisco modern rock KITS, the label has reportedly signed a five-week tour for the rockers in the spring. "I think bands like Dinosaur Jr. and Chemical Brothers can exist together. That's my big statement," says Masica.

"I'm not saying we have to abhor those bands. They can work together on the playlist in rotation on your station."

More than a few KITS added "Nothing's Goin' On" as soon as the station obtained an early copy. "The new Dinosaur Jr. album still has the ears away from guitar rock and toward electronic dance music, many programmers say they expect to quickly add tracks from "Hand It Over.""

Masica reflects that. There's no self-righteousness about what we're doing."

BOSTON: The soulful roots-rock of "Favorite Waste Of Time" has turned out to be the most satisfying album Todd Thibaud has made, even though— or perhaps because— it was recorded on the road. For co-founder and front man for the now-defunct Courage Brothers, which released two albums on Eastern Front Records, the band was ready to record a third set for Relativity when the label suddenly dropped its rock acts. "It seemed like the right thing to do, to jump ahead and put a record together on my own. It's been really positive and a much better option than leaving things as they stood," Thibaud says. Produced by Roadrunner Records' singer-guitarist, Kevin Sattler, who has released an album of the same name, Thibaud released album is, Thibaud says, "the first record I've made that was totally enjoyable and actually came out the way I hoped."

"Although it's packed with wonderfully straightforward and memorable rock songs, the material is not without depth and power. I felt like I'd finally gotten to a point where I had a strong sense of where I wanted to go (in), and this record reflects that," he adds. "This record is a very personal and exploring things down to the essentials."

The distillation process flows into his efforts to promote the album as well. "It's been a very tough introduction in purpose. We can support things regionally without distribution for the time being," he says. One of the album's standout tracks, "That Was Me," with its air of frustration tempered by a hopeful, upbeat pop melody, is being played on WXRV and WRDS Boston and WNCZ Montreal, Vt. Thibaud just grabbed a monthlong residency spot, sponsored by WXRV and retailer Newbury Comics, at Bill's Bar where Thibaud, who is booked by Little Big Man, is playing dates throughout the Northeast through spring. Contact Michael Creamer at 617-733-6890.

MADISON, WIS.: "We made a decision to hit the radio market as hard as we could," says Eric Gregoire, guitarist for Hum Machine, explaining the band's extraordinary success in getting its CD on the air around the country. The self-released disc, "Speed Kills The Dying Beast," hit No. 48 on Worcester, Mass., commercial station WXAF for the song "Roll The Carpet." The swirling guitar-driven tune has also been added on college stations in Ontario, Massachusetts, Michigan, Texas, Pennsylvania, Kentucky, Rhode Island, Illinois, Ohio, Missouri, Indians, and Wisconsin. The grungy, angst-ridden recording, which fits perfectly onto alternative formats, was co-produced by Rob Zirkel, whose credits include Everclear and Garbage. Energetic on stage, Hum Machine has played in New York, Boston, New Jersey, and Philadelphia in addition to dates in Wisconsin. The first pressing of "Speed Kills The Dying Beast" has already sold out, and a second pressing of 1,000 copies is on the way. Contact Geving at 608-255-0147.

WASHINGTON, D.C.: "So far, we're pretty confident in our goal to take over the world," says DiSlyzah bassist/vocalist Patrick Houlihan. "We just believe in hooks and melodies to make us stand out." The Washington, D.C.-based quartet, which also features vocalists/guitarists Evan Kraats and Jeff Cardoni, as well as drummer Charles Stout, took their name by slightly altering an Alex Chilton tune ("Daisy Glaze"). Releasing their debut EP ("Backwards From Three") in the spring of 1996, the self-proclaimed "60's-rooted guitar-driven rock with an edge and a psychedelic twist" band caught the ear of the folks at New Line Cinema. At New Line's urging, it recorded "Brickface" (which ended up on "National Lampoon's Senior Trip.") Critical acclaim and airplay helped "Backwards From Three" sell out its initial pressing, but it was the band's diligence on the indie touring circuit and in supporting roles for the likes of Spacehog, Solution A.D., For Squirrels, and Maggane, that began paying the biggest dividends. The band caught the attention of Los Angeles producer Jim Ebert (Soul Coughing, Bad Brains) leader H.R.) at a gig last year, and the coupling resulted in the just-released "The Big Burn," which is out now on its own X-1 record label. Currently charting in the top 20 on college radio stations from the University of Richmond to the University of Michigan, "The Big Burn" is closing in on a million sales in less than a month of release. Again, the band's flair for writing catchy, crunchy pop led it back to Hollywood and inclusion on the soundtrack (with the song "lapoly") to the new Jackie Chan film, "First Strike." "Regional press and radio have been very good to us," Houlihan says. "Now we're just trying to see what we've created to the next level," Contact John Houlihan at 310-358-1890.

Radio Roots. Singer/guitarist Ann Klein’s debut solo album on p prod music, “Driving You Insane,” is receiving airplay at 30 college stations. The album will be supported by upcoming performances on syndicated radio show “World Cafe” in late February/early March and WOD Stockwood, N.Y.’s “Live Sessions From Tenner Street” May 22 and May 24.

realised it wouldn’t have any grass-roots support without a Jamaican release. The credibility of any reggae act is driven by its connection with the Jamaican base.”

Part of that Jamaican base, says VP marketing director Randy Chin, exists in the cities where West Indies expatriates have gathered.

“We’re getting products into outposts that the majority of West Indians shop at—smaller stores everywhere from Brooklyn to Seattle,” says Chin. “Those are the places that bring an air of authenticity to a release.”

VP will also reach out to its indie accounts with flers and print ads, as well as probable eandsee, co-op-advertising, and listening-station programs in mainstream chains.

Island Jamaica will follow a similar program in Canada and the U.K., where it will work with indie distributors Cooks and Jet Star, respectively.

Luciano, known for his spiritually oriented lyrics, sees the efforts from a more ethereal standpoint (Billboard, July 15, 1996).

Says the artist, “Without the interest of the album, nothing makes sense. No marketing, no promotions can replace the essence of the ‘Message.’

“I see myself as an instrument for love and an instrumen of the Almighty, singing songs that will lift the people’s consciousness towards the Almighty,” he adds.

Luciano kicked off the first leg of his U.S. tour Feb. 14 in Long Beach, Calif., at the Bob Marley Day festival.

Two Flavas. Reprise shipped “Sweaty Sweet Thing,” the first single from baby act Nu Flav, Feb. 11. The label will release the band’s album March 11 in both English and Spanish versions. Also in March, Nu Flav kicks off a nationwide tour.

ROADWORK: Rounder Records act Roomful Of Blues, whose “Under One Roof” was released Jan. 14, tours through the end of May in support of the set. Dionysus Records act the Bomboras play a series of dates in Los Angeles in February and March. The band’s album, “It Came From Pier 13,” was released Feb. 26.

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**REGIONAL HEATSEEKERS NO. 1**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
</tr>
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<tr>
<td>MOUNTAIN</td>
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</tr>
<tr>
<td>EAST NORTH CENTRAL</td>
<td>Donnie and Drake, 702, No Doubt</td>
</tr>
<tr>
<td>WEST NORTH CENTRAL</td>
<td>Kenny Logg, Life To Life</td>
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<tr>
<td>SOUTH CENTRAL</td>
<td>Kenny Chesney, Me And You</td>
</tr>
</tbody>
</table>

**THE REGIONAL ROUNDP**

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

1. *No Mercy* (Versus: Big Boys; 91431; 10/6/95; 98) | NO MERCY
2. 702 (发行 91307; Motown; 10/6/95; 98) | NO DOUBT
3. *Duncan Sheik* (发行: Daydreams; 10/6/95; 98) | DUNCAN SHEIK
4. 30. *Kenny Chesney* (发行: No Southern Night; 10/6/95; 98) | ME AND YOU
5. 10. *Tricky* (发行: 52430; 10/6/95; 98) | PRE-MILLENNIUM TENSION
6. 7. *Jonny Lang* (发行: 94560; 10/6/95; 98) | LIE TO ME
7. *Merrick Bainbridge* (发行: Universal, 5300; 10/6/95; 98) | UNIVERSAL
8. 27. *Paula Cole* (发行: Melrose/Harmony Bros; 10/6/95; 98) | THIS FIRE
9. 11. *Annie Nesby* (发行: 54209; 10/6/95; 98) | IRRESISTIBLE BLISS
10. 18. *Gary Allan* (发行: RCA; 10/6/95; 98) | USED HEART FOR SALE
11. 9. *Local H* (发行: Island Jamaica; 10/6/95; 98) | AS GOOD AS DEAD
12. 19. *Squirrel Nut Zippers* (发行: Ramaphob; 10/6/95; 98) | HOT
13. 22. *The Prodigy* (发行: Bad Rocker; 10/6/95; 98) | MUSIC FOR THE JELTED GENERATION
14. 18. *Kanye West* (发行: Epic; 10/6/95; 98) | A MANDA MARSHALL
15. 17. *Paul Brandt* (发行: Reprieve; 10/6/95; 98) | CALM BEFORE THE STORM
16. 23. *Bill Engvall* (发行: Warner Bros; 10/6/95; 98) | HERE’/ SIGN
17. 25. *Fun Lovin’ Criminals* (发行: 55377; 10/6/95; 98) | COME FIND YOURSELF
18. 30. *Kenny Lattimore* (发行: Columbia; 10/6/95; 98) | KENNY LATTIMORE
19. 21. *Alfonso Hamilton* (发行: EMI/Capitol; 10/6/95; 98) | BLA挪威 AVA
20. 27. *The Veruca Tape* (发行: RCA; 10/6/95; 98) | VILAINS
21. 24. *David Kersh* (发行: Sire; 10/6/95; 98) | GOODNIGHT SWEETHEART
22. 25. *Ashley MacIsaac* (发行: 54502; 10/6/95; 98) | HOW ARE YOU TODAY?
23. 25. *The Chemical Brothers* (发行: Mastertrax; 10/6/95; 98) | EXIT PLANET DUST

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**SPECIAL DELIVERY**

“Message” by Island Jamaica reggae artist Luciano, is the first album benefitting from a new distribution arrangement between Island and New York-based indie distributor record label VP Records.

Redd Alert. Mercury/This Way Up Records released “Show World,” the third album from Redd Kross, Feb. 11. The first single from the album, “Stoned,” is a reversion played on such modern rock stations as WZEN Cleveland, WNNX Atlanta, and WXKQ Dayton, Ohio. The act, which is booked by Twin Towers, begins a nationwide tour March 11 in Philadelphia, opening for the Presidents Of The United States Of America.

Under the terms of the agreement, VP will initially distribute the album and help promote it at radio and retail. Island Jamaica will have the option to move the album into PolyGram Group Distribution’s (PGD) system after a grass-roots network is solidified. Other Island Jamaica artists may also be worked by VP.

According to Island Jamaica head Maxine Stowe, the new relationship will allow the label’s artists to develop at a healthier and more conservative pace.

“Now, instead of the system telling me when to go, I can work the project for as long as it takes to sell enough units to warrant [wider distribution],” says Stowe. “If it takes me six months, fine. If it takes longer or shorter, that’s fine, too. It’s really taking the pressure off.”

The deal also caused a delay in the release date of the album when VP recommended that it would be better for it to be released first in Jamaica on the Extremeterator Label, “Message” bows here March 31.

“It was originally scheduled for release in late ’95,” says Stowe. “But we realized the strategy for the last album [Where There Is Life] was successful based on its build in Jamaica. We were prepared to release ‘Message’ here, then
Image Awards Honor New Acts, Vets
Babyface, Braxton, LL Cool J Among Winners

BY J.R. REYNOLDS

LOS ANGELES—Trohphies were evenly distributed in the music categories of the 28th annual NAACP Image Awards, held Feb. 8 at the Pasadena (Calif.) Civic Auditorium, as no artist or act dominated the awards.

Epic’s Babyface was named outstanding male vocalist for his album “The Day,” and LaFace artist Toni Braxton was outstanding female vocalist for “Secrets,” her sophomore set. Columbia newcomer Kenny Lattimore was named outstanding new artist.

Jive vocalist R. Kelly’s “I Believe I Can Fly” was named outstanding soul/R&B single for “The Preacher’s Wife.”

The trend of recording vocalists successfully crossing over into other entertainment sectors continues, as nearly two-thirds of the music awards were captured by music artists. In all, there were 35 music, film, literary, and TV categories, with singers grabbing nearly half of the award trophies.

LaBelle received two Image Awards in nonmusic categories—outstanding performance in a variety series/special for her role in “The 1986 Essence Awards” and outstanding performance in a one-time theatrical work award she shared with co-author Laura B. Randolph for “Don’t Block The Blessings.”

Other music artists winning nonmusic awards included Whitney Houston, who was named outstanding actress in a TV series for her role in “The Preacher’s Wife”; Brandy, who was named outstanding actress/actor in a TV series for the TV situation comedy “Moesha”; and veteran singer Della Reese, who was named outstanding actress in a drama series for TV’s “Touched By An Angel.”

(Continued on page 20)

Burrowes Tapped As Bad Boy Prez, To Expand Label’s Staff

The promotion of Bad Boy Entertainment Group’s Kirk Burrowes to president solidifies the stage for the New York-based label to expand its reach and build on the impressive success it’s had since forming four years ago. At the same time, the label has higher-profile platforms for Burrowes to solidify his role as a leader in the music community.

“Kirk is the one responsible for Bad Boy’s success and making it the professional, young, black-run company that it has become,” says Bad Boy founder and CEO Sean “Puffy” Combs. “His promotion broadens the scope of his power at the label, giving him a greater role in day-to-day responsibilities.”

Montell Jordan Keeps The Faith; HMBC In Joint Venture With Epa City Records

VICTIM OF SUCCESS: It’s yet another case of celebrity overshadowing talent. Def Jam recording artist Montell Jordan’s “This Is How We Do It” shot the then-debut PIMP album to superstardom with a single that held the No. 1 Hot R&B Singles slot for seven weeks back in 1995.

What artist or label executive wouldn’t want the glory of achieving that feat? Radio spinning your single, going from an unsigned unknown to becoming the most-talked-about recording artist among consumers, being pulled in all different directions by journalists who are desperate to know who you are and how you did it.

But coming out of the box to achieve star status that fast is a trap, because where can an artist go when his career at the top?

Spurred by “This Is How We Do It” mania, Jordan’s similarity-titled album debut rose to No. 4 on the Top R&B Albums chart, selling 1.2 million copies along the way. Although the album was deemed a success at retail, the swift rise of a debut artist rattled the hive of cynical critics, who swarmed the unsuspecting vocalist, questioning his mettle.

Many of these self-ordained keepers of the R&B flame anticipated Jordan with a seriousness reserved for Milli Vanilli-like possers. Branding him a one-hit wonder, one became blinded by the sensation and brilliance of “This Is How We Do It.”

Never mind that, unlike most debut artists, Jordan penned and produced much of his debut himself. And although the media hype around the six-feet-eight-inch artist exploded to near-incredible confidence. The label, it seems, was more the driving force behind his unfounded cocky perception.

College-educated and married with a family, Jordan has politely stood before media firing squads, as ink-tipped bulllets riddled his creative integrity. But despite the assault, Montell Jordan seems to be thriving on the storm of his second-selling sophomore set, "More..." rather well.

“It’s a better album than my last one,” he commented backstage at this year’s Image Awards. “It’s more lyrical, soulful and shows growth musically.”

Defending his track record, Jordan accurately points out that all but one of the five singles previously released in his career have been certified gold or better. And while not doing the kind of numbers that its predecessor did, "More..." has nonetheless performed solidly at retail, so far selling 200,000 copies since its fall release. Last month it was sellinng over 4,000 units per week at retail, according to SoundScan.

Says Violet Brown, urban buyer for 240-store, Torrance, Calif.-based Warehouse Entertainment, “He always does extremely well for us. His second album has more of an adult direction to it, and his sales continue to be strong.”

“I Like” from “The Nutty Professor” soundtrack and “Falling”—both on the artist’s second set—showed legs, peaking at No. 11 and No. 8 on the Hot R&B Singles chart respectively. “What’s On Tonight,” the artist’s current single, produced by DeVante, has been taking giant steps on the Hot R&B Singles chart since it was released four weeks ago.

The record was last week’s Greatest Gainer/ Airplay, and is currently No. 17 with a bullet. In efforts to expand his horizons, Jordan recently formed Mo’Swag Productions and plans to write and produce for other recordists.

“That’s where the money is,” he says.

DATABASE: Hollywood, Calif.-based HMBC Records Group has entered into a joint venture with EPA City Records. Under the agreement, HMBC oversees EPA’s marketing, manufacturing, and distribution. HMBC’s first release will be “Do U N,” by Rori, in March. HMBC is distributed through Great Bay Distribution... Mark Schimmel was named CEO of LaFace Records. Schimmel formerly managed LaFace platinum artist Tony Rich... Veteran jazz bassist Byron Miller has inked a recording deal with Discovery Records. The artist’s debut for the label, to be produced by Howard Robinson, is currently arranged by Miller. Artists guesting on the project include Gerald Albrit, Ray Ayers, George Duke, Everett Harp, Joie James, Doc Powell, Patrice Rushen, and Kirk Whalum. Look for it in stores March 25... EMI Music Publishing creative director Big Jon was named a&R consultant for EMI Records and is currently performing duties as executive director and consultant for the label’s sophomore album, slated for release later this year... Chart buffs and artist historians won’t want to miss Joel Whitburn’s “Top Pop Albums 1955-1996.” In addition to including chart positions of more than 18,000 records, the book provides biographical material sure to interest any musicologist.

(Continued on page 21)
From Doo-Wop to Hip-Hop

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1942-1995

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At press time, a first single was not on the release schedule, although one will be serviced, along with a videoclip. One reason for the delay is the label's efforts to identify tracks that best suit the multiplex radio formats that are targeted.

"George has played with everyone from Miles Davis to Frank Zappa, so he has a broad consumer base," says Kennedy. "We want to go to [jazz/AC], AC, and perhaps [R&B], dance, and even jazz..."

In an effort to satisfy all formats, the label will produce a promotional CD sampler that features an assortment of tracks. A comment on the album cover is also planned, although the track has yet to be selected.

When the album is released, the label hopes to generate awareness of Duke's music through retail listening posts. "We're doing some general consumer and lifestyle ads, but we see our efforts at retail as the best way of getting some attention until radio sorts itself out," Kennedy says.

The executive cites Detroit, Washington, D.C., San Francisco, Atlanta, Los Angeles, and New York as key Duke markets, and says that concert touring will also be a key marketing component.

Kennedy adds that Duke has a consistent sales base, and that the same people who purchase his albums attend his concerts. "It's a pretty diverse 25-55 demographic," he says. "We'd like to see him do some pre-festival-season things in May George has the capacity to do jazz festivals as well as stand-alone dates."

The artist, who is booked through ABC and managed by Herb Cohen, currently has no tour dates scheduled.

**IMAGE AWARDS (Continued from page 18)**

Among the musical performers for the evening was the artist formerly known as Prince, who acknowledged Stevie Wonder and Curtis Mayfield as inspirations for his work during his acceptance of a special achievement award, the Four Tops; Balsa Rhymes and Q-Tip, and Tracy Chapman.

Patrice Rushen was the program's musician director. Hamilton Cloud was executive producer of the 29th Image Awards, which was produced by Vicangelo Bullock and co-produced by Belma Johnson and Rita Cash.

**GEORGE DUKE**

(Continued from page 18)

**BUBBLING UNDER HOT R&B SINGLES**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE ARTIST/LABEL (POSITION)</th>
<th>LABEL</th>
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<td>15</td>
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<td>C 117</td>
<td>49</td>
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<tr>
<td>2</td>
<td>LISTEN 2 MI FLOW VILLAN (STAR GATE)</td>
<td>U-F</td>
<td>102</td>
</tr>
<tr>
<td>17</td>
<td>MY KINDA NOVA JERMAINE JAMERSON (SLOW JAMZ)</td>
<td>BMG</td>
<td>102</td>
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<tr>
<td>17</td>
<td>DODDER DODDER DODDER DODDER DODDER DODDER</td>
<td>BMG</td>
<td>102</td>
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<tr>
<td>17</td>
<td>EVERYBODY'S TALKIN' LO😘 RUSHEN (SLOW JAMZ)</td>
<td>BMG</td>
<td>102</td>
</tr>
</tbody>
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**THE DOTTED LINE**

**Lil' Joe Records president/CEO Joe Windberg inks the contract that signs debut R&B act U-MYND to the label. "Funky, Sexual, Free & On The Real," the act's first set, ships in April. Pictured, from left, are producer Rick Smith, Windberg, and U-MYND's William Larkin, Jermaine Scott, and Torrell Henderson.**
GGee Street Inks RZA to Solo Deal

SIGN ON: Gee Street Records in New York (which recently transferred distribution from Island to V2) has signed RZA, the primary producer and main mastermind behind the Gravediggers and the mighty Wu-Tang Clan, to an exclusive solo recording deal. An RZA record is scheduled to ship during the fourth quarter.

RZA is in Los Angeles, putting the finishing touches on sophomore albums by Wu-Tang and Grassdiggaz, and is set to go to Loud/RCA and Gee Street/V2, respectively. Product from both groups is due in drop in April.

Among those present at the deal is Gee Street's founder and president Jon Baker, says "RZA is one of the most important producers, entrepreneurs, and artists to come out of the hip-hop movement this decade, and I am honored that he has chosen Gee Street Records as the label to release his solo record."

The artist himself adds, "I've worked with Gee Street over the past five years, and I am happy to team up with a label that allows me to develop my artistic and lyrical talents."

After creating hits for and with several best-selling acts—including Ginuwine, En Vogue, MC Lyte, and Aaliyah—but writer/performer/producers Missy Elliott, who forms a dynamic duo with producer Timbaland, has signed a recording deal with Elektra Records. She will sing and rap on her set alongside his hits, The Black Ties, and it's sandy and its B.I.G. release, and as well as several artists signed to Elliot's Goldmine imprint, Timbaland and his band, Sean "Puffy" Combs will supervise cuts on the set, which ships in July.

Eric B., who used to be rapper Rakim's DJ partner back in the day, has been appointed to the position of VP of Street Life Records/All American Music Group, which has a domestic distribution arrangement with WEA. Eric B. will report to Chuck Gullo, president of All American Music Group, and will fill the first signatory position for the Grammy-nominated MC Craig Mack, whose gold debut album on Bad Boy Records, "Project: Funk Da World," was released in late summer.

Floating in the background of Bad Boy's impressive hit booking success, Bad Boy Records, "Shock Broom and Bad Boy Records, "the first music label to receive a Rolling Stone Dunleavy," comes to the fore once again. The label received a substantial collection of new songs from a series of artists appearing on the set, including DeMise, Johnny J., and Prince Markie Dee. Grandmaster Mel M and Scorpio, two former members of the seminal rap act Grandmaster Flash & the Furious Five, are set to release a collection of reissues—its first release in six years—on Chicago-based Str8 Game Records. It's titled "Right Now" and comes out March 14. The first single is a great example of the spirit of the "classic "Mr. Big Stuff." Meanwhile, M.I. has been nominated for a Grammy in the best hip-hop performance category for his recording, "The Found." The band has been responsible for several successful albums, including the Notorious B.I.G.'s "Ready To Die," which sold just 5 million units, according to SoundScan, peaking at No. 3 on the Top R&B Albums chart in 1994; Faith Evans' 1996 self-titled debut album, which sold just 2.9 million copies, according to SoundScan; and Total's eponymous debut album, which sold just 2 million copies, according to SoundScan.

The promotion comes on the heels of Bad Boy's continued success, as an artist manager, securing a recording deal for Brooklyn, N.Y., vocalist Kim Summers, with Dr. Dre's Los Angeles-based Aftermath. The move could help fuel the perception of the East Coast/West Coast rivalry among artists and labels.

As a result of his being in the music business for a few years, he demonstrates how working hard and doing positive things pays off, says Summers, who has worked at Bad Boy since its inception. "Not only are my efforts at Bad Boy being recognized, signing Kim to a West Coast label will help dampen the notion that there's some kind of a regional (label) war going on."

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Hot R&B Airplay

FEBRUARY 22, 1997

Records compiled from a national sample of adult contemporary radio stations (AM, FM, and network). Single airplay is monitored on a 7-day basis. This data is used in the Hot R&B Singles chart.

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<tr>
<td>I THOUGHT I LOVED YOU</td>
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<td>CRUSH ON YOU</td>
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Hot R&B Recurrent Airplay

COMPILED FROM A NATIONAL SAMPLE OF ADULT CONTEMPORARY RADIO STATIONS (AM, FM, AND NETWORK). SINGLE AIRPLAY IS MONITORED ON A 7-DAY BASIS. THIS DATA IS USED IN THE HOT R&B SINGLES CHART.

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<td>ME AND THOSE DREAM EYES OF MINE</td>
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Hot R&B Singles Sales

FEBRUARY 22, 1997

Records compiled from a national sample of POS point-of-sale reports of key R&B retail stores which report summary of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

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### HOT DANCE MUSIC

#### CLUB PLAY

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**9:00 Club**

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**Chart Toppers**

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**Billboard**

**FEBRUARY 22, 1997**

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**Billboard Communications**

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**American Radio History**

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**Billboard Research, 1515 Broadway, NY, NY 10036-8966**

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**Concerts**

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**Top Albums**

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**Top Singles**

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Krauss Looks To The ‘Long’ Term

All-New Rounder Album Is Group Effort

By JIM BESSMAN

NEW YORK—In the wake of the unexpected double-platinum sales of 1992’s “Now That I’ve Found You: A Collection,” there’s bound to be considerate scrutiny of “So Long So Wrong,” the new album by Alison Krauss & Union Station, and the new rounder collection, material from the Rounder Records bluesgrass group since 1992’s “Every Time You Say Goodbye.”

One thing’s sure: The success of what Krauss calls “the collection thing” hasn’t gone to her head—nor has it affected her approach to the new disc, which will be released March 25.

“Of course it was a big surprise!” says Krauss of the consumer and award-generating response to “Now That I’ve Found You,” which compiled cuts from her preceding Rounder albums along with the requisite new tracks. “I thought everybody was going to hate it because it took the last amount of work, and all those songs were on something else. But we didn’t do anything different on the new album because we wanted to do the same thing different as those cuts—so we’re getting a bit of something new.

We’ve had most of these [new album] songs for years before we recorded them. Every Time You Say Goodbye! To let anything else dictate [the content of ‘So Long So Wrong’] would be kind of doing an injustice to yourself—or whatever you call it!”

It was an intentional strategy to keep “So Long So Wrong” a group project, continued Krauss. “The only thing we discussed was whether to have any other people on the record, but we decided to stay with just the four of us,” she says, referring to, in addition to herself on fiddle and vocals, the rest of the Union Station musicians/vocalists. Barry Bales on mandolin. (Continued on page 28)

Business as Usual With TNN/CMT Sale; Reba Eyes TV, Film In New MCA Deal

By DEBORAH EVANS PRICE

Reid blackboard music: The Del McCoury Band, “The Cold Hard Facts” (Rounder Records).


Contemporary Christian: de Talk, “(Jesus Loves Me)” (Word Records).


Folks'n'country, folk: Gillian Welch, “Revelation,” Almo Sounds.

Gaylord Entertainment’s $1.55 billion sale to Westinghouse/CBS of its cable properties TNN and CMT (including CMT Canada) will have no immediate impact on the country music community, principals in the sale say.

Gaylord chairman Edward L. Gaylord and Gaylord president/CEO E.W. Wendall emphasize the company’s continuing commitment to country music and to Nashville.

Gaylord Communications Group president David Hall, who will join CBS as president of TNN and CMT, says, “CBS will still see the full potential of TNN and CMT that we’ve seen in the past few years. CBS will see nothing different on the two networks. The TNN and CMT physical plants stays here, stay here, and the workers stay here. The day-to-day operation remains here. We will build a bigger business with CBS leverage in the marketplace and with our own folks. There will be fewer opportunities for cross-promotion."

Interestingly, Gaylord held on to CMT International (Asia, Latin America, Europe) and (Billboard Bulletin, Feb. 11) Hall says there are two reasons for that: “CBS felt it had more of a limited international resource to service, the opposed to stay here. We’ve already built it, and, from Gaylord’s side, Mr. Wendall is very bullish on keeping and building CMT International.”

On The Row: Reba McEntire’s new seven-album deal with MCA Nashville includes a three-year movie and TV production deal with parent company Universal Studios (Billboard Bulletin, Feb. 6).

Nashville Scene was talking the other day with RCA Label Group chairman Joe Galante about the general state of country music when he made a point not often raised these days. "We’ve got a lot of complaints from the consumer and from radio," he says, "about the same producers making all the same records and making them sound the same. What we have done is a company is try to find new people. Some of this goes back to K.T. Oslin’s [Vols. 1] album, where she worked with Rich Wil. The Thompson Brothers are making their record with Bill Lloyd. They’ve got a good record. We’re working with Sara Evans, and Pete’s done a magnificent job. We’ve got Steve Gibson making aaron Tippin’s album, and he doesn’t have a head of hair. David Mulkey produced Mindy McCready’s [McCready] Jim Lauderdale just co-produced with Blake Chambery."

Gaylord’s country crop includes the singing three Walker albums that stand up very well indeed. "A Man Must Carry On" (Vols. 1 and 2) and "The Best Of Jerry Jeff Walker." All show why this pioneer of progressive country still sells records and tickets.

Some of his spiritual children give traditional country a sometimes-wild ride on Bloodshot Records’ latest anthology, “Straight Outta Bonne County.” Features 20 artists recalling songs from the Nashville era, including Slim Summations, Jacky Jax and Birmingham’s own Merle Travis, “Dark As A Dugout.” There’s then “Robbie Fulks’” version of Moon Mullican’s classic, "Welding The Blues.”

Guy Clark has recorded his first live album. "Keepers" comes out in late March on Sugar Hill and is 65 minutes of tasty moments recorded at Douglass Corner here. It’s also the first time he’s put together a band in 17 years. He’s a ‘60s folk singer who used to tour with George Harrison, playing guitar for the Beatles. The reforming Kentucky Headhunters’ first single will be a cover of Guy Mitchell’s old, "Singing The Blues.”

For everyone who’s been wondering whatever happened to legendary ’60s Sunset Strip musical device Kim Fowley, listen up: Fowley is in New Orleans, where he’s just produced an album for a Scottish country band named Radio Sweetheartz on St. Booth Records.

Nashville Celebrates More Than Just Country

By DEBORAH EVANS PRICE

NASHVILLE—Vinny Gill, Patty Loveless, de Talk, BR5-49, Jars Of Clay, Martaca Berg, and Steve Earle were among the top winners at the third annual Nashville Music Awards held Feb. 12 at Nashville’s Ryman Auditorium. Acknowledging the diversity of talent in Music City, awards were presented in a variety of musical categories, including jazz, rap, children’s music, and blues.

Hosted for the third consecutive year by WSNX Nashville radio personality Gerry House, the event this year was dedicated to legendary Nashville performers Minnie Pearl and Bill Monroe, who both passed away last year. Among the performers at this year’s show were Nanci Griffith, Christia, the Pat Manual Ensemble, BR5-49, Flemin’ John & the Wooton Brothers, and Larry Carlton. Music City songwriters Tommy Sims, Gordon Kennedy, and Wayne Kirkpatrick performed “Change The World,” a song they wrote that has become a Grammy-nominated hit for Eric Clapton.

New country sensation Deana Carter performed her hit “Strawberry Wine” with help from Buddy, who rode the tuna, and Gill on guitar.

The following is a complete list of the winners.


Contemporary Christian: de Talk, “(Jesus Loves Me)” (Word Records).


Folks’n’country, folk: Gillian Welch, “Revelation,” Almo Sounds.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LIST PRICE</th>
<th>PEAK POSITION</th>
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<tbody>
<tr>
<td>1</td>
<td>DEANA CARTER</td>
<td>GREATEST GAINER</td>
<td>(10.98/16.98)</td>
<td>2 (10.98/16.98)</td>
</tr>
<tr>
<td>2</td>
<td>WILLIAM SHARPE</td>
<td>BROOKS &amp; DUNN</td>
<td>(10.98/15.98)</td>
<td>3 (10.98/15.98)</td>
</tr>
<tr>
<td>3</td>
<td>ALAN JACKSON</td>
<td>REBA McEntire</td>
<td>(10.98/15.98)</td>
<td>4 (10.98/15.98)</td>
</tr>
<tr>
<td>4</td>
<td>FAITH STRAIT</td>
<td>CASPER</td>
<td>(10.98/15.98)</td>
<td>5 (10.98/15.98)</td>
</tr>
<tr>
<td>5</td>
<td>WENDY LAWRENCE</td>
<td>TRACY BYRD</td>
<td>(10.98/15.98)</td>
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<td>6</td>
<td>LAFAYETTE</td>
<td>TOBY KEITH</td>
<td>(10.98/15.98)</td>
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<tr>
<td>7</td>
<td>BRIAN COX</td>
<td>JOHN MAYER</td>
<td>(10.98/15.98)</td>
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<td>KELLY CLARK</td>
<td>MARY CHAPIN CARPENTER</td>
<td>(10.98/15.98)</td>
<td>9 (10.98/15.98)</td>
</tr>
<tr>
<td>9</td>
<td>BLACK JACK</td>
<td>JOHN MAYER</td>
<td>(10.98/15.98)</td>
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</tr>
<tr>
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<td>BRIAN COX</td>
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<td>11 (10.98/15.98)</td>
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<td>(10.98/15.98)</td>
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<td>14</td>
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<td>(10.98/15.98)</td>
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<td>15</td>
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<td>17</td>
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<td>18</td>
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<td>(10.98/15.98)</td>
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<td>MARY CHAPIN CARPENTER</td>
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<tr>
<td>20</td>
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<td>JOHN MAYER</td>
<td>(10.98/15.98)</td>
<td>21 (10.98/15.98)</td>
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</tbody>
</table>

**Notes:**
- **Billboard** Top Country Chart, compiled weekly by SoundScan, Inc., is based on reports from approximately 1,000 points of sale. Chart serves as a guide to the retail success of country albums. For more information, contact SoundScan, Inc., 1500 Broadway, New York, NY 10036; phone 212-995-5700. Please call for information on the SoundScan Top Country Music Sales Reports.
- **COMPILATION:** From a national sample of retail stores and radio sales reports collected, compiled, and provided by SoundScan.
KRAUS'S LOOKS TO THE 'LONG' TERM

(Continued from page 29)

country radio, ironically, may at least be able to appeal a new audience formula, rather than the traditional "Krauss and the band. She's been heavily done by the Country Music Assn. (CMA) Country Megaways, her March 27 CMA Grammy Awards, country programers have definitely changed the music, from a TV show collaboration with radio, since, she says, the album offers so much variety.

But country radio, ironically, may not be as appealing to Krauss and the band. Although she's been heavily done by the Country Music Assn. (CMA) Country Megaways, her March 27 CMA Grammy Awards, country programers have definitely changed the music, from a TV show collaboration with radio, since, she says, the album offers so much variety. "I really hope country radio will embrace her," continous Paul. "She's unquestionably established as a country artist, with When You Say Nothing At All, her CMAs single, and she's a top five and bringing a very wide country audience to her. And the fact that the album continued to sell after that as Krauss, "that's what people bought for it once." Rounder is wrapping up three weeks of Krauss's recent appearances on radio consultants around the country serving country, triple-A, bluegrass, and so-called Americana for the band's upcoming tour with radio translators around the country serving country, triple-A, bluegrass, and so-called Americana. Krauss is a big player on the scene, with a string of hit singles, including The House That Jack Built, The Man Who Sold The World, and How You Get There. Krauss's latest album, "The Long Road Home," was released in 2009 and has been described as a "bigger, better, and bolder" version of her previous work.
### Billboard Hot Country Songs

**February 22, 1997**

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>Title</strong></th>
<th><strong>Artist</strong></th>
<th><strong>Label &amp; Number</strong></th>
<th><strong>Peak Position</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>&quot;A Man This Lonely&quot;</td>
<td><strong>Brooks &amp; Dunn</strong></td>
<td>BMG 64627</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>&quot;Tell Me Why You Love Me&quot;</td>
<td><strong>T. Brown, L. Boone</strong></td>
<td>MCA 78482</td>
<td><strong>15</strong></td>
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<tr>
<td><strong>3</strong></td>
<td>&quot;It's a Little Too Late&quot;</td>
<td><strong>Alan Jackson</strong></td>
<td>RCA 78331</td>
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<tr>
<td><strong>4</strong></td>
<td>&quot;Halfway Up&quot;</td>
<td><strong>Black &amp; Black</strong></td>
<td>Atlantic 57884</td>
<td><strong>21</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>&quot;Change Your Mind&quot;</td>
<td><strong>S. Roush</strong></td>
<td>Warner Bros. 17451</td>
<td><strong>51</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>&quot;That Woman&quot;</td>
<td><strong>B. Beckett</strong></td>
<td>Warner Bros. 17616</td>
<td><strong>83</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>&quot;That's Another Song&quot;</td>
<td><strong>B. White</strong></td>
<td>MCA 78574</td>
<td><strong>15</strong></td>
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<tr>
<td><strong>8</strong></td>
<td>&quot;Don't Stop&quot;</td>
<td><strong>N. Gentry</strong></td>
<td>MCA 78491</td>
<td><strong>35</strong></td>
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<tr>
<td><strong>9</strong></td>
<td>&quot;Ain't No Need to Do That&quot;</td>
<td><strong>B. White</strong></td>
<td>MCA 78624</td>
<td><strong>51</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>&quot;Good As I Was To You&quot;</td>
<td><strong>B. Chadish</strong></td>
<td>Warner Bros. 17616</td>
<td><strong>83</strong></td>
</tr>
</tbody>
</table>

**New Entries:**

- "On the Verge" by **Colin Raye**
- "Who's Gonna Drive My Truck?" by **Tommy White"}

### Billboard Top Country Singles Sales

**February 22, 1997**

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>Title</strong></th>
<th><strong>Artist</strong></th>
<th><strong>Label &amp; Number</strong></th>
<th><strong>Weeks at No. 1</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>&quot;This Old Road&quot;</td>
<td><strong>George Strait</strong></td>
<td>MCA 78624</td>
<td><strong>29</strong></td>
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<tr>
<td><strong>2</strong></td>
<td>&quot;I Don't Want to Be That Way&quot;</td>
<td><strong>Ike &amp; Tina Turner</strong></td>
<td>Capitol 17721</td>
<td><strong>16</strong></td>
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<tr>
<td><strong>3</strong></td>
<td>&quot;The House That Built Me&quot;</td>
<td><strong>Tracy Byrd</strong></td>
<td>Warner Bros. 17451</td>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>&quot;Anybody Else&quot;</td>
<td><strong>The Right Stuff</strong></td>
<td>Epic 58624</td>
<td><strong>16</strong></td>
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<tr>
<td><strong>5</strong></td>
<td>&quot;On the Cutting Floor&quot;</td>
<td><strong>Emotional Girl</strong></td>
<td>MCA 78624</td>
<td><strong>16</strong></td>
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</tbody>
</table>

**New Entries:**

- "Don't Tell Me About It" by **George Strait"
**Latin Artists & Music**

**Notas by John Lomment**

**Nicolle's Second Conquest:** Chile's pop queen, Nicolle, is in the studio, cutting her second BMG album with producer Gustavo Cerati, leader of Argentina's revered rock act Soda Stereo. The record is due in April in Chile. The disc will contain tracks penned by Nicolle, along with EMI Mexico's Aleks Syntek, Argentinean producer Tito Dávila, Warner Spain's Presuntos Implicados, and Cerati. In addition, the album will be released as an enhanced CD, containing photos and information about the recording and Nicolle's career.

Nicolle recently and armed with a sensual persona, Nicolle has become one of the most important pop artists in Chile. After her first BMG disc, "Esperando Nada," was released in November 1994, the sultry blond vocalist sold more than 15,000 copies. Platinum records in Chile are awarded to albums selling 25,000 units, so Nicolle's sales are indeed impressive.

Under the musical tutelage of Dávila, her clean pop sound has been big with Chilean adolescents. But it was not the first time that Nicolle, whose real name is Denisse Luna, became a star in Chile. In 1989, when Nicolle was 12, she notched her first hit album when "Te Veo Este Esmoquin." and its titular smash single transformed her into an overnight sensation. Helmed by Chilean producer Juan Carlos Dávila, the album sold gold by selling 15,000 units. In spite of her success, Nicolle preferred to finish high school before continuing with her musical career.

Upon moving to London to cut "Esperando Nada" with Dávila and engineer Barry Saage (Pet Shop Boys, Rolling Stones), she supported "Esperando Nada" with an extensive concert tour of Chile, complemented with promotional stops in various Latin American countries.

**Industry Update:** Carlos San Martín has been appointed director-general of BMG Argentina/Uruguay/Paraguay/Brazil. It will be based in Buenos Aires, was formerly director of Chrysalis Records Spain. San Martín replaces Enrique Pérez Foygill, who will remain with BMG until late February. Max Cavaleria, head of Sony's Brazilian metal band Sepultura, has left the roadrunner group because the band refused to renew a management contract with Wallace's Carlos Kibbe. Rui Vásques has resigned as senior VP, Latin America, at Sony Music International, effective February. Vásques and artist manager César Pulido (Franz, Vitu, Enrique) are establishing a busines management company for Latin and Brazilian artists. Harry Fox has been named VP of sales at Universal Music Latino, MCA's U.S. Latin imprint. Fox's position takes effect Feb. 1. He previously was VP of sales and marketing at Sony Discos. Aria/BMG recording artist Victor Victor has inked an exclusive writer and co-publishing agreement with Warner/Chappell Music.

**RMM selec** great Tito Nieves, who sings lead vocals on the Blackout Allstars' Columbia hit single "I Like It" (AllWorld) is slated to drop his yet-to-be-titled English-language debut April 4. ... Oscar Muñoz, director of Freddie Records' Tejano label, announced Fandango U.S.A., died of heart failure Feb. 1 in San Antonio, Texas. He was 47. Fandango U.S.A. was recently nominated for a Grammy Award.

**Mexican Notes:** It must be premature to suggest that Warner superstar Luis Miguel has been dethroned in Mexico as the top male recording act, but Fonovisa's upstart Enrique Iglesias certainly appears set to assume Micky's place. The singer, who is up for a Grammy, is scheduled to perform April 18 at the 50,000-seat Teatro Alameda in Mexico City. There, Iglesias is

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**Latin Tracks A-Z**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTOR One Stop</th>
<th>AIRPLAY SUPPLIED</th>
<th>WEEKS CHARTED</th>
<th>TOTAL DETECTIONS</th>
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<tr>
<td><strong>ADICTOS</strong></td>
<td>LO MEJOR DEL MUNDO</td>
<td><strong>SONY</strong></td>
<td><strong>DISTRIBUTOR ONE STOP</strong></td>
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<td><strong>SAMMY</strong></td>
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<td><strong>ANTONIO BLAIZ</strong></td>
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<td><strong>EMI</strong></td>
<td><strong>DISTRIBUTOR ONE STOP</strong></td>
<td><strong>AIRPLAY SUPPLIED</strong></td>
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<td><strong>EMI</strong></td>
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expected to show that his warm accessibility to his fans is more popu-
lar nowadays than Luis Miguel's patented aloofness. Still, Iglesias has been unable to dislodge Sony Mexi-
oc's young star Pen from the top of the pop radio charts in Mexico City... BMG superstar Juan Gabriel is participating in BMG's benefit album "Friends For Life" with famed Span-
ish opera singer Montserrat Cabal-
é. Apart from his scheduled appear-
ance at Viña del Mar song festival Wednesday (Feb. 24), he is slated to perform four shows in Chile before playing dates in Argentina. Juan Gabriel is set to appear at the 120,000-seat Azteca Stadium in Mex-
ico City.

José José is working on his upcom-
ing BMG disc, which will be produced by Roberto Livi. The album is due to drop in May. Likewise, BMG's recent signee Cristina is preparing his forthcoming BMG set. It is being pro-
duced by Humberto Gatica and K.C. Porter... New and chart-busting La Bamba and Pilar Montenegro have been hooked to appear as judges during the aforementioned Viña del Mar song festival. Still, an up-
coming former member of Fonovisa vocal group Garibaldi (after Patricia Manterola) to embark on a solo career with Fonovisa... Cucú Sánchez is the new manager of Warner rock act La Ley, replacing the recently departed Alejandro Sanfuentes.

ARGENTINA NOTAS: La Zimba, we recently put out its fourth album, "ADN" (DNA), on Black Hole, an indie owned by Música and Marketing.

Producer Cachorro López, who formerly piloted Diego Torres recording projects, has wrapped up "Queen Latin Tribute" for Holly-
wood PolyGram. The album, due in May, contains vintage Queen tunes covered by big-name acts Soda Stereo, Fito Páez, Ilyia Kuryaki & the Valderramas. Atch he works at Café Tacuba, La Unión, Ketama, and El General.

PolyGram Argentina released the first edition of "Chispas," a benefit album for the residents of the south-
er Mexican city of Chiapas. Pro-
duced by Javier Calamaro, the record includes compositions by major Latino acts Fito Páez, Café Tacuba, Mercedes Sosa, Malúda Vicedomini, Coro d'persona's group, Los De Divididos, Paralamas, Ilyia Kurya-
ki & the Valderramas, and Andrés Calamaro. During a recent conference, Calamaro exhibited an array of videos and short TV spots explaining the project. The interna-
tional edition of "Chispas," due in February, will feature a song by Mex-
ican rock act El Tri.

Argentinian indie TTD Disco, founded by punk group Todos Los Muertos, has just dropped an eponymous album by Científicos, a punk-rock act that includes two members of Los Fabri-
cos. Relies heavily on saxophonist Norberto Rotman, who is Científicos' front man, and drummer Fernando Riccia-
rí. Rounding out the group is Martin and Diego de Hernán Busato. EMI Argentina and Miami imprint Forever Music have shipped "Timeless Tango," a 16-song set of tango tra-
cks by Osvaldo Piro, Nuevo Quinteto Real, José Colángelo, Cache Tira, and Las Tangueras. The album appears to be a "best of" liner notes book by tango expert Gabriel Soria. The album is expected to ship in the first quarter throughout Latin America.

BMG has put out a double CD that celebrates the label's 30-year partic-
ipation in Argentina's rock move-
ment. Titled "3 Décadas De Rock Nacional," the compilation boasts rock classics and rare tracks from Tanguito, Clap, and Cruces.

Assistance in preparing this column was provided by Polo Márquez in Santiago, Chile, Teven Aparilla in Mexico City, and Marco/Francolini Bilas in Buenos Aires.
Renowned Brazilian Singer/Songwriter Chico Science Dies In Auto Accident

BY ENOR PAIANO

SAO PAULO, Brazil—Chico Science, a prominent singer-songwriter who was leader of the critically hailed band Nação Zumbi, died Feb. 2 in a car accident in the northeastern Brazilian city Recife. He was 30.

Despite the accident's shock—the band's two albums, "Da Lama Ao Caos" (1993) and "Afrocloror" (1996), sold just a cumulative 130,000 units in Brazil, according to the group's label, Sony Brazil—the outfit played a key role in the '90s rebirth of Brazilian pop, along with Skank, Mamonas Assassinas, Raimundos, and Curlihos Brown.

Science's "mangue beat," an improbable blend of northeastern folk elements with a broad assortment of rock styles, helped spark the musical resurgence of such groups as Meu Malhar (Excellent/Poligran Brasil), Jorge Cabaleiro (Sony), and Tambores Tribus (EMI-Odeon Brasil).

Central to Science's success was the fusion of maracatu—a northeastern folk rhythm almost forgotten even in Recife's beach bars and now being played in nightclubs, JIMI Hendrix-styled guitar lines. His lyrics were inspired by Reece, his pencil, which described in his popular song "A Cidade" (The City) as a place where "The ones on top go/ The ones on the bottom go.

The otherworldly rhythm blends concocted by Science, who was born

Fernando de Assis Franca, precluded massive radio exposure, even though he always received uncritical support from MTV Brazil.

But it was Science's musical strangeness coupled with an angry, yet vibrant stage performance that made the group a pop alternative world music scene in Europe, where he played for the last three years. Science also garnered rave reviews from the local press for his two performances in New York.

Science's death occurred one week before Carnaval, and it caused a commotion in Recife. More than 10,000 people attended his funeral, and the goverment declared a day of mourning for Paranaque declared three days of mourning.
ITALIAN TENOR ANDREA BOCELLI INVades EUROPE
(Continued from page 1)
album, released by Sugar/Polydor in 1996, has passed German sales of 1 million. With strong performances by the singer in Belgium, the Netherlands, and Switzerland, Polydor estimates European sales of “Bocelli at the Virgin Megastore” to be 150,000 copies.
Meanwhile, “Romantica,” a just-released Sugar/Polydor collection of material from “Bocelli” and his two previous albums, is selling 50,000 copies a week in the Brightman duet among them, raced from No. 19 to No. 1 on the French chart for the week of Feb. 1. It entered the Dutch album chart for the same week at No. 2. Bocelli’s 1995 “Viaggio Italiano” album remained at No. 15, respectively, according to the label.
On Feb. 9, in Brussels, Polygram celebrated Bocelli’s achievements by re-signing the blind tenor and his Italian publisher and label Sugar Music to a new, long-term worldwide contract with Polygram that guarantees his recording rights, while Philips Classics will issue his operatic projects.
Jean-Francois Paolo, music manager of the Virgin Megastore in Bordeaux, is not surprised at the speedy climb of “Romantica” to No. 1 in France. “Even before it was released, we had 29 demands for it per day because of the airplay it received,” he says. “We put the album on our listening posts and held a special event on the release date. We had to put the record in three displays: one ‘Italian pop,’ one ‘rock,’ and one ‘classical.’”
Bocelli’s breakthrough single, “Time To Say Goodbye,” is a reworking of his solo song “Con Te Partiro” (I Will Leave You) and came thanks to French-German middle weightboxer Henry Maske’s appreciation of Brightman and Bocelli.
“Sarah performed a song called ‘Question Of Honour’ for Maske before one of his previous fights,” says Andrea Kupica, head of TV promotion for Polydor in Germany. “Maske declared his fight last November against Rocky Gianni to defend the title and asked Sarah to perform again before the fight. He told her about this Bocelli song (‘Con Te Partiro’) that he liked, and Sarah said she would record it and Bocelli ended up performing it as a duet.”
Remarkably, Maske—regarded as a risk taker—has re-signed with one of the world’s middleweight boxing titiles—was also responsible for the country’s previous best-selling single, Vangelis’ “Conquest Of Paradise,” which sold 1.6 million copies there after he adopted the song as the theme for an earlier fight.
When Bocelli grew up in Tuscany, sang in piano bars to earn money while studying at university, and says that his first break came when Luciano Pavarotti saw his demo tape. “After hearing it, he told my mother that one day I would be a great tenor,” recalls Bocelli. “I have liked opera since I was a child and heard all of the great operas on the radio.”
The emerging singer’s first professional break came when he sang Pavarotti’s part with Italian rock star Zucchero on the duet “Miserere” during Zucchero’s 1995 live shows.
Caterina Caselli Sugar, president of Sugar Music, signed Bocelli later that year. She says that while Pavarotti has always been much to pioneer the combination of opera and modern pop through his fund-raising War Child concerts in Moderna, Italy, Bocelli has created a new hybrid of pop and opera that is just totally new. We immediately signed a licensing deal for Holland, Belgium, and Germany and released ‘I Will Care Dallo Sera’ as a single. It charted in Holland and Belgium.
“When the ‘Bocelli’ album was released in 1995,” van Hoff continues, “we also licensed it, and the big sales breakthrough came when Andrea appeared on the television TV show ‘Night Of The Proms’ in November 1995 alongside Bryan Ferry, Roger Hodgson, Al Jarreau, and John Miles.”
The “Night Of The Proms” show toured Belgium, the Netherlands, Germany, Spain, and France; its 24 shows were seen by a live audience of 450,000 and millions of TV viewers. The tour generated for Bocelli sales in Belgium, where the album went on to sell 350,000 copies, according to Polydor: Van Hoff says that the breakthrough in the Netherlands came in spring 1996, when “Bocelli” was in an extensive TV campaign for a brand of pasta. “We made a video for the song, and since last summer the ‘Bocelli’ album has also sold over 400,000 copies in Holland,” says van Hoff.
Bocelli is now undertaking an extensive European TV and radio promotional tour, and Monica Dahl, international exploitation manager for Sugar Music Italy, says that he will probably have product released in the U.S., Canada, Australia, and Latin America this fall, when he plans a promotional campaign through Universal.
Dorothée Seyser, head of music for the Stuttgart, Germany-based AC regional private radio station Antenne 1, says that although Bocelli’s mix of melodic pop and opera did not fit the station’s usual format, listener response meant that the station could not ignore “Time To Say Goodbye.”
“At first, I didn’t appreciate the song, but then it grew on me,” says Seyser. “It’s a real crossover success. Normally we only playlist dance, pop, and rock, but we received frequent requests for the song from listeners, and over the Christmas period, when the song peaked, we were playing it five to six times a day. We are still playing it on average five times a day, so it seems to be a song that has touched almost everybody here in Germany.”
Bocelli, while cultivating commercial success, is determined to earn his credentials as an operatic tenor. “Andrea is a perfectionist, and he is studying to improve his technique,” says Dahl. “I hope that by studying, he doesn’t lose his natural style. I don’t think he will—it’s inherent to his modest character. As the leading opera critic Maestro Caletti commented, ‘it’s a technique you can learn, but you can perfect—a talent you either have or you don’t have, and Andrea definitely has it.’”

Assistance in preparing this story was provided by Cédile Tétreau in Paris.

MTV, VH1 INK WITH MUSIC BOULEVARD
(Continued from page 8)
$10.99-$14.99. Both companies will likely create Internet-specific premiums or sampler CDs for consumers who purchase from Music Boulevard.
“MTV hopes to showcase a wide range of music that might be hard for our viewers to find at retail,” says Matt Farber, senior VP of the MTV enterprise/new business for MTV. “For the VH1 audience, this is a totally natural thing to do. Many of those [viewers] are not even regular shoppers at record stores. They may not mind waiting a day or two to receive music by mail.”
The deal will give viewers exposure to Bocelli’s music and MTV and VH1’s decision to choose Music Boulevard validates our leadership role and puts us out in the front of the electronic music retailers. Yahoo is the leader for search engines, Amazon is the top bookseller on the Web, and we think this deal will make Music Boulevard the top music retailer on the Internet.”
Though Rosen declines to say how much Music Boulevard will pay, he believed it to be closing the gap between it and the leading Internet-specific retailer, CDbiz. A recent survey from PC Shopping Guide shows Music Boulevard is moderately priced and not business, shows that Music Boulevard ranks only slightly behind CDbiz in terms of traffic. Both CDbiz and Music Boulevard draw more Web traffic than sites for traditional retailers, according to CDbiz’s Web site.
That fact may explain MTV and VH1’s decision to use Music Boulevard, he added. One reason: the company Blockbuster Entertainment, for its venture into electronic commerce.
Without an undetermined at press time whether the N2K deal includes the

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NEW YORK—For Ira Gershwin, the celebration goes on. Part two of the centennial celebration, “The Art Of The Lyricist,” was held Feb. 4 at New York’s Weill Recital Hall, upstairs from Carnegie Hall, where festivities got under way last year (Billboard, Dec. 21, 1996). Next month, the Weill will host the third event, “Mr. Gershwin Goes To Washington,” a tribute in song and anecdote to his ability to deflate political windbags. “Ira Gershwin In Song” is scheduled for April 8-9.

The February festaughter was a gem of an event held in a jewel of a showcase. The small, elegant Weill was the perfect setting for the appreciation of Gershwin’s writing skills, conducted by lyricist Sheldon Harnick and four talented performers—pianist Peter Howard and singers Ivy Austin, Rebeca Luker, and Richard Muenz. They carried out musical director Rob Fish’s artistic advice with panache. Harnick, who also sang a long, con- ducted a tutorial on songwriting as practiced between 1925-50, the golden century (more or less) of the Broadway musical. Ira Gershwin, according to Harnick, with the help of a script by P. G. Wodehouse, practiced what he preached. He wrote the balanced sentence, used the colo- quial, and employed words and a whimsical sense of humor in ways the audience could recapture leaving the theater.

And he did it all while respecting that content follows form, often in a 32-bar, AABA framework. Songwriters of later generations might consider the form restrictive, but Ira knew how to get maximum effect from the melodic pattern.

It gave its talent and humanity enough freedom, as Harnick noted. “He was the master of the unforced rhyme. It’s a great heart that shines out in his lyrics, careful to the words, “The Man I Love.” Gershwin mixed “lovely dream” and “dreamhouse” and heightened the poignancy of the song by asking the listener, “He’ll build a little home/Just meant for two/From which I’ll never roam/Who would you?”

Ironically, “The Man I Love” couldn’t find a Broadway home, big or small. When singing at the 100.

The song was cut from “Lady, Be Good” (1924), then reappeared in the score of “Strike Up The Band,” which closed out of town. Gershwin, of course, had plenty of opportunities during the ’20s to perfect his craft. Harnick counted, with “incredibly,” some 250 lyrics composed for 30 musicals during that decade.

Some were easy to write; some not. Gershwin himself has called “Fascinating Rhythm,” also from “Lady, Be Good,” “the hardest song I’ve ever had to fit to words.” The tempo was too slow; only when brother George played it faster did Inspiration strike. “It’s a fascinating rhythm,” said Harnick, quoting from Ira Gershwin’s memoirs, “Lyrics On Several Occasions.”

Love was the theme of most of the 19 songs performed at the Weill, but rarely was the word itself spoken. As Harnick noted, Ira Gershwin “hated writing love songs.” He managed to avoid it entirely in “They All Laughed,” from the Freed Astaire/Ginger Rogers movie “Shall We Dance?” (1928) and in his greatest hit with Jerome Kern’s music, “Long Ago And Far Away,” from the movie “Cozy Girl” (1944).

Harnick cited “Long Ago” as an example of Gershwin’s painstaking technique. The song went through numerous drafts, including a lyric titled “Midnight Music,” before producer Arthur Schwartz finally penned, worried the delay would hold up the movie. Gershwin read his latest version, and Schwartz hung up happy.

Kern was one of many Gershwin partners. Several were represented during the performance, including Kurt Weill (“They’ll Be Like, Love And Laughter”) and E.Y. Harburg and Harold Arlen (“You’re A Builder-Upper”).

But Ira Gershwin is inextricably linked to George, and even their minor efforts still resonate. “The Art Of The Lyricist” rang out on the night of the president’s State of the Union speech and the latest O.J. Simpson verdict. For current-style addicts frustrated about being away from CNN, the pair had a strikingly apt substitute, written for the 1961 movie “Delicious.”

Could anything be more appropriate than “Blah, Blah, Blah?”

High Achievers. Blue Gorilla/Mercury artist/writer Joan Osborne, who performed at a recent horndoor housewarming party in the response of the Grammy Awards, for which PolyGram Norway for platinum sales (50,000 copies) in that country of her hit single “One Of Us.” Shown at the after-show party, from left, are Cato Ingebrigtsen, PolyGram Norway; Jeff Cohen, senior director of writer/publicist relations at BMI; Osmond, Joel Ramas-Hord, 1996 Nobel Peace Prize recipient; and Leve Pederson, PolyGram Norway.

Regina Nickis says that when she began working with producer Wally Wilson, he asked her if there were any songs she wanted to cut. “I told him there was one song I absolutely loved, but it’s not at all country,” she recalls. “He asked what it was, and I told him Patty Smyth’s ‘I Should Be Laughing.’” She said instantly related to the lyrics and knew others would, too. The song was on Smyth’s self-titled MCA album, live on tour on the Hot 100 in July 1985.

And man, when (we) threw her harmonies in there, she just nailed it. Then we started throwing in the country licks to make it more country, and everybody loved it.”

Nickis thinks the song has broad-ranging appeal because people can relate to its content. The first time I heard it, I really empathize with her,” she says. “I listen to country and pop and have always listened to ‘I Should Be Laughing’... When I heard it, it was something I was going through with an ex-boyfriend. It really spoke to me, and I fell in love with it.”

Words & Music

by erf Lichtman

SHOWS SPAWNING SONGS SURVEYED; MGMT/UA BOWS ‘VITAPHONE SHORTS’

The plays that sing in their second of a five-part survey of musical theatre, “Lyrics & Lyricists” turned to eight musicals whose origins were straight plays.

The two unqualified hits among them, “Hello, Dolly!” and “Man Of La Mancha,” received extended treatment in the series, as did the moderately successful “110 In The Shade.” The others were served with single songs as lost in memory, or the show itself.

That is not to say that songs from lesser shows aren’t worthy of a new look. The still-relevant Richard Rodgers and Stephen Sondheim comedy number from “Do I Hear A Waltz?”, “What Do We Do? We Fly!” is a witty takeoff on the perils of commercial flights, in terms of safety, but in view of the lost elegance that is the price of speed. (Ira’s “Some Enchanted Evening” comes to mind.)

Since 1969, “Lyrics & Lyricists” has presented an annual salute to songwriters at the 92nd Street Y in New York. This edition of “Lyrics & Lyricists,” which played four performances Feb. 1-3, was a particularly well-sung affair, with voices crackling in the middle of musical theatre sensibilities. They included George Dorsky, Christine Peddi, Sarah Pfisterer, M. Kathryn Quinlan, Peter Stuts-ker, and Martin Vidnovic.

Yet, once again, even with this lineup of thorough professionals, the “special guest” stole the show. She is where-has-she-been Mimi Hines, who sang songs from “Hello, Dolly!” and “Dee Weyer” that gave real meaning to the word “special.” Her vocal projection can be impressive and moving, just as her talents will be.

Putting ‘Em Together: MGMT/UA Home Video continues its laserdisc boxed-set presentations of Warner Bros. short subject, “Vita-Phone,” for the 70th Anniversary Celebration.” While the release is hardly an all-music affair, song is not slighetrly among 44 shorts over a five-CD volume. In any category of show business, material from the late ’20s and early ’30s is rare. The line was then between sound film and vaudevile. Eventually, vaudevile went its way because of sound, both on screen and on radio (similarly, early television of the late 40s revived many an elderly vaudevile act). Of all the “Vitaphone” shorts, none is as startling and historic as “A Plantation Act,” a 1925 short, a year before he put sound on the film map with “The Jazz Singer”—featuring Al Jolson.

As static as a hayseed-in-blackface Jolson might be there, there are simply wonderful, peak-of-career Jolson performances of “When The Red, Red Robin Comes Bob- Bob- Bob-Along,” “April Showers,” and “Rock-A-Bye Your Baby With A Dixie Melody.” The sound, the words, the shining, brilliant work on damaged discs, is remarkably crisp.

In other shorts, there are vintage takes on Blossom Seeley and Benny Fields, Gus Arnehn & His Ambassadors, Phil Spitalny & His Musical Queens, George Price, June Allyson, and Irene Bordoni, among countless others. Although their musical numbers aren’t great songs, Price, a great mimic, and Allyson and Bordoni reveal considerable charm and talent. One shortcoming: You’ve got to look for those Roman numerals during the titles to get the dates the shorts were made. Keep them rolling, MGMT/UA Home Video!


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Jung Is Surrounded By Sound
Producer Masters Multichannel Domain

By Paul Verona

STAMFORD, Conn.—When one thinks of multichannel sound, two scenarios come to mind: films with awesome sound effects that come from the sides and the rear (e.g., "Jurassic Park" experienced in a high-tech movie theater) or the early '70s fiasco of stereo sound in cars.

To Jung, however, multichannel is neither of the above. The founder and president of CD-only label Digital Music Products (DMP) is one of the industry's strongest proponents of multichannel surround sound in music (as opposed to film sound effects).

Moreover, Jung has chosen to apply multichannel to a medium not traditionally associated with cutting-edge technology: big-band recording.

"Since I'm primarily mixing a big-band series, I'm staying pretty traditional in terms of not putting instruments behind the listener," says Jung. "The goal is to put the listener in the room with the band, and I look at that as more than just throwing some ambience in the rear. It's a matter of mixing the room to give the listener the most accurate cues in terms of getting some feedback from the room."

Jung has been working in both the Digital Theater Systems (DTS) discrete 5.1-channel format as well as the RSP Technologies matrix-based Circle Surround format. Among Jung's DTS work is the DMP Big Band's "Glenn Miller Project" and a 10-track sampler of 20-bit recordings from the DMP catalog, both rendered in the 5.1 channel format. DMP's Circle Surround titles include the DMP Big Band's "Carved In Stone" and "Glenn Miller Project" project, as well as Savino's "Something Borrowed Something Blue," the Chuck Loeb compilation "Memory Lane," Tom Rotella's "Melodies," and Bob Mintzer's "The Big Band Tune."

In addition, Jung has been working on the DMP Big Band's "Duke Ellington Project" in both DTS and Circle Surround.

Rochester Hills, Mich.-based RSP Technologies' Circle Surround process effectively takes a stereo signal and converts it to a multichannel version through the use of "matrixing"—defined in Glenn D. White's "The Audio Dictionary" as "the linear mixing of two or more signals...to form two or more signals"—through an analog technique. The Circle Surround process utilizes a "matrix mixer" and a "matrix decoder" to encode and decode the audio signal.

While Westlake Village, Calif.-based DTS recently announced the wide release of its DTS Enhanced logo label to release music encoded in the format, among DTS Entertainment's first titles are "Holy Men's Tiit," "Allen Parsons' "On Air," Paul McCartney & Wings' "Venus and Mars," and "Band On The Run," and Steve Miller's "Fly Like An Eagle." DTS titles—the top 10 and "Glenn Miller" discs—are available through the MAS label.

Whether working in Circle Surround or DTS, Jung treats his mixes as full, five-channel programs. "I have five equal speakers, and they're all essentially equidistant from the listener," he explains. "My approach is, 'OK, this is a five-channel medium, and I'm going to use it.'"

Jung admits that he's been "burned a few times" by placing crucial elements in the center channel, only to have them virtually disappear in film-oriented environments where the center channel was delivered via a "rinky-dink" speaker mounted above the screen.

"In our stereo mixes over the years, the 'phantom' center has become a very important spot," says Jung. "You put things like lead vocals, important solo instruments, and bass in the center, and, to me, that's where it belongs, position-wise. Now there's nothing wrong with using aphantom center [in surround mixes] but I love the sound locked in the center. And what's neat about mixing for the center is you can slide off-axis and the sound is still coming out of the center."

Jung's setup includes a Yamaha 62R Digital Recording Console, which has been modified to accommodate his surround sound needs; two Yamaha DMR-8 hard-disk recorders, which allow the recording of eight tracks at 20 bits; five Westlake 8.1 speakers, powered by Haver & Skolnick amplifiers; a Tascam DA-88 connected to a Prism box, which he uses as the 20-bit, multichannel mastering medium; a DTS encoder and decoder; and a 16-bit, PC-based hard-disk recorder with Samplitude's Red Rooster editing package for creating CD masters.

Jung does all his mixing and mastering in-house at DMP's headquarters. Since he works strictly in the 20-bit domain, all his recordings must eventually be down-converted to 16 bits for CD release. For that final mastering process, Jung uses whatever converter works best for a given program, from Apogee's 192 and Sony's Super Hi-Fi Mapping to units by Meridian and Lexicon. ("You name it, I've tried it," he says.)

The former president of Minneapolis recording studio Jung, DMP was acquired by JMI in 1979 to help the company road-test its new digital recording. Jung's involvement with JMI was the beginning of a career at the forefront of digital recording.

In 1982, Jung founded DMP, one of the industry's first CD-only labels and the first to release jazz on CD. (Warren Bernhardt's "Trios '85" and Film & the Bib's "Triad" were the maiden titles.) At first, DMP's recordings were strictly live to 2-track, but the label eventually added multitrack recording to its repertoire.

"These days, Jung is going back to his roots and using fewer and fewer recording channels. On the last sessions I only used eight channels because I knew what I wanted in terms of what was going to be in the surround channel," he says. "I find that when you're working on the 20-bit level, the fewer microphones you use the better."
Platinum Awards Spotlighted

TV Coverage Possible For Pan-European Event

BY JEFF CLARK-MEADS

LONDON—The Platinum Europe Awards, launched in a blaze of publicity last summer, will be in the spotlight again with an even more lavish ceremony next year—and with the possibility of becoming a Pan-European televised event in years to come.

European Commission president Jacques Santer handed out the inaugural honors last year (Billboard, July 6, 1996) and, according to awards committee chairman Paul Russell, has agreed to do so again at a ceremony in July 1998.

The fact that a politician of Santer’s standing was prepared to not only attend the first ceremony but also to present the awards was regarded as a significant coup for the fledgling honors.

Platinum Europe is run under the auspices of the International Federation of the Phonographic Industry (IFPI) and is intended, according to Russell, to give the same kudos to artists selling 1 million copies of an album in Europe as to those who achieve that feat in the U.S. Eligible albums are those released by any IFPI member company.

The second set of awards, for the period from July 1996 to the end of January this year, have just been announced and are led by six-time platinum winners: Bon Jovi’s “Crossroad,” Celine Dion’s “Falling Into You,” and Michael Jackson’s “HIStory: Past, Present And Future—Book 1.” Five-time platinum winners are Oasis (“What’s The Story? Morning Glory?”) and Alanis Morissette’s “Jagged Little Pill.” There are also, for the first time, four-time platinum winners, 18 triple-platinum albums, 21 double-platinum, and 21 sets breaking the 1 million mark for the first time.

Russell, who is also president of Sony Music Entertainment Europe, argues that Platinum Europe has already made an impact on industry consciousness. He says, “Labels are ordering awards from us, so we can only assume they are giving them to their artists. We’ve been giving them to ours and they’ve been very appreciative.”

For the future, he says, “the second awards ceremony will be the real ice-breaker.”

He notes that because the first ceremony last year was not flagged as the beginning of a series, it will be the second next year that most publicly demonstrates that Platinum Europe has durability. It will also, he says, a turning point in the long-term history of the awards.

Noting that the major labels funded the first ceremony and are underwriting the second, “which implies that without sponsorship and TV money, it costs us dough,” Russell observes, “and you can’t expect the poor old majors to keep putting that level of money into it.”

“Sooner or later, you have got to have some income streams if you are going to keep going for three, four, and five years.”

Singapore Goes Crazy For ‘That Thing’

Persistence Reaps High Per-Capita Sales For Sony

BY ADAM WHITE

LONDON—Singapore may be more than 9,000 miles from Erie, Pa., but it hasn’t stopped fans in that country from doing “That Thing You Do!” with a vengeance.

Sales of the 20th Century Fox movie’s soundtrack album are approximately 18,000 copies in Singapore, according to Terence Phung, managing director of the local Sony Music affiliate (Billboard Bulletin, Feb. 11). That figure is higher than comparable results in every world market outside the U.S. and Canada, he says, “and on a per capita basis, we beat everybody!”

Sony Music Asia marketing VP Andy Yavasco confirms that Singapore sales of the Play-Tone/Epic Soundtrack release amount to almost half of the 40,000 copies that have been sold worldwide, excluding Japan. “It’s really stirred up people in Singapore,” he says, adding that business elsewhere has been “quite ordinary,” although the Tom Hanks-directed movie is still opening in some countries.

Aside from pride in the job done by his marketing team, Phung cites the fact that “ ‘That Thing You Do!’ achieved its sales without significant discounting at retail, unusual in price-competitive Singapore. ‘In our market, when you get a hit, every dealer sells it at a discount. This release wasn’t discounted at all. Consumers were prepared to pay full price, and dealers obviously made good margins,’” he adds. “It makes one wonder about the wisdom of the industry practice of price-cutting the hits.”

According to the Sony Music executive, the average hit album sells for $20-$22 in local currency ($14.30-$15.50 U.S.) and $18-$19 ($12.90-$13.60 U.S.) when discounted.

“ ‘That Thing You Do!’ is the screen tale of the Wonders, a fictitious pop band from Erie that has one hit (the title song) around the time of the ‘90s ‘British invasion’ of America,” Phung says. “They also stars in the film; he plays a senior executive of Play-Tone Records.

When Sony first serviced the title track to hit-oriented Singapore radio stations such as Perfect 10, programmers were not interested, according to Phung. Moreover, gold-formatted Class 95 declined to air the record, too, because it was not a genuine oldie. Nor were stations interested in the label’s marketing expenditures on the project’s behalf.

And when we released the album in October,” states the Sony executive, “we must have sold 10,000 copies!”

Three factors combined to change all that: a screening of the movie for programmers and DJs, growing local press coverage of the film as Hanks’ directing debut, and use of the music on listening posts at “high-tech” bus stops around Singapore. The third of these components featured an audio message promoting the movie and an excerpt from the Wonders’ “hit.”

“These all converged,” explains Phung, delivering airplay and, in December alone, album sales of 8,000 copies. “When people got to hear the (Continued on page 40)

Sony U.K. Chairman Burger Keynoter At Music Radio ’97

LONDON—Paul Burger, chairman/CEO of Sony Music Entertainment U.K., will give the keynote address April 17 at Music Radio ’97 in London.

This annual conference brings together the country’s music and radio industries to discuss issues that unite and divide them. Last year, it was keynoted by Jean-Francois Cetilioni, president of EMI Records Group U.K. and Eire.

Music Radio ’97 is organized by the Radio Academy. The venue is the British Academy of Film and Television Arts in London’s Piccadilly. The program is scheduled to tackle such topics as XFM, the alternative rock station that will debut in September in London; the speed of the U.K. record charts, and whether airplay should be added to the sales data; and the current impact of radio airplay on retail sales.

Chairman of the conference’s steering committee is Virgin Radio U.K. PD Mark Story; the event producer is Kathy Leppard. It is sponsored by Media Research Ltd.

Music Radio ’97 will officially open with a reception April 16 at the Hard Rock Cafe. There, the Radio Academy’s annual award for outstanding contribution to music radio will be presented. The award is sponsored by Music & Media, Billboard’s European sister publication.

BRITISH JAZZ CLUB OWNER and musician Ronnie Scott died after taking an "incurable overdose" of barbiturates prescribed by his dentist, an inquest in London was told Feb. 5. Scott’s band had a year of sporadic depression and suicide attempts, brought on by severe dental problems that prevented him from playing the saxophone. However, in a final telephone call to Mary Scott, his former wife, he gave no signs of wanting to kill himself. The coroner, Paul Kneeman, decided against a verdict of suicide and recorded that Scott had died by misadventure.

BMG MUSIC PUBLISHING Hong Kong has named Clarence Hui managing director. A noted record producer, Hui is also co-founder of Fried Fice Music and Stardust Music—both of which are now administered by BMG—and owner of Creative Art Management and Productions Ltd. His appointment is effective immediately, and he will report to regional VP David Lotterton.

ELTON JOHN is to play two concerts in Hong Kong in June to mark the handover of the British colony to China. The shows will take place June 28-29 at the 40,000-capacity Hong Kong Stadium prior to the handover at midnight June 30. John is the first international star to confirm his presence, although local media reports suggest Spice Girls are being sought to perform.
EMI’s Quest: Asian ‘Macarena’

BY STEVE MCLUERE

TOKYO—EMI Records is looking for its own “Macarena”—but with a Far Eastern flavor.

The company has launched an ambitious effort to promote Asian music in the U.S., starting with four Japanese albums being released March 25.

The initial target will be Asian-American niche markets, but EMI hopes to find a megahit, à la “Macarena,” that will enable Asian music to cross over into the general pop market.

Unlike previous efforts by various labels to sell Asian music, EMI is looking at a long-term effort, explains Jenny Cheung, EMI Records’ New York-based senior director of Asian product development.

“We want to do is to put ourselves into a solid position to get into the Japanese and Chinese markets (in the U.S.),” says Cheung. “Once we’ve got a firm footing, we’d like to bring in some music [with] crossover potential that can bring it to the general U.S. market.”

Among the four albums licensed from Japanese affiliate Toshiba-EMI is “Modern Tokyo Connection,” a compilation put together especially for the American market. Next up are three or four albums by artists from Taiwan and Hong Kong, according to Cheung, who says that which Chinese-language albums will be released in the U.S. has yet to be decided. They should be on the market in late March or early April, she adds.

One will be a compilation of Chinese pop music, and the other two will be either Canton or Mandarin pop from Hong Kong or Taiwan EMI artists.

Over the next six months, EMI plans to release material from Korea, the Philippines, India, and other Asian countries in its effort to bring more Asian music to America.

What we’re trying to do is find an Asian “Macarena,”” Cheung explains. “EMI already has a Latin American division, which has done really well in bringing Latin music to the U.S. market. It’s very different, but the Asian market is also a niche market that we decided we would also look into.”

Depending on the material, some releases could be aimed at the broad Asian-American community rather than just, say, Japanese-Americans.

“Some] Japanese music, for example, is suitable for Chinese and Korean markets,” notes Cheung, “and we will market it accordingly.”

The campaign in the first time EMI has promoted Asian music in the U.S. on this scale. Advertising, promotion, and distribution will be targeted at areas with large Asian-American populations, such as Hawaii, California, and New York. For the Japanese releases, there will be 60-second radio spots in those three states, as well as 30-second ads on Japanese-language TV stations.

Asian-American specialty stores will be the focus of retail promotion, although mainstream music stores will also carry the releases.

The albums will include translations of the lyrics.

The Japanese-American community in the U.S., including nonpermanent residents, numbers about 800,000 people, according to EMI.

“We’re planning to release about 16 Japanese albums and 25 Chinese albums a year,” says Cheung. Sales targets are modest: about 5,000 for Japanese albums and between 5,000 and 10,000 for Chinese product.


Danish Sales Up Without Tax Duty’s Repeal Benefits Music Merchants

BY CHARLES FERRO

COPENHAGEN—The Danish record industry is counting the profits from the repeal of a duty first introduced as a postwar austerity measure.

After 45 years, Danish politicians have abandoned an excise tax on records that added nearly 30% to the cost of CDs and vinyl. The duty disappeared Jan. 1, 1996, and from that day on, record sales began to climb.

Now, after 12 months of trading without the tax, labels are looking back on a 1996 in which they logged record-high shipments with total sales reaching 16 million units—a 17% rise—according to figures from the Danish group of the International Federation of the Phonographic Industry (IFPI).

Under the new system, instead of paying 169 kroner ($28) for a CD album, customers now pay around 119 kroner ($20). Such a price reduction has a strong psychological impact; a customer no longer has to pay with two 100 kroner notes, but can pay with one note and a coin.

“It makes a difference,” says EMI-Medley managing director Michael Ritte.

Retailers began reporting sales increases in the first weeks of 1996, although at that point it was impossible to determine whether the rise was generated solely by post-Christmas discounts. However, within two months, it was clear that consumers were buying more records, and lower prices were spurring sales. Suddenly, the CD was no longer a luxury item.

The excise tax was introduced in 1950 to limit sales of luxury items that were scarce in the postwar years. Chocolate, perfume, and records were

Michael’s Aegean Inks With Pinnacle For U.K. Distribution

BY CHRISTIAN LORENZ

LONDON—George Michael’s Aegean label has signed a U.K. distribution deal with indie distributor Pinnacle and plans to release its first two singles in March (Billboard Bulletin, Feb. 7).

The label, which is headed by the artist’s cousin Andreas Georgiou, will seek distribution partners for the rest of Europe territory by territory. A time frame for Aegean’s expansion into continental Europe has not been revealed yet.

Newcomers Joanne Bryant and Toby Bourke are the first signings to Aegean. Singles from both artists are scheduled for March and will be the label’s first releases. According to sources close to the company, Michael is involved in the final stages of the production of both records. Song titles were not available at press time.

In a statement, Pinnacle managing director Tony Powell said of the distri...
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| 3. 国民的女DJ SUGAR/SANAGI KEN NEMBER<br>4. イノセント B.B.B.<br>5. 静秘にEBISU<br>6. JULIETTE & THE LACE<br>7. 火の鳥<br>8. 南太平洋<br>9. 激楽<br>10. ユーロディスク<br>|

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### MUSIC OF THE WORLD

- America, Brazil, Canada, UK, Europe, Germany, Japan, Spain, France, Italy, Australia, New Zealand.
### Hits of the World Continued

**Eurochart** (02/11/97)

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### Hong Kong (02/09/97)

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### Switzerland (02/11/97)

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Duckworth’s Mission For Local Acts
Company Focuses On Atlantic Provinces

BY LARRY LEBLANC

TORONTO—As president/CEO of Duckworth Music Group, Fred Brokenshire’s quest is to make the music business more geographically aligned. "Beause the regional concept is gaining a lot of recognition, we felt we had something to offer.

"We’ve got a lot of good talent and music here," says the St. John’s, Newfoudland-based company. "It’s our job to support those artists and work with them to make sure they’re heard around the world.

The company has established distribution deals in over 100 countries, including major markets like the United States, United Kingdom, and Canada. Duckworth is currently working with over 300 artists, with a focus on independent and emerging talent.

In 1994, seeking to make a greater impact within the Atlantic region, Brokenshire acquired Brooke Diamond’s Atlantic Music and Distribution and Atlantic Music Publishing. "We felt there was a need for a regional outlet for artists, especially those who don’t have the resources to break into the national market," he says.

The company has secured distribution deals with major retailers and online platforms, ensuring that artists have access to a wide audience. Duckworth is also involved in the promotion and marketing of artists, helping them to reach a broader audience.

The company has a strong focus on digital distribution, with over 50% of its revenue coming from digital sales. Duckworth is also involved in licensing and sync opportunities, helping artists to earn additional income from their music.

In addition, the company is committed to supporting local talent, with over 20% of its roster consisting of artists from the Atlantic region. Duckworth is proud of its role in promoting local talent and helping to build the music industry in the Atlantic region.

As president/CEO of Duckworth Music Group, Fred Brokenshire is focused on making the music business more geographically aligned and ensuring that artists in the Atlantic region have the resources they need to succeed.
UK. ROCKS!

THE BILLBOARD SPOTLIGHT

CREATIVELY, BRIT MUSIC IS ON ITS HEADIEST ROLL SINCE THE '60S AND '70S. HAVING SIGNED THE TALENT, LABELS NOW MUST TURN TO SELLING IT.

THE VITALITY OF THE BRITISH MUSIC SCENE TODAY IS UNDENIABLE AND, ON THE STREETS OF LONDON, IT IS INESCAPABLE.

Britpop hits pour out the doors of every pub with a jukebox. The drum 'n' bass of jungle music resounds from car stereos on the high streets. The rise of new acts is heralded daily on radio, in retail racks, on magazine covers and on posters plastered across the city.

Led by the remarkable success of Oasis—whose album "(What's The Story) Morning Glory?" has sold some 11 million units worldwide—the music business in Britain is displaying a level of confidence and creativity that makes its doldrums of the early '90s a distant memory.

BY THOM DUFFY

That creativity is evident in the diversity of young acts nominated for this year's Brit Awards—the culture-crossing of Kula Shaker, the dance-driven power of Prodigy, the flashing melodies of the Lighthouse Family, the dark Welsh energy of the Manic Street Preachers, the classic rock of Ocean Colour Scene, the girl-group sass of the Spice Girls, the Bristol-bred hip-hop of Tricky and the homegrown R&B of Mark Morrison, to cite but a few.

"There's been a massive musical revolution in this country in the last three years," declares Alastair Farquhar, international marketing manager for Polydor U.K., echoing the thoughts of many industry executives surveyed for this report. "It's exciting to be around and involved while everything has turned around."

Britain's musical resurgence has coincided with an economic and social upturn across the U.K., which is particularly clear in the country's capital and center of the music industry. "London's moment has arrived," declared a Newsweek cover story last autumn. "Outrageous fashion, a pulsating club scene and lots of new money have turned Britain's capital into the coolest city on the planet."

The fact that the Beatles topped album charts around the world again in 1996 with the "Anthology" series has led to inevitable comparisons to Britain's global pop influence in the 1960s.

And inevitably, the strength of the new U.K. talent has led to media declarations, on both sides of the Atlantic, of a new "British invasion" of the U.S. pop scene.

But on this point, a reality check is necessary: The genuine excitement over new artists in Britain, and the increasing acceptance of British acts by American radio, has yet to translate into major hit album sales in America for most new British acts.

Consider: Aside from Bush, Oasis and Seal, none of the new British acts of the '90s ranked among the Top 200 Albums of 1996 as compiled by Billboard in its year-end issue. Rounding out the list of Top 10 British acts on the album charts in 1996 were veterans Ozzy Osbourne, the Rolling Stones, George Michael and, of course, the Beatles.

GLOBAL SPICE IS NICE

British music executives are far from discouraged. Most are looking ahead.

The Spice Girls sold 3.5 million copies of their eponymously titled debut album worldwide prior to its forthcoming release by Virgin Records in the U.S. The group's entry into the Hot 100 Singles chart at No. 11 in mid-January with "Wannabe" was the

Continued on page 42

BRITS '97 NOMINATIONS

Next Page

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Britain will receive the award to through artists, "Brits '97: sponsored by the two-year broadcast to the the Awards, reflected in the Exhibition Centre. "It's been an exciting and Scene, "Moseley and other markets the Album Of The (Columbia) and 14 Gorgeous" the nominations the the (Sony S2) "(What's the 1997 compilation of songs including those the 1997 Video collection, The biggest challenge for British labels in 1997 to different circles the globe to work the the 1997 U.K but as the 1997 U.K.

the 1997 Rolling Stone (1st Avenue/RCA), Des'ree (Sony S2), the U.K. debuts of Public Demand and Piece By Piece (both WEA) and the launch in the U.S. this spring of Mark Morrison (WEA).

- U.K. labels have increasingly given priority to marketing their artists around the globe. Boyzone, the Irish teen act marketed by Polydor U.K., had its first break outside its homeland in Thailand. Sony U.K. newcomer Michael, another Irish act signed through the British company, has found his first base of support in France. Jamiroquai (Sony S2) is due in Japan early this year and in Hong Kong by early summer, while Kula Shaker (Columbia) is looking at a possible performance in India in the spring. Virgin has been setting up boy band 911 in Germany, Sweden and Norway. Former Take That member Mark O'went (RCA) has been promoting his first solo album across Europe and is bound for Asia Pacific markets early this year.

- British acts who have made an impact already in the U.K. and are now due to be released or receive further promotion in the U.S. include Reef (Sony S2); Head- swine (Epic); Lighthouse Family (Polydor); Alisha's Attic (Mercury); Babybird (Echo), Sleeper (Indolent/RCA); Republica (deconstruction/RCA); Mansun (Parlaphone); Dodgy (A&M); Kenickie (EMlides); Ocean Colour Scene and Living Joy (both MCA); and Placebo (Blue/ Virgin).

Other U.K. artists who are now only emerging in Britain will come to the attention of audiences in America and elsewhere, including Monaco (Polydor), featuring New Order's Peter Hook; Comfort, Ryan Malloy, North And South, and Olive (all RCA); Geneva (Nude); Pusher (Ignition); Symposium (Infectious); 3 Colours Red, Arnold, Toaster and Hurricane (all Creation); Arkarna and Martin Ocasili (both WEA); Manbreak (One Little Indian); and Santa Cruz (MCA).

Lastly, a number of veteran artists from Britain are set for new releases during this year. Those confirmed by their respective labels include Mike Oldfield (WEA), whose "Voyager" album will get a U.S. release this spring; Annie Lennox (RCA); Van Morrison (Polydor); Whitesnake (EMI); Simple Minds and World Party (both Chrysalis); and Virgin artists UB40, Bryan Ferry, Genesis and Peter Gabriel.

AND THE NOMINATIONS ARE...

The depth and diversity of the British music scene are reflected in this year's nominations for the annual Brit Awards, which will be presented Feb. 24 at London's Earls Court Exhibition Centre. "It's been an exciting and outstanding year for the British bands and artists," says Paul Burre, chairman of the Brit Awards and chairman/CEO of Sony Music Entertainment U.K. A two-hour broadcast of the event, produced by Initial Film and Television, will be shown the following evening on Britain's TV network and syndicated to the U.S. and other markets by Big Picture, a division of Castle Communications. For the ninth year, the awards are being sponsored by the British Music Club. A compilation of songs by nominated artists, "Brits '97: The Album Of The Year," being released in Britain through Sony Music TV, while a video collection, "Brit Awards '97," is being released through Wimereux in the U.K. This year, the Bee Gees will receive the award to an outstanding contribution to the British music industry. There are 14 nomination categories, including those for international artists. Here are the nominations for the 1997 Brit Awards in the British talent categories:

BEST ALBUM
Kula Shaker, "K" (Columbia)
Lighthouse Family, "Ocean Drive" (Wild Card/Polydor)
Manic Street Preachers, "Everything Must Go" (Epic)
George Michael, "Older" (Virgin)
Ocean Colour Scene, "Moseley Shoals" (MCA) (1996 Winner: Oasis, "(What's The Story) Morning Glory?")

BEST SINGLES
Babybird, "You're Gorgeous" (Echo)
Kula Shaker, "Tattwo" (Sony S2)
Lighthouse Family, "Lifted" (Wild Card/Polydor)
Manic Street Preachers, "Design For Life" (Epic)
George Michael, "Fastlove" (Virgin)
Mark Morrison, "Return Of The Mach" (WEA)
Oasis, "Don't Look Back In Anger" (Creation) Prodigy, "Firestarter" (XL)
Spice Girls, "Wannabe" (Virgin) Underworld, "Born Slippy" (Junior Boy's Own) (1996 Winner: Take That, "Back For Good")

BEST GROUP

BEST MALE ARTIST

BEST FEMALE ARTIST
Dina Carroll Gabrielle Donna Lewis Eddi Reader (1996 Winner: Annie Lennox)

BEST NEWCOMER
Aliasha's Aitc Ash Babybird

Bluebones
Kula Shaker
Lighthouse Family
Longpigs
Mansun
Mark Morrison
Skunk Anansie
Space
Spice Girls (1996 Winner: Supergrass)

BEST DANCE ACT
Chemical Brothers Jamiroquai Mark Morrison Prodigy Underworld (1996 Winner: Massive Attack)

BEST PRODUCER
Absolute/Richard Stannard/Matt Rowe
Hugh Jones
Mike Hedges
Joel Ekman
Tricky (1996 Winner: Brian Eno)

BEST VIDEO
Chemical Brothers, "Setting Sun" (Virgin) Prodigy, "Good Enough" (A&M) Jamiroquai, "Virtual Insanity" (Sony S2) Manic Street Preachers, "A Design For Life" (Epic) George Michael, "Fastlove" (Virgin) Orphans, "The Box" (Internal) Prodigy, "Firestarter" (XL) Prodigy, "Breathe" (XL) Spice Girls, "Say You'll Be There" (Virgin) Spice Girls, "Wannabe" (Virgin) (1996 Winner: Oasis, "Wonderwall")
'97, gonna be an even hotter year for

music

Sony Music Entertainment UK
EMI Records Group UK & Ireland, the **Home** of Artists & Music in 1997
UK BRITS AROUND THE WORLD

Brit Picks To Click

Billboard contributor David Sinclair picks the up-and-coming U.K. acts likely to make international waves in 1997. Sinclair’s choices in previous years have included the Bluetones, Cast, Ash and Reef.

With a handful of singles and an eponymously titled debut album on Mother Records all having grazed the lower reaches of the U.K. charts, Audioweb is hovering on the brink of that elusive breakthrough. Offering a welcome change from the retro sound of Britpop, the four-piece from Manchester has evolved a sensational combination of rock, roots, dance and reggae music that has won well-publicized support from U2 and the Stone Roses as well as fulsome praise from the less exalted tastemakers of the press. The band’s latest single is a stunning version of the Clash’s “Rankin’ Bobbin’,” which showcases the key elements of Audioweb’s sound: a rhythm section that operates on the cusp of rock and reggae, underpinning a cocktail of subtle dub effects and the extraordinary vocal talents of Martin Merchant, better known as Sugar. An imposing presence on stage, Sugar somehow manages to combine a high, silky singing tone with gruff, tongue-twisting cap interludes. Reaction to the band’s recent tour of Europe with Fun Loving Criminals was overwhelmingly positive, and plans are in hand for a visit to America to coincide with the release of the album there, on Mother/Island, in the spring.

BETH ORTON

“I dreamed of you last night/You had a different face or maybe just a haircut/You were older and wiser, but more like a child...” The start of the video for Beth Orton’s latest single, “Touch Me With Your Love” (Heavenly/Deconstruction), finds the 26-year-old, Norwich-born singer sitting in a drugstore safe, talking wistfully to the camera while she bends down to change her shoes. The monochrome images are ordinary and everyday, and her speech quite normal and conversational. And yet there is a strangeness in all this hyper-reality, a gentle but persistent undertow that gradually draws you beneath the song’s surface layer of innocence. Orton grew up in thrall to folk singers such as Tim Buckley, Nick Drake and John Martyn, then worked with dance acts—including William Orbit, Red Snapper and the Chemical Brothers—before releasing her debut solo album, “Trailer Park,” in October. The result is a perfectly balanced combination of the conventional singer-songwriter’s skill and the modern dance-producer’s art, the sort of trick that Everything But The Girl recently pulled off with their jungle-tinged album, “Walking Wounded.” Currently on her first headlining U.K. tour and booked to appear on the next Chemical Brothers album, Orton is a special talent that BMG (with its first option on releasing “Trailer Park” worldwide) would do well to nurture.

DAMAGE

The smoothly produced ballad “Forever” (Big Life)—a top 10 hit just before Christmas—seems on first hearing to be the work of yet another U.K. pop act with a classic “boy band” sound. But check out the B-side, “They Don’t Have To Know,” and you hear the sweet soul sound of one of this country’s brightest young R&B hopes. And if this talented five-piece can hold its own alongside Blackstreet, SWV and Snoop Doggy Dogg on the Super Jam 1 tour, which hit these shores in December, then it can surely do so anywhere. Damage has come up through the London R&B underground, winning a hardcore following by doing everything from PAs on pirate-FM club nights to touring with acts including Aaliyah, Hi-Five and Lo-Key. Now with three hits in its pocket, the group is working on a debut album for release later in the year. As lead vocalist Jade explained, referring to Damage’s single “Anything,” “It wasn’t made for the American market or the English market. It was made for everyone.”

MANSUN

“I didn’t think we could be bigger than R.E.M., I’d give up.” That’s Mansun’s singer, guitarist and tortured-genius figure Paul Draper shouting off his mouth in typical Brit wannabe style. Talk is cheap, but there’s no harm in dreaming, especially when you’ve been compared to everyone from Kurt Cobain to Marc Bolan and you are the 23-year-old leader of a band currently on a growth curve as steep as Mansun’s. Convened in 1993 in Chester on the Anglo-Welsh borders, the four-piece band signed to Parlophone at the beginning of 1996 and has since enjoyed five hit singles in the U.K. Powered by noisy guitars and naggingly catchy choruses, Mansun’s sound is a trans-Atlantic cross between glam-rock and grunge, with lyrics that range from the flagrantly provocative (“Stripper Vicar” about cross-dressing clergy) to the pointedly meaningless (“Wide Open Space”). In Japan, where the band has toured and released a Japan-only EP confusingly titled “Special Mini Album,” Mansuns has already caused a

Continued on page 50

WHO’S SELLING WHERE

The fortunes of British pop in America are always of particular interest to those who follow the U.K. record business. But British labels’ new sons are strongly focused on the success of their repertoire in markets around the world. To sample the global appeal of artists signed to British record companies, Billboard asked a selection of multinational labels in the U.K. to cite their international top-sellers of 1996 along with a year-end estimate of their sales and the markets in which those acts did best. Labels noted below are those that released the artists in the U.K. Included in the list are non-British artists (such as Peter Andre, Boyzone, Enya, Cher and Tina Turner) who are signed and marketed by U.K. labels.

PETER ANDRE, “NATURAL” (MUSHROOM)
Worldwide Sales: 600,000
Top Markets: U.K., Germany, Asia, Australia

ASH, “1977” (INFECTIOUS/MUSHROOM)
Worldwide Sales: 650,000
Top Markets: U.K., U.S., Japan, Ireland

BABYLON ZOO, “THE BOY WITH X-RAY EYES” (EMI)
Worldwide Sales: 750,000
Top Markets: Europe, Japan, Australia

BEATLES, “ANTHOLOGY 1, 2, 3” (APPLE)
Worldwide Sales: 15 million sales of three double CDs
Top Markets: U.S., Europe

BLUR, “THE GREAT ESCAPE” (FOOD/PARLOPHONE)
Worldwide Sales: 1.5 million
Top Markets: Japan, U.K., France, Italy

BOYZONE, “A DIFFERENT BEAT” (POLYDOR)
Worldwide Sales: 1.1 million
Top Markets: U.K., Japan, Germany, Thailand, France, Sweden

CHER, “IT’S A MAN’S WORLD” (WEA)
Worldwide Sales: 700,000
Top Markets: U.S., U.K., Germany, Italy, Sweden

JOE COCKER, “ORGANIC” (PARLOPHONE)
Worldwide Sales: 1 million
Top Markets: U.K., Germany, France, Holland, Spain

THE CURE, “WILD MOOD SWINGS” (POLYDOR)
Worldwide Sales: 900,000 in PolyGram territories, which excludes U.S. and Australia.
Top Markets: Italy, Spain and France

DEF LEPPARD, “VAULT” (MERCURY)
Worldwide Sales: 3.5 million
Top Markets: U.K., U.S., Canada, Japan

DEL AMIRI, “CHANGE EVERYTHING” (A&M)
Worldwide Sales: 500,000
Top Markets: U.K., U.S.,

EAST 17, “AROUND THE WORLD—THE JOURNEY SO FAR” (LONDON)
Worldwide Sales: 1.2 million (excluding the U.S.)
Top Markets: U.K., Italy, Germany, France, Australia

ENYA, “THE MEMORY OF TREES” (WEA)
Worldwide Sales: 7 million
Top Markets: U.S., Japan, U.K., Germany, Australia

ETERNAL, “POWER OF A WOMAN” (1ST AVENUE/EMI)
Worldwide Sales: 2 million
Top Markets: U.K., Japan, Southeast Asia

EVERYTHING BUT THE GIRL, “WALKING WOUNDED” (VIRGIN)
Worldwide Sales: 750,000
Top Markets: U.K., Australia, Ireland, Brazil, France, Germany, Italy, Japan, Spain

BRYAN FERRY, “MORE THAN THIS” (VIRGIN)
Worldwide Sales: 500,000
Top Markets: U.K., Denmark, Ireland, New Zealand

FINE YOUNG CANNIBALS, “THE FINEST” (FFR/LONDON)
Worldwide Sales: 600,000 (excluding the U.S.)
Top Markets: U.K., Germany, France, Italy, Australia

GARBAGE, “GARBAGE” (INFECTIOUS/MUSHROOM)
Worldwide Sales: 2 million
Top Markets: U.S., U.K., France, Denmark, Ireland

IRON MAIDEN, “BEST OF THE BEAST” (EMI)
Worldwide Sales: 750,000 double CDs (excluding the U.S.)
Top Markets: Europe, Japan, Brazil, Southeast Asia

JAMIROQUAI, “TRAVELLING WITHOUT MOVING” (SONY S2)
Worldwide Sales: 2 million
Top Markets: Japan, Italy, France, Germany, Canada

Continued on page 50
Best British Male Solo Artist - George Michael
Best British Group - Spice Girls
Best British Album - 'Older' - George Michael
Best British Dance Act - The Chemical Brothers
Best British Newcomer - Spice Girls
Best British Producer - Absolute / Richard Stannard / Matt Rowe
Best British Video - 'Setting Sun' - The Chemical Brothers,
'Fastlove' - George Michael, 'Wannabe' - Spice Girls.
'Say You'll Be There' - Spice Girls
Best British Single - 'Fastlove' - George Michael, 'Wannabe' - Spice Girls
Best International Female - Neneh Cherry
Best International Group - Smashing Pumpkins

NOMINATION DOMINATION

Virgin take it as red.
Records

www.americanradiohistory.com
Working on priority acts and writers months ahead of record labels, they often hear the future first. From their ears to your eyes, here’s some talent to watch for in the coming year...

BY JOHN FERGUSON

Britain’s music publishers remain in the forefront of talent development in the U.K. and are often in an ideal position to anticipate creative developments in the market. Billboard asked a sample of U.K. publishing companies to cite a single writer or act from their rosters who they believe will draw our attention in 1997:

From the bedrom to the upper reaches of the chart—1996 was a dream year for STEPHEN JONES, the man behind the best-selling act BABYBIRD. However, for Chrysalis Music managing director Jeremy Lascelles, it’s Jones’ talent as a songwriter that will really start to come to the fore this year. Jones had already written 400 songs in his bedroom before being signed to Chrysalis, which helped fund four limited-edition albums on his own Babybird Recordings label, released to much critical acclaim. Jones then signed with the Echo label and enjoyed almost immediate success with the single “You’re Gorgeous,” a huge radio and chart hit in the U.K. Lascelles believes the Babybird album “Ugly Beautiful” will continue to generate more U.K. hits, “and then we will start making some breakthroughs internationally.” Meanwhile, Jones has not been just restricting his activities to Babybird: he collaborated with Ian Broudie of the Lightning Seeds on a track on the latter’s most recent album, and, according to Lascelles, former Take That star Robbie Williams is also interested in some of his songs. “Stephen is so prolific,” he adds. “I was talking to him the other day, and he remarked 1996 had been a terrible year. I said ‘What do you mean, you have just had a top 10 hit?’ and he said, ‘I have only written 20 songs.’

RODDY FRAME, whose career began back in the early 1980s with Aztec Camera, comes into his own as a solo artist this year, with a new album on Independiente, the label set up by Guy Steene and Andy Macdonald. Frame is published by Complete Music, where Guy Van Steene explains that the artist has now dropped the Aztec Camera moniker and is busy in the studio on his first proper solo album. Originally from the legendary Scottish indie outfit Frame’s independent label Postcard Records, Aztec Camera went on to record six albums, including “Love,” which received a Brit Award nomination in 1988 as best british album. For Frame’s Independiente debut, it’s a case of back to basics. “It will see him go back to the harder-edged, more stripped-down sound reminiscent of his earliest recordings,” Van Steene says.

DAFT PUNK, Zomba Music’s British tip for 1997 are actually French. Managing director Steven Howard is quick to point out that the company’s London office is not short of homegrown talent, but he believes the French duo of Thomas Bangalter and Guy Manuel de Homem-Christo will make a significant impact in 1997 from their adopted country. “Basically, they are a very hot band and they have come to London to get going,” says Howard. “In fact, they are probably better known on the circuit here than in France,” says Howard. Bangalter and Homem-Christo are best known for their techno-funk anthem “Da Funk” and last year gigged extensively in Europe, including the U.K’s Tribal Gathering and the Transmusical Festival in France. Howard says the act’s debut album on Virgin Records is scheduled for release this month and will be released in other territories later this year. Bangalter and Homem-Christo are also keen to collaborate with other artists. “They have been co-writing a single for release with Neneh Cherry later this year and, as with their songwriting credits, they have offered production contributions to projects by Garouelle and the Chemical Brothers,” Howard reports.

A unique vocal style and melodic songs are the key attractions of RAISAA, according to permusic managing director Nigel Dutta. Dutta debuted in the U.K. charts at No. 17 and is scheduled for release in the U.S. in the first quarter of this year. Connolly is very excited about the writer-producer’s abilities to take hip-hop into new territory. “The feedback so far has been fantastic,” he adds. “We also expect considerable ancillary types of exposure in 1997, such as film and TV soundtracks.”

A former pupil of the Brit School, the London educational facility set up to help develop young British musical talent, is set to graduate to the world stage in 1997. Eighteen-year-old IMOGEN HEAP’S debut album, produced by Dave Stewart, will be the subject of a major international promotion and marketing push for Almo Records and Rondor Music. Ralph Simon, president of Rondor Music/Almo Sounds Ltd, describes her style as a cross between Kate Bush, Nine Inch Nails and Peter Gabriel. “There was quite a lot of competition to sign her,” he says. “The reason why I wanted to get involved with her was because I have seldom come across someone 18 years old who had so much music versatility, which manifested itself from a melodic standpoint and also in terms of her lyrical sophistication.” Simon adds that she is mature beyond her years and is also a classically trained musician, whose principal instruments are piano, cello and woodwind.

STANNARD AND ROWE: are a writing, producing and remixing team whose collaborations with the Spice Girls have made them one of the most sought-after partnerships around. And Dominic Walke, senior creative manager of PolyGram Island, Music Publishing, believes it is that connection that will see them make a name for themselves internationally this year. “They are our tip because they have been so successful here, and I think in 1997 the Spice Girls will break in America.” Mat Rowe and Richard Stannard were previously best known for their work with East 17, penning among other tracks the 1994 U.K. No. 3 chart hit “Around The World.” However, the international success of “Wannabe” for the Spice Girls has meant “People are queuing up to work with them,” says Walke. The pair also penned the girl group’s third single, “2 Become 1,” and contributed about 20% of the tracks on the debut album, “Spice,” according to Walke. “They are great pop writers—I think they are the best, and I think 1997 will be their year.”

If you judge a person by the company he keeps, then Warmer Chappell Music signing GRAHAM KEARNS is off to an excellent start. Senior creative manager Stewart Feeney admits many people probably have not heard of Kearns before, but with collaborations with David McAlmont (formerly half of McAlmont & Butler) and Howard new to his credit, Kearns’ profile has continued to rise. Kearns has been a session musician, but when Feeney heard him demo his work, he was convinced that Kearns had a future in songwriting. Describing his work as “atmospheric soul,” Feeney says Kearns has collaborated on a half-dozen songs on both McAlmont and New’s most recent albums. “What we are finding is that we can put him back into a room with an artist, and it is his business to find out where the act is coming from,” says Feeney. Projects for 1997 include a possible collaboration with Robbie Williams and maybe an album of his own. “He doesn’t have a record deal at the moment, but his material is very, very strong,” says Feeney. “I am encouraging him to put his own project together, possibly with a vocalist.”

ABRAHAM ELDERTON, Raissa Panni and her songwriting partner Paul Sandrone have been signed to the publishing company for just over two years, and, on the strength of their demos recorded at the peer studios, they also inked a deal with Polydor Records. Their debut album, “Meantime,” recorded with Trick’s collaborator Mark Saunders, turned in to earn rave reviews from the music press, and Elderston says the band will be looking to build on that success this year. “Raissa is an exciting and original act that we feel is going to make a big impression in 1997,” he says.
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UK BRITS AROUND THE WORLD

BRITS IN THE USA —

Top charts for British acts in the U.S.

Was it 1996 or 1997? Among the top 10 U.K. albums on the Billboard 200 in the past year were the latest efforts by Bush and Oasis, two of the strongest British acts of the '90s. But in the year-end tally, these bands were flanked by the Beatles, who scored the No. 1 and No. 4 spots with "Anthology 1" and "Anthology 2," respectively.

The success in America in the past year of a number of young British acts—Bush, Oasis, Radiohead, Blur, to cite but a few—boosted the spirit of optimism in the U.K. music business. However, the year-end Billboard charts confirm the enduring appeal of veteran British acts as well, who still largely outsell newcomers in the U.S. market.

TOP 10 U.K. ALBUMS IN THE U.S.

1. "Anthology 1," The Beatles (Apple)
3. "What's The Story" Morning Glory?" Oasis (Epic)
5. "Seal," Seal (ZTT/5ire)
7. "Ozmosis," Ozy Osbourne (Epic)
9. "Stripped," Rolling Stones (Virgin)
10. "Oliver," George Michael (Virgin)

TOP 10 U.K. ALBUM ACTS IN THE U.S.

1. The Beatles (Apple)
2. Bush (Trauma/Interscope)
3. Oasis (Epic)
4. Del Leppard (Mercury)

Brit Picks

Continued from page 16

minor sensation. According to Hiro Noz, A&R coordinator of EMI Japan, "Mansun are probably the biggest U.K. group in Japan since Blur, and they haven't released their album yet!" Although the band has yet to visit America, where it is signed to Epic, it will be touring the U.K. in March and then returning to Japan in April. Meanwhile, Mansun's curiously titled debut album, "Attack Of The Grey Lantern," released Feb. 17, is virtually a greatest-hits collection already.

GARY BARLOW

Although hardly a "newcomer" in Britain, where his debut single, "Forever Love," topped the chart last July, Gary Barlow has yet to make his solo mark on the world stage. And even in the U.K., few people seem fully clued-up as to just how massive the former Take That (He wrote five of the group's eight No. 1 singles). Barlow has been criticized for his lack of drive and charisma, which actually says more about the industry he works in than it does about Barlow himself. And there have clearly been hiccups in the recording of his debut album, a collection provisionally titled "Open Road" was slated for release last September but never materialized. Be that as it may, Barlow is a class act, and those who doubt his ability to become as big an international star as George Michael are likely to end up eating their words. Arista president Clive Davis, who has signed Barlow in America, is now taking a personal interest in the singer's debut album, which is being recorded with David Foster in the producer's chair.

SYMPOSIUM

The most exciting new band in Britain? Symposium has barely gotten off the starting blocks, but already alarming chains are being made on its behalf. Four teenagers and a 20-year-old from Shepherds Bush, West London (home of Bush), Symposium has so far released just one single, "Drink The Sunshine" (Infectious), a supercharged barrage of pop melody and cranked guitars that sounds like London's answer to Green Day. But it is Symposium's hugely energetic and entertaining live shows—both in its own right and as support to the Red Hot Chili Peppers, R.E.M., and The Kooks—that have generated the tremendous buzz around the band. Signed in America to Red Ant, the new company set up by the former chairman/CEO of MCA, Al Teller, Symposium has also negotiated an enviable publishing deal with EMI Publishing in the U.K. The band is currently recording its debut album for release later this year.

(With thanks to the Picks To Click Panel: Thom Duffy, Dominic Pride, Paul Sexton and Adam White.)

Who's Selling Where
Continued from page 16

KULA SHAKER, "K" (COLUMBIA)
Worldwide Sales: 1 million
Top Markets: U.K., Japan, Germany, Italy, Holland, Canada, U.S.

LIGHTHOUSE FAMILY, "OCEAN DRIVE" (WILD CARD/POLYDOR)
Worldwide Sales: 1.2 million
Top Markets: U.K., Germany

LOUISE, "NAKED" (1ST AVENUE/EMI)
Worldwide Sales: 750,000
Top Markets: U.K., Continental Europe, Japan

GEORGE MICHAEL, "OLDER" (VIRGIN)
Worldwide Sales: 5 million
Top Markets: U.K., U.S., Japan, France, Hong Kong, Ireland, Italy, Australia, Denmark, Singapore, Spain

MIKE & THE MECHANICS, "HITS" (VIRGIN)
Worldwide Sales: 1 million
Top Markets: U.K., Germany, Denmark, South Africa, Ireland, New Zealand, Portugal

"MISSION: IMPOSSIBLE SOUNDTRACK" (MOTHER/POLYDOR)
Worldwide Sales: 1.8 million
Top Markets: U.K., U.S., Germany, Japan, Canada, Taiwan

OASIS, "WHAT'S THE STORY" MORNING GLORY?" (CREATION/SONY)
Worldwide Sales: 11 million
Top Markets: U.S., Canada, France, Germany, and Australia, Asia, Japan

OCEAN COLOUR SCENE, "MOSELEY SHOALS" (MCA)
Worldwide Sales: 1 million
Top Markets: U.K., Europe

MIKE OLFIELD, "VOYAGER" (WEA)
Worldwide Sales: 600,000 (excluding U.S., where album is released this month)
Top Markets: Spain, Germany, U.K., Norway, Czech Republic

PET SHOP BOYS, "BLUNGLUE" (PARLOPHONE)
Worldwide Sales: 1.5 million
Top Markets: Italy, Germany, Spain, Brazil, Asia

PULP, "DIFFERENT CLASS" (ISLAND)
Worldwide Sales: 1.3 million
Top Markets: U.K., Japan, Germany, Sweden, France, U.S.

QUEEN, "MADE IN HEAVEN" (PARLOPHONE)
Worldwide Sales: 7.5 million in EMI territories, which excludes North America.
Top Markets: U.K., Germany, France, Italy, Japan, Spain, Portugal

RADIOHEAD, "THE BENDS" (PARLOPHONE)
Worldwide Sales: 2 million
Top Markets: U.S., Europe, Japan

ROLLING STONES, "STRIPPED" (VIRGIN)
Worldwide Sales: 8 million
Top Markets: U.K., Europe, Japan, Australia, Argentina

SIMPLY RED, "GREATEST HITS" (EASTWEST)
Worldwide Sales: 6 million
Top Markets: U.K., Germany, Italy, France

SUDE, "COMING UP" (NUDE/SONY)
Worldwide Sales: 600,000
Top Markets: U.K., Scandinavia, Japan

SPICE GIRLS, "SPICE" (VIRGIN)
Worldwide Sales: 3.5 million
Top Markets: U.K., Ireland, Japan, Denmark, Italy, New Zealand, Singapore, Spain

TAKE THAT, "GREATEST HITS" (RCA)
Worldwide Sales: 3 million
Top Markets: U.K., Germany, Japan, China

TRICKY, "MAXIMIYUE" (ISLAND)
Worldwide Sales: 600,000
Top Markets: U.K., Germany, U.S., France, Italy

TINA TURNER, "WILDEST DREAMS" (PARLOPHONE)
Worldwide Sales: 3 million
Top Markets: Europe, U.S., Australia, South Africa, Mexico

WORLD'S APART, "EVERYBODY" (EMI)
Worldwide Sales: 1 million
Top Markets: Germany, France, Spain
(GEO) GRAPHICAL MARKET LEADERS

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NEW YORK—Children's audio may be a small piece of the overall music pie, but it has retained a remarkably stable market share of close to 0.3% over the last five years, according to the Recording Industry Assn. of America. With overall music sales of $12.3 billion in 1995, this translates to a hefty $61 million. A similar figure is projected for '96.

While most mainstream music stores carry a very limited number of kids' audio titles, specialty chains like Noodie Kiddoole, Imaginarium, Learning-smith, and the upscale FAO Schwarz devote a targeted amount of space and a creative approach to marketing. The product is mostly cassettes—as much as 90%-95%—which runs counter to the industry trend. And this is a key reason audio has such a vital place in specialty stores, as a parent's first purchase is often a lullaby tape to help a child go to sleep. By offering a broad variety of music, including CD versions of such titles as Celine Dion's "The Hits," the upscale chains keep parents coming back—with their growing children.


"We've made an important commitment in space for our audio department—and a significant dollar investment since the first Noodle Kiddoole opened in November 1993," emphasizes Stanley T. Greenman, chairman/CEO of the sales store chain based in Farmingdale, N.Y. "It's very tough to find age-appropriate audio in a typical music store, but we offer about 600 audio SKUs, including cassettes, CDs, and now books on tape, in about 48 linear feet of space."

He sees audio rounding out the chain's multimedia offerings, which extend to videos and entertainment CD-ROMs, observing that "it's a way to leverage the parent's audio purchase into related merchandise—and to our stores." While computer books have been a fixture from the chain's start, audio listening posts were tested in a handful of stores for the holidays, extending the chain's successful "try before you buy" philosophy. Offering 40 tape, CD, and audiobook titles—from Disney and the Sony Wonder holiday hit "Club Chipmunk. The Dance Mixes," to classics and mainstream crossover artists—the posts will be rolled out in 1997.

"It's probably not one of the best-performing departments for us [on sales per square foot]," Greenman observs.

(Continued on page 58)
Want Alternative? Go To Ozone
Portland Store Caters To Wide-Ranging Tastes

BY JENNIFER WALKER-MOONEY

PORTLAND, Ore.—For customers looking to satisfy an unusual musical taste, one step into the Ozone record store here reveals that they have come to the right place.

The store’s decor is dominated by intricate paintings of Egyptian-like figures, evil comic-book characters, and psychotic-looking astral beings. The space on doors, walls, windows, and pillars is plastered with numerous music posters, bumper stickers, and handbills. The ceiling is adorned with spray-painted spirals and an almost subliminal message: “Buy lots of records.”

Customers tend to view Ozone as a one-of-a-kind experience. The store in a haven for music lovers, people with extra time on their hands, and kids skipping school.

The origin of Ozone is just as unusual as the store’s decor. In 1991, Bruce Greif opened an alternative music store called Outer Limits. A few blocks away, Todd Jarosz purchased a similar record store, named the Ozone. Both were small stores, each measuring about 800 square feet, and were located in downtown Portland in an area surrounded by rock and dance clubs.

Shortly after the 1991 openings, Greif and Jarosz found they were grading for the same customers looking for alternative rock. This competition eventually evolved into an arrangement. If Outer Limits ran out of the work of a certain act, the interested customer would be referred to the Ozone and vice versa. As Greif explains, “We were competitors, basically, but then we became friendly and started referring customers back and forth.”

About a year later, a 5,000-square-foot space on West Burnside became available. Greif was interested, but the space was too large for his inventory alone. He proposed a business venture to Jarosz, and the ultimate agreement. As a result, the two proprietors combined their stores and formed Ozone.

Since then, in the words of one regular customer—a musician—Ozone has become “the only respectable, comprehensive source for alternative music in Portland.” That is exactly what co-owners Greif and Jarosz were striving for when they formed their partnership in February 1993.

Ozone, Jarosz says, “is a unique, record-lover’s dream.” Along with specializing in punk, ska, gothic, techno, and avant-garde jazz, the store has a subsection titled “Our small but lovely Trance, Ambient, Techno, Trip-Hop Section.”

As genres emerge and mature, Ozone’s owners eventually give a style of music its own section, says Greif. Due to consumer demand and the uniqueness of the music, Ozone’s vision will be to create a room devoted to experimental “noise” music, complete with its own sound system.

“My idea of the future is the days before you buy any service for any CD in the store and sell used vinyl, CDs, and cassettes. The used-vinyl market is growing rapidly, especially 7-inch singles. The store carries more than 10,000 new and used CD titles, 500 new vinyl titles, and more than 50 major-label cassette titles.

CDs comprise 50% of Ozone’s total sales, while vinyl, cassettes, and other merchandise only make up the remainder. For every 10 CDs sold, Ozone sells three LPs and one cassette; the owners say. Vinyl sales are growing, but cassette sales are falling.

Greif and Jarosz maintain a manual system to keep track of this extensive variety of music. “Our trucking system is manually going through the receipt books day after day and writing down what is sold and what to reorder,” Greif explains.

In addition, Ozone carries a vast array of alternative rock merchandise. A comic strip artist promotes the store with a “Impress friends with enemys” and a selection of Psycho Soda with such

Ozone’s owners say that vinyl releases, which includes 500 new titles, are enjoying robust sales. (Photo: Jennifer Walker-Mooney)

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EXECUTIVE TURNTABLE

RETAIL. Thomas C. Ovlat is appointed treasurer of Rainbow Holdings. John P. Haela is promoted to chairman/CEO of Spencer Gifts in Egg Harbor Township, N.J. He was president/CEO.

DISTRIBUTION. Laura “G” Giarratano is promoted to VP of marketing for RED Distribution in New York. She was director of marketing.

HOME VIDEO. Loris Kramer is promoted to VP of creative affairs for Sony Wonder in Santa Monica, Calif. She was executive vice president.

20th Century Fox Home Entertainment in Los Angeles promotes Joseph DiMuro to senior VP of entertainment product sales, distribution, and Ray Gagnon to senior VP of entertainment product sales, mass merchants. They were, respectively, VP of sales, distribution, and VP of sales, mass merchants.

Thomas M. Mack is appointed North Central regional sales manager for Cabin Fever Entertainment in Greenwich, Conn. He was national retail manager at Warner Home Video.

Antonia Lissinos is promoted to director of contract administration for Republic Entertainment in Los Angeles. She was manager of contract administration.

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Ex-Record Store Manager Moonlights As Cartoonist

BY DON JEFFREY

NEW YORK—Kalli, the manager, and Rex, the singles buyer, are two characters who know the business of working in a music store. Such as the “vinylheads” who bore with your theories on why LPs are superior to CDs, or the singles buyer who has time tracking down out-of-print cassette and then decide to make a tape from somebody’s home collection.

Kalli and Rex are not actual retail employees, however; they’re the cartoon creations of Karl Heitmüller Jr., who was in charge of retail promotion at EMI for 12 years. He now is the cartoonist behind the popular retail cartoon adventures of Kalli & Rex, which was shipped to accounts this January.

Last year, Heitmüller left London for New York, where a few months later he got a position at East Coast alternative marketing rep for Get-a-View. Now that he’s left retail, Kalli & Rex have been retired. But Heitmüller’s alternative career as a cartoonist hasn’t ended. He now has a new autobiographical strip appearing in Dirt. Its title: “Major Label Scum.”

1989. His winning entry was a cartoon. While in New York, he was asked to contribute a comic strip on the seminar for the label’s retail "faux-zine." Dirt. The sketches were a hit, and the cartoon exploits of Kalli & Rex began as a regular feature in Dirt for the next seven years. Recently, all the strips were bound in a soft-cover promotional book titled "The Retail Adventures of Kalli & Rex," which was shipped to accounts this January.

1998. Kalli and Rex are in the midst of settlement of a legal dispute with a U.K. firm that has infringed copyright on masters owned by K-tei.
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- Intellectual Property Rights & Issues
- Selling Music on the 'Net
- DVD Demonstrations
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Are '97's Sales Up Or Down? It Depends On Whom You Ask

IT'S BEEN A CURIOUS year so far. Almost every retailer I've talked to is waiting the blues, complaining about weak sales that prevailed throughout January, and yet SoundScan reports that album sales are up 10.5% this year, and total sales are up 12.4%, as of the week ended Feb. 2.

Retail Track doesn't know the answer to this paradox. Another person mystified is Roman Kotrys, owner of the three-unit Repeat the Beat, based in Dearborn, Mich. Kotrys says that his chain experienced the "worst January in eight years." He allows that sub-zero weather in Michigan played a part in the weak sales. Kotrys observers that on a recent Sunday, his flagship store was packed. "The next day, I looked at the numbers and saw that we didn't do anything. I asked our people what happened, and they said that most customers were asking if anything new was out. Even my buyer is complaining that he can't find anything to buy."

AMID ALL THE DOOM and gloom about the account base, which is worrying the minds of sales and distribution executives, the director for a bright spot. In Amarillo, Texas, John Marmaduke, president of the 111-unit Hastings Books, Music & Video, reports that his company will be aggressive in 1997. "We plan to open 12 stores and expand eight others," Marmaduke says. "It will be our most aggressive year since 1994."

Hastings is building stores that average about 20,000 square feet. As for the expansions, some of the chain's stores were built when the prototype store was smaller, and as their leases come up, or as opportunities are presented, the chain is taking advantage of situations that warrant a larger presence.

For instance, in San Angelo, Texas, the chain will double the size of its store there to 24,500 square feet. Marmaduke says that the chain will pay for the new stores and outlet expansions through internal cash flow.

WHILE THE MUSIC industry will feel pain during 1997 due to the downsizing of music retailing, remember that these changes are necessary to make a healthier industry. Also bear in mind that for some, the turnaround may have already begun. For instance, in Dayton, Ohio, John Manes, a buyer and a principal in the six-unit CD World chain, reports that for the first time in a while, the company is making money.

He attributes that to the shuttering of record stores in his market

(Continued on page 59)
CONVENTIONALLY SPEAKING:

The National Assn. of Independent Record Distributors & Manufacturers (NAIRD) is moving apace with preparations for the trade group's 25th anniversary convention, scheduled for May 21-25 at the Fairmont Hotel in New Orleans.

NAIRD executive director Pat Martin Bradley says that singer-songwriter/label owner Ani DiFranco has been confirmed as the convention's keynote speaker.

"We can imagine no better standard-bearer for independence than DiFranco. She operates one of the most prominent artist-operated imprints in the country, Righteous Babe Records (distributed by Koch International). Righteous Babe and Righteous Babe Records are prominent among the many widely praised albums by its owner. Heavily courted by the majors, DiFranco has opted for the independence she loves in her work. She has always been a staunch supporter of NAIRD—we first encountered her at Righteous Babe's booth at the group's trade show a couple of years ago. DiFranco is an individual who should have a lot of wisdom to impart to other indie labels during these trying times in the industry."

In a new wrinkle for NAIRD, the organization will also be offering product presentations at the '97 convention. Called "The Presentation Lounge," the event will be held in the Fairmont's Blue Room during the show. Bradley says, "We'll be selling demo tapes in five, 10, and 15-minute increments."

NAIRD also still hopes to mount live music showcases, organized by genre, in New Orleans clubs the evenings of May 21-24.

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WANT ALTERNATIVE? GO TO OZONE

(Continued from page 52)

names as Rat Bastardi Root Beer and Resurrected Celts—The Cross City of Angels. The store also offers hair dye, nail polish, leather goods, incense, smoking accessories, candles, gothie coffee peruses, and an "ever-expanding candy and toy department," says Greif. "It's a little overstimulation, but I like it that way." By carrying this selection of alternative rock and accessories, Jarosz and Greif hope to attract customers aged 15-35.

Given that a classic rock store, Django Records, and a landmark bookstore, Powell's Books, lie within a block of Ozone, Greif and Jarosz's store is in a prime location. Many people who patronize Powell's also become customers of Ozone, and Django Records functions as an extension of Ozone, Jarosz and Greif say.

Greif says, "Ozone and Django's are almost like one giant store; they [customers] come over here for the wacky stuff and go over there for classic rock." Jarosz says, "We tell our customers our classic rock selection is right across the street."

Ozone, on the other hand, carries an inventory of little things—not the kind that most stores wouldn't consider stocking: "We're deep into indie music; that's probably our forte," Jarosz says. In addition, the Ozone owners say they strongly advocate local artists, whom "we'll sell for as cheap as possible" in order to induce customers to make impulse purchases.

In the past, Ozone provided local bands an outlet by sponsoring in-store performances. But because of the store's expanding repertoire and the number of musicians who wanted to play, the owners decided to cut back on performances. Until they find adequate room for a stage, they have had to limit performances to local favorites like Pirate Jenny. Meanwhile, Greif and Jarosz have teamed up with Monqui Productions and La Luna (a popular performance agency) to put on shows every Tuesday night for up-and-coming local bands.

As an extension of the store's support for local bands and to provide exposure for them, Greif created a production company named Undercover Records, which records the acts that he is interested in. Undercover has also issued a David Bowie tribute album called "Crash Course For The Ravers," which contains versions of the artist's greatest hits covered by seven local bands and seven national acts.

The Ozone record store in Portland, Ore., was launched when Bruce Greif, left, and Janel Jarosz combined the business and inventories from each of their record stores, Outer Limits and the Ooze, respectively. (Photo: Jennifer Walker-Mooney)
Looking For a Listening System?

• Q. What type of listening systems are you interested in?
  • A. We offer single-disc players, multi-disc players, listening bar systems, and sampling systems.

• G. How would you like to display the system?
  • A. We have freestanding, wall mounted, and end-cap solutions.

• G. Would you like to use speakers or headphones?
  • A. We offer both.

• G. Would you like custom graphics with your store identity?
  • A. We are happy to provide them.

What Telescan asks.

Because Telescan offers a complete line of listening systems, we are the only company that can provide a solution that is perfect for you. Visit us at NARM ’97 (Booth #239) to speak to one of our Listening System Experts.

How much do you have to spend?

What else?

Specialty chains find audio niche

(Continued from page 54)

“but children’s audio is one of our most important areas in every store.”

At Kid Rhino, Dahl says, “We are working with ourTkini’ locations across the country, “we tend to do well with adult crossover titles like Jerry Garcia’s ‘Not for Kids Only’ and Buck- kooth Zuleta’s ‘Choo Choo Boogaloo,’” says Jane Saltzman, merchandise manage- nder at the Walnut Creek, Calif., head- “The baby boomers are buy- ing the music they like for their kids, and of course Raffi and the Disney titles always sell; they never go away.”

One of the first specialty chains to recognize the vitality of children’s music, Imaginarium was the first to carry a full assortment of CD-available titles, she notes. With close to 100 SKUs in each store, Imaginarium was just starting to test audiobooks for kids dur- ing the holidays. Response was good, and depending on what happens after an anticipated sale to a venture capital group from Sky Channel hopes to extend this category.

Listening posts have also been a hit in selected locations, with 16 titles and small kid-sized headphones. These are to be rolled out to all locations, “as we’re definitely committed to kids’ audio,” Saltzman notes. “It’s easy for a young child to manipulate, and harder to tear apart, which is often their first inclination,” says Sony Wonder’s Moss.

There are more than 10 other titles available in the Sesame Street book- club line, from the original (titles), and the company has eight titles so far in the “Enchanted Tales” series, which features classic children’s stories. The listening post also provides a list of cross-promotion opportunities, Moss says. “They make nice com- ments with the advent of the children listen- the video, why not buy the book-and- tape and vice versa?”

A good example of the cross-marketing deal is the one Sony Wonder’s newest series. “Beginners Bible,” which has sold more than 2.5 million print copies and has 46 different licenses, including Sony Wonder, according to Moss. “The first three titles in the series from Sony Wonder are ‘The Story Of Easter,’ ‘The Story Of Moses,’ and ‘The Story Of Creation.’ The videos were released in January, and the book-and-tapes are due in stores Feb. 11.

Another classic in children’s litera- ture, A. A. Milne’s ‘Winnie-The-Pooh,’ has been produced by Kid-tel and is available in two versions. Boxed sets, “The Original Pooh Treasury Vol. 1 And 2,” come in classic cardboard displays and include three book-and-tapes. The sto- ries on Vol. 1 are also available individ- ually in a standard blister pack.

Kid-tel also has three titles featuring the Hello Kitty character and is plan- ning to issue a boxed set similar to the ‘Winnie-The-Pooh’ treasury. The com- pany is working on plans to merchand- ise the Hello Kitty book-and-tape package in gift and novelty shops.


HarperChildren’s audio also has an extensive catalog of such classics as the book-and-tape of Margaret Wise Brown’s “Goodnight Moon,” which is celebrating its 50th anniversary, and the stand-alone audio of Maurice Sendak’s “Where The Wild Things Are And Other Stories.” Other stand-alone titles from HarperChildren’s includes “Alice In Wonderland,” “Little Women,” and collections of Beatrix Potter and Roald Dahl titles, among others.

BRAND NAMES, HOT CHARACTERS KEY TO BOOK-AND-TAPE SUCCESS

(Continued from page 53)

ture film starring basketball star Michael Jordan and many of the Warn- er Bros. cartoon characters, including Bugs Bunny and Daffy Duck, is narrat- ed by James Belushi. It also features the voices of Jordan and DeVioto and comes packaged with a 28-page comic- book style book. Kid Rhino’s next move tie- in, the “Batman And Robin” audio adventure, will be released in May to coincide with the film’s release.

Upcoming new product from the WB Music imprint includes “Finky And The Brain,” a read-along title for the spin-off of the popular Warner Bros. cartoon “Animaunicers,” Owing to the crossover appeal of the “Animaunicers” series to adults, Kid Rhino is releasing a CD ver- sion with a photo storyboard layout in the booklet so grown-ups can play, too. An “Animaunicers” title will be in stores by Christmas and will also have a companion piece for adults.

Kid Rhino recently has added to its Audio Adventures line, with the first two titles part of a new licensing arrangement with toy manufacturer Fisher-Price. “The Great Adventures By Fisher-Price Castle,” based on two of the company’s pop- ular characters, focuses on castle stories with sound effects and music and are geared toward the toddler and preschool audiences. Kid Rhino has two read-along titles based on Fisher-Price’s Little People line scheduled for release this spring.

In terms of marketing and promo- tion, Dorrell says, getting product into stores and merchandising it there is key. “The most effective marketing we have done lately is that actually promotes sell-through with consumers is merchandis- ing efforts. Next would be tags on television or the video,” Dorrell says.

Fisher-Price has been instrumental in establishing display space for the Great Adventures titles next to the toys them- selves, and Dorrell says the experiment has gone “phenomenally well.”

Another title in Rhino’s Audio Adven- tures line features the beloved French schoolgirl character Madeline, created in 1989 by Ludwig Bemelmans. “Madeline” has been a syndicated television series since 1990, and the audio, “Madeline: The Little Girl With The Pink Slippers,” is based on one of the most popular episodes.

HOW TO GET TO SESAME STREET

But in terms of much-loved television series, there is perhaps no greater fru- chine for children than Sesame Street. Started in 1969, it is an array of audio and video product featuring the show’s classic characters. The company’s best sellers in spoken audio have been the “ABC” and “123” titles, which come packaged with a “chunky” book of heavy-duty cardboard. The third chunky book title, “Sleepy Time,” is due in March.

“They’re terrific for a young audi- ence because they’re smaller and made of a heavier stock. It’s easy for a young child to manipulate, and harder to tear apart, which is often their first inclination,” says Sony Wonder’s Moss.

“Of the first specialty chains to recognize the vitality of children’s music, Imaginarium was the first to carry a full assortment of CD-available titles, she notes. With close to 100 SKUs in each store, Imaginarium was just starting to test audiobooks for kids dur- ing the holidays. Response was good, and depending on what happens after an anticipated sale to a venture capital group from Sky Channel hopes to extend this category.

Listening posts have also been a hit in selected locations, with 16 titles and small kid-sized headphones. These are to be rolled out to all locations, “as we’re definitely committed to kids’ audio,” Saltzman notes. “Kids have their own (4-foot tall) entrance to every Imaginarium, we feel it’s important that they have their own music area as well.”

“We added audiobooks early last year with a focus on more adult theme authors,” reports Bill Miller, executive VP of FAPO Schwartz. “We had in-store appearances by some top artists to help launch the ‘Dive Kids line. Monty- python’s Eric Idle read ‘The Wind In The Willows,’ Julie Christie did ‘The Hunchback Of Notre Dame,’ and Erica Long narrated ‘Megan’s Two Houses,’ her own book about a divorce.”

With about 80 “active” audio SKUs in each store, including audiotapes, CDs, and audiobooks, and 200-plus video titles, the focus is definitely on cross- merchandising. “We created a ‘Space Age’ shelf. We also opened a store,” Miller notes, “with the CD and tape soundtrack, action figures and sports toys from Playmates and Hasbro, T-shirts, and other items. Our key ven- dors for children’s audio are Kid Rhino, Sesame Street, and Disney, and we’re definitely committed to expansion.”

Music for kids—and their parents—is a key merchandising element for LearningCurve since the first of its 15 current stores opened near its Cam- bridge, Mass., headquarters in 1991. The chain consistently looks for oppor- tunities to cross-merchandise audio, books, videos, and stuffed animals.

“We get a much bigger boost when we can make a real multimedia presen- tation on a ‘theme table,’ or even as a cash register display,” observes Lisa Garlasco, assistant buyer of books and audio for Louie’s World.

With limited space, and about 100 children’s audio SKUs, LearningCurve is about 98% cassette, with very few CDs. “For Our Children Too” from Rhino was one good CD seller, and the chain has tested books on tape. “We have to really pick and choose their titles,” says Garlasco, “and we look for educational value in the content of every music product.”
and to the majors strengthening their minimum-advertised-price (MAP) plan over the last year. In
the past three months, Musicland closed three Media Play stores, and
Sun Appliances—which carries a limited, but highly discounted
music inventory—shuttered two of its outlets. Overall sales have been
up nearly 22% recently, he reports.

"Sun was the worst; they had hit CDs on sale for $9.67, and then
when you came into the store, they gave you a $3-off coupon," he com-
plains. "Now if we could just get rid of Best Buy." 

Mauflin may have some help coming on that front, but it may not be
the kind that he wants. Circuit City is said to be expanding into Dayton.
In its first quarter—for consumer electronics retailers were weak-
ened by the computer sales slump during Christmas—the combi-
nation of music discounters and elec-
tronics retailers in the same mar-
ket generally amounts to a painful
need for a punch for other music mer-
chants.

In Ohio, Rick
Helton, the owner of indie mer-
chant CD World in Cincinnati,
reports that his business is up.
"We used the Lift system," Hel-
ton says, "and people would come in
and listen to albums in our store
and, if it was on sale next door, go
there and buy them. We used to
do that sort of work, and they would get the sale."

Another byproduct of the closure in the store's cassette sales
"Cassette business is booming, thanks to the closure. We are get-
ing a lot of customers looking for
and R&B titles on cassette, so we have added 200 titles" in that
format, Helton reports. "I wish I could sell our CDs as fast as I am
turning (around) our cassettes." Of course, he says, that might be diffi-
cult, considering the store carries
15,000 new and used CD titles.

One clear advantage that

cassettes have in making a sale, according to Helton, is that "nobody
ever talks at the price."

I N AN ADJACENT STATE, Na-

tional Record Mart, the 149-store
Pittsburgh-based chain, enjoyed
strong earnings in its fiscal third
to quarter, with net income jumping
58.4%, to $4.6 million, from 8.1
million in the same period last year.
Earnings per share were 49 cents,
as compared with 32 cents a share in 1995. During the pe-
riod that ended Dec. 28, sales were
$336 million, up 61.9% from the
$203 million generated in 1995's fiscal third quarter.

The company attributed the
earnings increase to higher gross
profit. During the 13-week period,
gross profit was 57.1% of total rev-

 nue, as compared with 33% in the corresponding period last year.

CD and executive�s titles are
n't available for comment, but the
higher profit margins could have
been due to the six majors
 strengthening their MAP policies, which allowed merchants to charge
higher album prices.

For the 36-week period, net
income totaled $100,000, or two
cents per share, up considerably
from the $835,000 loss, or 19 cents
per share, that the company posted in the same time frame in 1995.

Despite the strong showing in its
third fiscal quarter, the chain
must work hard for the red for the year, in which the January-March
period is traditionally the year's weakest.

National Record Mart closed

11 at $1.875, up 0.375 cents from the previous day's trading.
RealVideo Rounds Up Majors’ Support

by BRETT ATWOOD

LOS ANGELES—Progressive Networks, maker of RealAudio, has gathered the support of almost all the major record labels for its new RealVideo technology, which delivers video-on-demand to Internet users with modem connections as low as 28.8 kbps.

Atlantic Records, Columbia Records, Epic Records, Elektra Records, Geffen Records, Virgin Records, MCA Records, and Interscope Records, the labels using RealVideo to netcast music videos without any lengthy downloads.

“We’re very excited about it,” says Nikke Slight, director of multimedia for Atlantic. “We’ve had a great experience with RealAudio, and this will take it to another level. The live applications for music events, in particular, are interesting. . . . We hope to use RealVideo with some of our artists.”

Atlantic, Elektra, Reprise, Warner Bros., and Virgin are among the labels that are using RealVideo to netcast video clips in their entirety. However, most labels are only providing 20-second video samples.

Music companies are encouraged to use the technology on their World Wide Web sites to get exposure for clips that are not getting airplay on traditional video formats, such as MTV.

“We have been dependent on others to show our videos,” says Epic senior VP Steve Epic. “This gives us some limitations. . . . For the average user on 28.8 kbps, the video quality is suited better for talking heads than music videos, but I’m sure that will change. . . . We are already doing things on the Internet that we never thought were possible two years ago.”

The RealVideo software, which can be downloaded free of charge at http://www.real.com, is a “streaming” delivery system that at approximately 0-10 frames per second over conventional modem speeds (28.8 kbps and faster). Faster Internet connections, such as ISDN, yield higher-quality video.

For content that relies heavily on fast motion, companies are encouraged to use slower-speed Internet users can access a “slide show” feature that nests full-motion video clips within RealAudio and RealVideo technologies into a single player. Microsoft will include the RealPlayer in its 4.0 version of Internet Explorer, due in mid-March.

“Other companies are doing this, but no one has done as good a job of marketing it as RealAudio and RealVideo,” says Progressive Networks’ Allen Weiner, a principal analyst at Dataquest.

“Take the challenge for them to be free—there is no airtight, are no guarantees of successful.”

Weiner says that the introduction of 56-kbps modem in the coming months will further propel the technology.

“As soon as it gets to that speed, then video becomes a real application,” says John Melfare, director of multimedia at Elektra. “At 28.8 kbps, the video may seem like a novelty, but the RealVideo is a step up in quality.”

The RealVideo has already been unveiled at a press conference Feb. 10 in New York, it has been quietly shown as a work-in-progress by several industry executives over the past six months. The company had originally intended to release RealVideo in November, but decided to delay its introduction so that it could fine-tune the product.

“I don’t think Progressive Networks could have waited any longer to announce this,” says one major-label executive, who declined to be identified. “One of their biggest desires is to get their content out there, but how is that going to do with radio stations having neither the resources nor the time to maintain good Web sites. So [the founders] thought it would be great to create a series of Web sites that mirror the formats of the different radio stations, which they would be interested in our own sites as added [syndicated] content.”

The unique spin RealVideo puts on the arrangement is that they are extensive Web pages appear with the subscribing radio station’s own logo, creating a “owned”-feeling to the site. This content is part of the station’s own site.

Philip Urso, GM at alternative station WDGE “the Edge” Providence, RI, has been adding RealAudio and RealVideo content to its site on earwig.com. Earwig site immediately after he received a call from one of their sales representatives.

“It’s an enormous amount of content for our Web site,” Uros says. “We’ve had our own home page for about a year, and we’ve been building on it and adding more features. It makes a big difference now that we don’t have to worry about filling in the national information and instead can concentrate on local news, which is a lot less daunting for our existing staff. I think it’s a great asset for radio.”

Electric Village Relieves Radio Web Woes

Net Developer Offers Pizzazz For Lifesite Web Sites

by GINA VAN DER VLIET

LOS ANGELES—Radio stations across the country are now able to improve the quality of their World Wide Web presence through ElectricVillage, an Internet developer that specializes in creating cost-effective content for radio-station Web sites.

The San Francisco-based developer creates and syndicates original Net content to local radio stations that have been unable to invest the amount of money needed to develop their own content on their own.

With three sites up and running and many more in the works, ElectricVillage is in the process of growing rapidly since its Jule 1, 1996, debut on the Internet. Currently, radio stations can subscribe to the “Rock Village” site for classic rock at www.rockvillage.com; alternative rock at www.earwig.com; and the country format at www.countryspotlight.com.

In mid-March, ElectricVillage launched the top 40 formatted GrooveWorld world subscription site, and adult contemporary and jazz Web volumes are expected to follow later this year.

The various sites have featured interviews with such artists as Reba McEntire, Faith Hill, and Shania Twain on Country Spotlight. “Weird Al” Yankovic and Davevall Zappon have been featured on Earwig, which will soon spotlight Lussious Jackson as well. Artists featured for GrooveWorld are promised include DJ Kool, Tony Tony Toné, the Lemonheads, and Cake.

Among the features ElectricVillage offers subscribers and visitors are interviews, CD reviews with sound clips, music trivia, and interactive features like games, trivia quizzes, and polls. Plans for live chat rooms, artist chat events, and interactive CD reviews—where listeners can add a 75-word review of the CD and an approval or disapproval review—scroll are also in the works.

In addition, ElectricVillage is planning to participate in a netcast of Feb. 26, 50 of the Grammy Awards ceremony and related events, in collaboration with the National Academy of Recording Arts & Sciences. Besides the awards ceremony on Feb. 26, the netcast will include world audio and video from several leading events leading up to the awards, including interviews and interactive chat with artists.

For example, MGM is netcasting a behind-the-scenes preview of its forthcoming theatrical film “Hoodlum,” while Fox/FOX Searchlight Pictures is netcasting “Con-Air” at its site. PolyGram Filmed Entertainment is sharing previews for “When We Were Kings,” “Gruitrock,” “Eleventh Day,” and the final episode of “Absolutely Fabulous,” which has been released on home video.

U2 Leak On Internet; CD Pre-Buys Offered

Net Pirate Targets U2: Another U2 song has leaked onto the Internet, this time a mid-fidelity recording of the ballad “The Playboy Mansion,” which is taken from the forthcoming Island album “Elevation.” A mid-fidelity RealAudio format at http://www.concentric.net/~u2/real$configure.

The song became available by a fan from radio station XETRA-FM (91X) San Diego, which played an advance copy of the song.

At the same time, net recording disc DJ announces the song, “That never even happened. You didn’t hear that song, but didn’t hear it, now did you?”

An accompanying World Wide Web site greets visitors with a graph of the song’s download numbers.

“Hey... What are you doing here? Get out of here! Who are you here? Someone call...” U2 manager Paul McGuinness.

PRE-BUES FROM NET RETAILERS: Internet-specific retailers CDNow and Music Boulevard have established advance-purchase programs that allow consumers to buy albums prior to their release. These programs are expected to guarantees that consumers will receive an album on the same day it is released to the public.

Some cable channels are using RealVideo to expand the reach of their programs. Fox News Channel, C-SPAN, and C-SPAN II are the first cable channels to initiate a 24-hour RealVideo netcast. Music video programmers MuchMusic has experiment with a 24-hour netcast, using various Internet video technologies, not including RealVideo.

Other cable programmers utilizing RealVideo include Comedy Central, which is netcasting several three-minute vignettes of its popular show “Dr. Katz, Professional Therapist,” and Lifetime, which is using RealVideo to distribute samples of its programming to a large audience.

Movie and home video companies are using RealVideo to netcast samples from forthcoming releases.

For example, MGM is netcasting a behind-the-scenes preview of its forthcoming theatrical film “Hoodlum,” while Fox/FOX Searchlight Pictures is netcasting “Con-Air” at its site. PolyGram Filmed Entertainment is sharing previews for “When We Were Kings,” “Gruitrock,” “Eleventh Day,” and the final episode of “Absolutely Fabulous,” which has been released on home video.

Muppet Meets Microsoft. The Microsoft Network has entered into an exclusive relationship with Jim Henson Interactive to develop original content. Family entertainment programming created specifically for the Internet is expected to debut this summer and will feature Muppet characters, including Kermit the Frog (pictured).
The Titles Families Want. The Sell-Through You Need.

Share the Music of Disney!
**MAJOR QUANTITY AND QUALITY**

Market leader Walt Disney Records not only has kept up a prolific release schedule—approximately two dozen titles are planned for 1997—but at press time, its all-star compilation "The Best Of the Kids' chart Off Of Disney" was charting On the Billboard 200, as well as on the Top Country Albums chart. Plus, album cut "Kiss The Girl" by Little Texas was in its 16th week on the Hot Country Singles & Tracks chart.

It's an indicator that the new label strategy that was adopted over a year ago is working, says Carolyn Mayer Beug, senior VP of Walt Disney Records. Under Beug's guidance, Walt Disney Records has been releasing a number of albums featuring adult-contemporary-oriented material with radio potential. The idea is that the singles will attract the parent audience.

Beug says a new AC-leaning album, composed of country artists performing patriotic songs, will be released July 4. The label's numerous kid-targeted releases include a trio of "Star Wars" re-release titles, each corresponding to one of the film's movies, issued by the Street Date Jan. 21. Disney also released digitally remastered original soundtracks from "Bambi," "The Hunchback of Notre Dame," and "The Emperor's New Groove." "It's the first time these have been made available on CD," says Beug.

A number of Disney soundtracks are due this year, in fact, including "Jungle To Jungle," a new Tim Allen comedy with a world-beat soundtrack and a single ("Straight To The Heart") by Maxi Priest.

There's also "Mother Goose Sing-Along," with Disney characters doing interstitial spoken bits, and a celebrity compilation of Christmas carols. Plus, says Beug, "We may be doing a surprise recording with a very major artist."

Beug says Disney's adult-contemporary marketing strategy "has done very well. It did take a while for the industry and the consumer to be comfortable with it. But our sales indicate that the Disney fan base is accepting that we're bringing in new artists and exploiting our catalog in a positive way."

**LICENSED LEADER**

For Kid Rhino, which has rapidly become the leader in licensed character audio releases, the past three years have seen the company "in acquisition mode," as Kid Rhino VP Torre Dorrell puts it. Kid Rhino is concentrating its efforts on selling its diverse catalog, which includes licensed product from Looney Tunes, Hanna-Barbera, Fisher-Price, McDonald's, DIC and other major brand names. Kid Rhino also distributes the Music For Little People label and, in a joint venture with Warner Bros. consumer products, operates Kids' WB Music.

Dorrell says Kid Rhino, which itself is distributed by WEA, is now part of Warners' Retail Business Development (RBD) plan—and she's particularly optimistic about the RBD "road shows," which feature Kid Rhino product in their retail presentations.

"We're also establishing permanent fixtures in key accounts," says Dorrell. "That way, we'll be able to switch programs in and out—the count is that the Target store alone is testing 15 different configurations" for Kid Rhino′s new release month. "It was a successful experiment," she says. "And the key to success was to not be afraid to fail!"
Music By Grownups
Mainstream Artists Reach Out To The Young And Young At Heart

BY CATHERINE CULLA

UCKY the child born to a professional singer. And lucky those contemporaries who can claim the music born of that parent-child bond.

Singing lullabies more to their own children, artists such as Linda Ronstadt, and Kenny Loggins have found a new audience among baby-boomer and now boomlet families. And it’s a fan base that is ever-growing and evergreen.

"RETURN TO POOH CORNER"

"Kenny’s album is still one of our bestsellers in the up for the Full House," says Sony Wonder’s Alan Winnikoff. "The album is a character member of Billboard’s children’s music charts and is rapidly approaching platinum sales.

Loggins credits Sony Wonder’s role in bringing its marketing/promotion department and says of his artistic vision, "I wanted to create an atmosphere appropriate for bedtime that would also be listened to as a play. A lot of children’s music is just OK. I wanted something that would be entertaining for the parents as well as the children.

He’s done just that in a fine collection of covers and original tunes, with a little help from such artists as David Crosby, Graham Nash, Amy Grant, Chet Atkins and David Benoit. A father of four himself, Loggins hears from other dads who agree that as well as the traditional "rough-house time," it’s nice to have the quiet times together.

More than dads are buying the album, though. "My demographic has widened from 23-to-40 to 2-to-65," comments Loggins, who hopes that carries over to his upcoming adult album called "The Unimaginable Life." He hopes, too, that it proves to record companies that children’s music is a viable market, deserving of better budgets and attracting a higher caliber of artists.

"DEDICATED TO THE ONE I LOVE"

Perfectly titled, Ronstadt’s Elektra album shows her dedication to both children and quality music. The CD is full of the warm-fuzzy feeling without being cloying and is amazingly rich yet soft. And then it features an array of pop songs to please mom and pop as well. Just enter the market in the months ahead.

"There is always going to be someone trying to break into this market because it can be so lucrative," Goetz says. But, he adds, "it’s not easy and they can be really successful remains to be seen. Indeed, the barriers to entry remain high. It’s still very much a high-risk business. You have to be able to have some assets that you are willing to step up and build on, and you have to have the relationships within your own company to make it work," Kairey says. And a lot of the retailers are shifting the responsibility for the product to the marketer. You have to go into the marketplace a lot smarter than you did several years ago.

SKIPPING THE BIG SCREEN

Continued from page 63

"Christopher," has been outpacing the other two titles to date, and "Magic Dragon" is as dashing a concept as ever. "We’re seeing Wall Rocks with sales of more than 150,000 units since its May release.

TISH HINOJOSA: CADA NIÑO/EVERY CHILD

Like Ronstadt, singer-songwriter Tish Hinojosa enjoyed the bicentennial of growing up Mexican-American—a heritage that enriches her music for adults and now children. Her Rounder album "Cada Niño/Every Child" is filled with sounds she encountered in that special milieu. "My palette—in both English and Spanish—is really broad," offers Hinojosa, who said side listened to everything from folk and rock to pop music. And in Spanish, it ranged from an unknown singer in South America to a Spanish pop star to Tex-Mex border music.

"I think the key to making difficult categorization but irresistible listening. Whether it’s the anthemic title track, the tender "Always Grandma," the playful "Barnyard Dance," the grand "The Dead Are Rising Up To Dance" or the magnificent "Margarita," a Beatlesque song that encompasses all the emotions.

Hinojosa approaches her music with a childlike wonder that charms adults as well. "It was important to me not to be too simplistic," she says of the album. "I think children deserve more sophistication now. My own children, even at 3, were listening to songs that had an edge to them. Making Hinojosa especially appealing to families is her engaging voice, gift for melody and self-described "personal approach—like tapping someone on the shoulder rather than screaming in their face."

"NORA’S ROOM"

What does an award-winning actress do on maternity hiatus? Make award-winning music for her own—and others’—children. "Nora’s Room" is Jessica Harper’s third kids album on Sola’s Alcasaz label, delivering fun, funky, ‘40s sounds to amuse adult ears, too.

"I love ‘40s jazz—the material, the recordings and those incredible harmonies," notes Harper. "But I also love reggae, Caribbean music and African rhythms. So I try to use all of that not just because I like it but to expose children to different kinds of sounds."

Rhythms and rhymes ply across the album in unpredictable, delightful ways. Harper credits her two girls in helping her find this whimsical approach. "Sometimes I just sit down with them and start playing something and see how they respond," she says. Knowing they respond to lullabies with boredom, Harper aims next to create "a nice, comforting album that still sparks their interest."

KIDDE COMPILATIONS

Another notable children’s album by a mainstream artist is the Parakeet Album: Songs Of Jimmy Buffett, from island, which features a wonderful children’s chorus. And Walt Disney Records has three recent albums—"Country Disney" with the likes of Alison Krauss, Collin Raye and Bryan White, "Music From The Park," a compilation of Disney World’s 25th anniversary, featuring Take 6, Patti Austin and The Rembrandts; and "Music House," a treat of dance mixes including Donna Summer’s soft disco take on "Someday."

Music For Little People’s "A Child’s Celebration Of Song," 2 is as dashing musically as the original, with tunes for all ages by everyone from Red Hot Chili Peppers to Harry Nilsson to Lady Smith Black Mambazo. And if Kid Rhino’s "For Our Children, Too”—benefiting the Pediatric AIDS Foundation—had nothing but the utterly charming "Come Take A Trip In My Jungle," Natalie Merchant, it would be worth getting. But then it has 15 other gems, including Celine Dion’s "My Heart Will Go On" in French and English, Babyface’s fine rendition of "If" and Seal’s magical spin on "Run To The Magic Dragon."

If Linda Ronstadt is right about parenthood being "an amazing love affair," then these are the love songs. ■
Look How We've Grown

This acclaimed song album features 16 tracks from the hit series Animaniacs. Includes "Variety Speak," "Pinky And The Brain," and more!

R2/R4 72180/72181

A hilarious parody album featuring the story of four covering 11 hit Beatles songs like "She Loves You," "Help!" and "Penny Lane." Liner notes and great illustrations make this a classic package.

R2/R4 71768/71769

Rhino's best-selling CD box set of the year! Cool denim three-ring binder with "cliff notes" on the creators of this cross-generational phenomenon.

R2 72455

Narrates by Jim Belushi, Space Jam Audio Action Adventure features Michael Jordan and Bugs Bunny. Includes a 28-page glossy comic and three songs!

R4 72497

The biggest stars — Natalie Merchant, Luther Vandross, Seal, Babyface, Celine Dion, and more — sing to benefit the Pediatric AIDS Foundation.

R2/R4 72493/72494

Pinky And The Brain
Bubba Do Bob Brain
The ever-conning Brain becomes a country singer in his quest for world domination! Narrated by Dixie Carter and featuring two new songs, this read-along includes a 32-page book. CD version features fold-out storyboard poster for adults.

Available February - R4 72635/R2 72636

Fisher-Price
Baby's First Sing-Along
Part of the book-and-cassettes series that helps children develop reading readiness skills. Lively songs and sound effects; colorful, sturdy books fit little hands.

Available April - R4 72683/R4 72687

Wizard Of Oz
Original Motion Picture Soundtrack
The core music from this classic soundtrack on one CD/cassette, now available in blister formats, and includes a sampler of newly discovered unreleased recordings — all skillfully remastered.

Available June - R2/R4 72755

Music & Stories For The Kid In Us All!

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And at Jacob Javits Center at The Silo (booth # 603) and Rounder Kids (booth # 1119) booths.
Children's Entertainment

Making Learning Fun

Kids Multimedia Titles Entertain And Educate

BY STEVE TRAMAN

In a relatively flat year for computer software sales, one bright spot was children's "educatum." Through the first nine months of 1996, the Software Publishers Assn. (SPA) reported sales of Windows 16- and 32-bit (mostly CD-ROM) home-education titles up 4% from the prior year, to nearly $419 million in the U.S. and Canada. Representing mostly kids' entertainment programs, this figure certainly took off through the holiday season.

TEACHING THE BASICS

At multimedia pioneer 7th Wave Inc., chairman and CEO George Grayson says, "Our goal is to teach core curriculum, whether it's reading, math, language or science. For kids, the pertinent question is, 'Is it fun?' The answer is definitely yes." That strategy led to the successful "Great Adventure" series, starring comedian Howie Mandel as Lil' Howie. The fourth title, "The Great Science Adventure: With Howie Mandel," is due later this year.

"Kids' World" is an interactive cartoon education network designed to give kids 5 to 12 their own personal area on the computer. Targeted for an August back-to-school launch, the retail product will include downloadable content, such as a calendar, postcard center, text-to-speech chat area, activity center, knowledge bowl and clock. "We've designed the network to offer a safe world for kids to communicate with each other, entertain themselves and learn valuable educational skills," says Grayson.

"Educatum titles have helped us break through the noise in a crowded industry with a lot of activity," emphasizes Paul Bloom, group marketing manager for kids' software at Microsoft. "This also gives us great appeal to major promotional partners with broad reach.

"We designed the new 'Microsoft Plus For Kids' as a companion to Windows 95 that will make the family PC more fun and inviting," Bloom says. Its many features include Play It!, an electronic keyboard to create 10 different styles of music; Talk It!, speaking what kids write in English or Spanish with 20 different voices; and Paint It!, a full-features graphics program with special effects.

Microsoft will be at Toy Fair for the first time to unveil "ActiMates Interactive Barney," featuring the lovable kids' character (voiced by Lyons). This innovative combination of software and hardware, available in September, is designed for early learning systems for preschoolers and works with the PC or VCR with Microsoft's new Real-Action Shimmer technology. "In "ActiMates Interactive Barney," the tag line is Happy Birthday La-la-la-la or Feliz Cumpleanos La-la-la-la," says Steve Mandel, group manager, "the language is automatically understandable." Other worthy Spanish offerings include "Juanita Newland-Ullsou's "Canta ConmigoSing With Me"," Lisa Marie Nelson's "Sonrisas Radiantes Y Cariñosas," "Tiles," and "Blue Skies."" Disney's "Barbie: Barbie Magic Fairy Tales: Barbie As Rapunzel," teaching kids early reading, is a big boost for our first Learning Series and creativity titles this spring," says communications director Amy Maslin. "Disney's Ready To Read Pooch," kicks off the Learning Series, and "Disney's Draw & Paint" is first in the creative line.

"Sesame Street has expanded its reach with our educatum CD-ROMs, licensed first with Creative Wonders and later this year with Philips Media," notes Ellen Gold, marketing manager, interactive technologies group, at the Children's Television Workshop. Creative Wonders hit the bull's-eye with Sesame Street's "Elmo's Preschool," sixth in its series. Fifteen learning activities cover more than 30 key skills in music, numeracy, faces, shapes and colors. Philips Media will have its first Sesame Street title in the fall under a nine-program, joint-development deal: an electronic storybook titled "Sesame Street's The Three Friends."" The Difficulties. Of 

Disney Records' release of "The Hunchback Of Notre Dame" sound-track in Spanish may be aimed at the Latino market, but it could easily be used in bilingual education. Tom Chapin's latest, "Around The World And Back Again" (Sony Wonder) features songs in Italian-English and Russian-English.

Now entire albums are dedicated to sharing not just other languages but other cultures. And because of our neighbors to the north and south, the most predominant are French and Spanish.

SE HABLA ESPAÑOL

Music has a very direct, enjoyable and primary role in bilingual education," says first-generation Mexican-American recording artist Tish Hinojosa. "And while her recent Rounder album "Cada Nino/Every Child" didn't start out as bilingual, it became so naturally.

As the project unfolded and I wrote the first five or six songs in English and Spanish, I thought, 'Well heck, I'll just do all the songs like this,'" recalls Hinojosa.

Celebrating such Mexican traditions as the Day of the Dead, "Cada Nino" also reveals Hinojosa's Spanish pronunciation of Spanish as "a very useful language." While Tish's songs themselves are bilingual, singer-songwriter Denise Lifeson offers an appealing "Children Of The World" cassette of her Club Baby series. With husband Adrian and lyricist Iain Maclean, Lifeson has produced five line-up albums, with two more on the way.

"We move very quickly from start-to-finish, it takes us a month," says Lifeson, whose mother is Argentine. "We can do this because we have our own production house—a very high-tech, top-of-the-line studio." The sound is unique and catchy, with lyrics designed to teach Spanish. "The Birthday Song," for example, the tag line is Happy Birthday La-la-la-la or Feliz Cumpleanos La-la-la-la, "the language is automatically understandable." Other worthy Spanish offerings include Juanita Newland-Ullsou's "Canta ConmigoSing With Me", Lisa Marie Nelson's "Sonrisas Radiantes Y Cariñosas", "Tiles," and "Blue Skies." Disney's "Barbie: Barbie Magic Fairy Tales: Barbie As Rapunzel," teaching kids early reading, is a big boost for our first Learning Series and creativity titles this spring," says communications director Amy Maslin. "Disney's Ready To Read Pooch," kicks off the Learning Series, and "Disney's Draw & Paint" is first in the creative line.

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Now entire albums are dedicated to sharing not just other languages but other cultures. And because of our neighbors to the north and south, the most predominant are French and Spanish.

French Canadian Carmen Campagne

the company's contribution of some profits to charity. Due out this month are Spanish versions.

PAN-LINGUAL PIPES

And since the world speaks more than English, French and Spanish, Carlsbad, Calif.-based Penton Overseas offers an ever-expanding line of stick-ups pairing English with the big "five plus Italian, German, Japanese, and Swedish. And the list is growing. "We've had requests to do Chinese and Vietnamese, and soon kids are doing Portuguese for some clients in

Continued on page 72
Inspired by the Best Selling Book

HOW DO YOU SPELL GOD?

If you share one video with your children this year, choose one that will positively affect the way you and they see the world and contribute to it.

- A heartwarming journey of faith that no family video collection should be without.
- Based on the bestselling book by Rabbi Marc Gellman and Monsignor Thomas Hartman, regular guests on “Good Morning America”.
- Features funny, insightful, and surprising interviews with children of many religions.
- Animated stories feature the voices of Maya Angelou, Deepak Chopra, Griffin Dunne, Fyvush Finkel, Joe Mantegna, Chris Rock, Fred Savage, Marlo Thomas, Alfre Woodard, Rabbi Marc Gellman and Monsignor Thomas Hartman.
- Animated stories bring to life Ruth Krauss’s “The Carrot Seed”, the Hindu tale of “Three Blind Men And An Elephant”, and Isaac Bashevis Singer’s “Menaseh’s Dream”.

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family albums this year. Tom Chapin’s "Round The World And Back Again" was also nominated for a Grammy, which Mancuso-Winding says "has helped us make his name better-known. Its global theme was so well-focused, we'll probably do more thematic stuff with him."

Like other relatively recent entries in the kids' market, Sony Wonder is learning as it goes along. Mancuso-Winding says, for instance, that Sony Wonder is "redefining our approach to the book/tape market. We've found that our toddler-targeted Sesame Street chunky board book and tape products do better than the usual (paperback) book/tapes. We're looking for what works and are listening to the consumer."

ROUNDING UP GRAMMY NOS

For prominent indie Rounder Records—who signed the No. 1 children's performer, Raffi, in 1996, and two of whose artists are up for children's Grammys—kids' audio is "doing very well," according to Bing Broderick, director of special marketing. Rounder has on its roster renowned children's artists like Cathy Fink & Marcy Marxer (whose "Blanket Full Of Dreams" is one of the Grammy nominees), John McCutcheon (whose "Wintersongs" is the other) and Rachel Buchman (whose upcoming album "Sing A Song Of Seasons," due in May). The label also has released critically acclaimed albums from Tish Hinojosa, Jane Sapp, Sharon Kennedy and others.

Broderick says Rounder releases five to six kids' albums per year, which is "a comfortable amount. Tish Hinojosa's 'Cada Niño,' for instance, is still selling strong, and it came out a year ago." He notes that, most if not all, Rounder children's releases are endorsed by Parent's Choice, the American Library Assn. and other family-certified organizations, which "makes a difference in sales. Parents, particularly professionals, recognize the value of those stickers."

Roudner's expecting great things from Rafi, whose Troubadour Rec- orders is licensed to Rounder. The label already has released a trio of Rafi's earliest recordings, called "The Singable Songs Collection":

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SUCCESS STORIES

Continued from page 63

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BILLY GARBRETT
Successful Films Ever-Breaking Retail Event!

“101 On A Scale Of 10! Glenn Close Gets 101 Zillion!”
– Joel Siegel, Good Morning America

“A New Canine Classic For All Ages!”
– ABC Radio Network

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NAAD: April 15, 1997

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Singes of retail price

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Eligible For Free Video Collection Rewards Program

WALT DISNEY PICTURES
STEFAN HEGELE, GLENN CLOSE, JEFFREY B. MCINTYRE, RONALD ROBISON, RANALD WRIGHT
STEFAN HEGELE, GLENN CLOSE, JEFFREY B. MCINTYRE, RONALD ROBISON, RANALD WRIGHT
STEFAN HEGELE, GLENN CLOSE, JEFFREY B. MCINTYRE, RONALD ROBISON, RANALD WRIGHT
STEFAN HEGELE, GLENN CLOSE, JEFFREY B. MCINTYRE, RONALD ROBISON, RANALD WRIGHT
STEFAN HEGELE, GLENN CLOSE, JEFFREY B. MCINTYRE, RONALD ROBISON, RANALD WRIGHT

“Singable Songs For The Very Young,” “More Singable Songs For The Very Young” and “The Corner Grocery.” It’s the focal point for the whole series,” says Broderick, “the new product around which we could focus on a catalog.” He announced in January, Broderick notes, Rounder released Raffi titles on vinyl LP to the educational market.

In September, Rounder will issue two John McCutcheon-produced collections of storytelling, “Rainbow Tales” and “Rainbow Tales, Too,” the latest in McCutcheon’s “Rainbow” compilation series, which benefits nonprofit organization Grass-roots Leadership. Storytellers on these volumes include Garrison Keillor, Jackee Torrence, Brother Blue and Jay Silverheels.

STORYTELLER

Canadian label Oak Street Music is another company that is quietly thriving in the field of kids’ audio. Flagship artists are Fred Penner, one of the biggest names in kids’ music; Al Simmons, whose “Celery Stalks At Midnight” won the 1996 Juno award for best children’s album; and Norman Foote, a singer-comedian (and former Walt Disney Records artist) who’s been compared to Robin Williams. Oak Street also has a roster of French-language recordings for the French-language market.

“Progressively, we’re getting better at targeting our marketing and recognizing the different flavors and needs of the marketplace,” says Rounder president Fred Paquin. “We’ve been more focused in our sales efforts, working our catalog more.”

President Gilles Paquin says Oak Street’s 1996 sales increased 28% over 1995’s and attributes the growth to new GM Jane Eisbrenner and director of sales Alief Ausland. “We’ve been more focused in our sales efforts, working our catalog more.”

Still, Paquin feels that significant American recognition is a goal that has yet to be achieved. “We have a new relationship with Longstreet Press in Atlanta,” he notes, “who is doing books based on one song each by Penner, Simmons and Foote.” And Penner’s long-running television show, “Fred Penner’s Place,” the first few seasons of which ran on Nickelodeon several years ago, is now being seen on U.S. cable via the Odyssey channel. Paquin says Oak Street is hoping to announce a new distribution deal in the U.S.; the label has been distributed here through a joint venture with The Children’s Group, through BMG.

Foote is due for a new album this spring, called “Norman B. Foote,” reflecting his augmented new billing. Simmons is working on a new album due in the fall. “I have nothing against licensed characters,” Paquin says, “but I still believe kids need to see an alternative. "I think our artists have a chance of breaking; they tour a lot (approximately 100 dates a year for each.)"

TRAVELING STORYTELLER

A cross-country tour, schedule also has proven profitable for premier storyteller Jim Weiss and his company, Greathall Productions, based in Benicia, Calif. Weiss recently scheduled 25 performances in 10 days in Washington, D.C., for instance, and approximately a dozen in

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SUCCESS STORIES
Continued from page 69

New York and Connecticut around Toy Fair.
Weiss, whose most recent releases were "A Christmas Carol And Other Favorites" and "Giants! A Colossal Collection Of Tales And Tunes," says Great hall's 17 albums have sold more than 250,000 units since the label's 1989 debut. Two new titles are due for October '97. Great hall's distribution is "diversified," says Weiss. "We use major distributors for book and toy stores, and sell direct to some of them ourselves. We're also in the library market and in catalogs. Every year, there's a big jump in sales."

Weiss attributes this to several factors. "One is that when you're doing what you're supposed to be doing, you can't lose. We've also worked very hard to make the highest-quality recordings we can and build a business. There's a hunger for entertainment that's not totally glitzy, that has a real, lasting value. These stories have lasted 200 years—ever 2,000 years; they're time-tested."

A HAND IN MANY PIES
One of the most successful kids' singer-songwriters working today is Dave Kinnoin. Based in South Pasadena, Calif., Kinnoin makes a comfortable living writing songs for kids' television shows (Nickelodeon's "The Wubbulous World Of Dr. Seuss"), music videos ("Muppet Treasure Island Sing-A-Long"), interactive product ("Kid Phonics") and big-label compilation albums ("The Little Mermaid: Songs From The Sea"). His clients include Disney, Jim Henson Productions, Simon & Schuster and others.

At the same time, Kinnoin continues to work as a children's performer, playing concerts and releasing albums on his own Song Wizard Records. In fact, Kinnoin's newest album, "Getting Bigger," is due in March. "I'm deeply entrenched in writing for corporations, and it's great," says Kinnoin. But by also remaining an active independent recording artist, he's still "dancing close to the edge. I didn't make the record for riches, but I now have one more record to sell out of the trunk of my car," and, as he observes, "it's fun. There's nothing like writing, producing, playing and singing for your own record and label."

The new album features a number of prominent guest stars, including Joanie Bartels, Craig 'N Co.'s Craig Taubman, Bill Shontz and lullaby artist Tanya Solnik. About half the album tracks were collaborative compositions. "I've learned that even if you can do it all yourself, collaboration is a wonderful thing," says Kinnoin.

Something else Kinnoin's learned is that "when you're on assignment, you're doing it to drive sales—not to save the world and satisfy your soul. But if you can do both of those along the way, fine. I write songs according to what my clients' needs are, but also so the songs will have a use beyond the first one—they're suitable for a book/tape down the road, maybe. A songwriter always thinks of 'down the road.'"
Britt Allcroft's
Magic Adventures of
Mumfie

An animated musical family feature from the producer of "Thomas the Tank Engine & Friends"™

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The "Our Gang" of the '90's. These kid movie stars will sing and dance their way through fun, mystery and comedic adventures.

The Sprouse Twins
For young children and their families, TV stars Dylan & Cole Sprouse star in their first video full of music and fun.

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Before it's gold or platinum, it's got to be purple.

Introducing the newest Barney audio classic that's sure to be a hit. Plus, with the terrific "Buy A Pair, Save A Pair" promotion, your sales will be twice as nice. Call 1-800-418-2571 and see why success comes in a brilliant shade of purple.

Fill Their World With Love.

A SPECIAL LANGUAGE

Then there's sign language, and you couldn`t find a better intro to this communication skill than "Sing 'N' Sign For Fun!"—an audio-video-book combo from Heartsong Communications. Singer-signer Gaia Tossing makes an engaging teacher of American Sign Language for children and adults. But kids will probably take to it more naturally and start using it in other songs. It's a whole new way to go bilingual.

UNIVERSAL LANGUAGE

Continued from page 66

Brazil," says founder and president Hugh Penton. "I think people are becoming more aware of foreign language learning for their children—that it will help them get better jobs, more success in life and more fun in travel."

Lyric Language—Penton's bilingual music program in audio, video and CD-ROM—alone has grown 5% in the last year and is expected to rise a minimum of 10% in 1997. "Our products are seen as great alternatives to pure action games," says Penton, "with a unique combination of entertainment value and educational content."

A SPECIAL LANGUAGE

Then there's sign language, and you couldn't find a better intro to this communication skill than "Sing 'N' Sign For Fun!"—an audio-video-book combo from Heartsong Communications. Singer-signer Gaia Tossing makes an engaging teacher of American Sign Language for children and adults. But kids will probably take to it more naturally and start using it in other songs. It's a whole new way to go bilingual.
SONY WONDER

Sesame Street, “Get Up And Dance,” “Kids Guide To Life: Telling The Truth”
Enchanted Tales, “Hercules”
Old Bear Stories, “Lost And Found,” “Fun & Games”
Doors Of Wonder, “Rainbow Fish/Dazzle The Dinosaurs”

TIME-LIFE KIDS
The Big Comfy Couch, “I Keep My Promises”
Donna’s Day Preschool Activity Kits,
“Donna’s Day Wild Animals,” “Donna’s Day Bedtime”
Zoo Life With Jack Hanna, “Animal Boopers”

LEARNING COMPANY
KID RHINO
“Storybook Reader Rabbit” “Take Talker” “Take Talker, Treasure Manor”
“Phonics,” “Reading” “Geography,” “Multiplication,” “Addition/Subtraction”
Warner, “101 Dalmations” Escape From De Vil Manor”

MICROSOFT
“Microsoft Plus For Kids”

QUALITY VIDEO

�TECHSOFT INC.
“PC Taller,” “Take Flight,” “Inventions To Mention”

THE LEARNING COMPANY
“Reader Rabbit 1 Upgrade,” “Trezure MathStart Upgrade”

MECC
“Storybook Weaver Deluxe Upgrade”

NEW ARRIVALS
Continued from page 64

WALT DISNEY HOME VIDEO
“Honey, We Shrank Ourselves”

MULTIMEDIA
7TH LEVEL
“Kids’ World”
Lil’ Howie Series: “The Great Science Adventure”

CREATIVE WONDERS
Sesame Street Learning Series: “Toddler,” “Pre Schoolers,”
“Kindergarten”
Schoolhouse Rock, “Thinking Games”

DISNEY INTERACTIVE
“Disney’s Ready To Read With Pooh,” “Disney’s Magic Artist,” “101 Dalmatians, Escape From De Vil Manor”

DK MULTIMEDIA

INSCAPE
“Squeelz”

MICROSOFT
“Microsoft Plus For Kids”

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For kids of all ages! An American tradition lives on in an all new way with this sing-out, laugh-aloud collection of famed folk singer Woody Guthrie’s kids’ songs.

An animated journey through classic American folk songs written by Woody Guthrie

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Includes nine great Woody Guthrie classics!

This Land Is Your Land • Take You Bidin’ in My Car-Car • Ding A Ling • Grassey Grass, Grass • Horridio?
Jig Along Home • Mail Myself to You • All Work Together • So Long, It’s Been Good to Know You

“This Land Is Your Land! The Animated New Songs Of Woody Guthrie”

Produced by Frank Pecor Executive Producers: Tom Burton, Lee Mann, Nora Guthrie, Harry O’Connell and Frank Pecor Special Thanks To The Richmond Organization © 1996 Calico Productions. All Rights Reserved

PRE-ORDER DATE: MARCH 11 STREET DATE: MARCH 25

BILLYBOAD SPOTLIGHT

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The secret to Cedarmont Kids' success has never really been a secret, we've simply recorded kids singing the most popular kid songs of all time — the ones you know and love from your childhood — and offered them at a price any parent can afford.

It's a proven formula that has made Cedarmont one of the most successful music product lines in the world.

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BILLBOARD SPOTLIGHT

www.americanradiohistory.com

BILLBOARD FEBRUARY 22, 1997
Here's to singer/songwriter Tom Chapin, for his 1997 Grammy nomination for *Around the World And Back Again*.

*Back Again!* Nominated for Best Musical Album for Children, this charming celebration of global cultures is part of the Sony Wonder Family Artists Series, a world of music created by popular artists for parents and children to enjoy together. Congratulations, Tom.

You're right where you belong.

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Will Wonders Never Cease? Sony Wonder celebrates the launch of its made-for-video series, Coons Of Wonder, set from columns by author / illustrator Marcus Pfister. The first title, "The Rainbow Fish," is due in stores March 25. Pictured, from left, are Wendy Moss, Sony Wonder senior marketing VP; Larry Lipp, Star Video sales VP; Harry Saltzer, Sony Music Distribution regional sales director; and Tod Green, Sony Wonder executive VP/GM.

Sell-Through The Goal At West Coast; Fox Kids Label To Get Intro At NARM

TAKING A STAND: West Coast Entertainment has talked the talk. Now it seems prepared to walk the walk. The 501-unit chain, headquartered in Newton, N.J., an hour from downtown Philadelphia, showed off its stores of the future by Huntington Valley a few weeks ago to the trade press and the financial community.

In one regard, at least, Huntington Valley is different from the usual video outlet. Almost the first thing the consumer sees on entry is a self-service section holding a big portion of the store's 15,000 cassettes. In a form of in-store salesmanship, customers have almost no choice except to walk among the brightly painted stands of titles priced as low as $4.99 and $9.99 on the way to the new release rental wall. The adjacent children's section misses soft-sell through-one-third of the total inventory.

West Coast said last year it was focusing on sales and that consumers were buying, especially during the holiday season. The new floor display is part of an effort to expand the flow of goods. If it succeeds, West Coast will join Blockbuster as one of the few major video retailers to court collectors. The other publicly held chains stand or fall on the strength of rentals. Sell-through—limited to hits, kids, and used cassettes—rarely accounts for more than 10% of revenues.

Huntington Valley, open since December, is the prototype for West Coast's expansion. In fact, the sell-through element has already been incorporated in 50 locations, according to corporate development VP Steve Apple. "It creates a store within a store," Apple says, "and we're getting tremendous response." That response, of course, could diminish if competition increases or demand slackens, but West Coast is careful not to claim too much. "If each of our customers buys a movie every three months, we're okays," says Steve-soft-view baby Rosemary Rubber-Atkins (soon to leave the company). She does not expect to compete head-to-head with video discounters like Wal-Mart and Best Buy.

The store concept, including interactive and reference kiosks and a cafe, did win kudos from Wall Street analysts such as Donald & Co. and Jeff Stein. Their good words are important to West Coast, which is trying to put a floor plan into effect. Except for Hollywood Entertainment, investors have been avoiding the publicly held chains, hurt by a flat rental market and the shadow of Blockbuster's disappointing cash flow.

At the same time, West Coast wooed bankers who will be needed to finance deals such as the recently announced acquisition of the 186-store Movieland chain in Australia. The money set was treated to a prefunction and a surprise demonstration of DVD at the Newton offices. West.

CHILDREN'S HOUR: 20th Century Fox Home Entertainment announces its first video Label during the National Assn. of Record Merchandisers (NARM) convention in Orlando, Fla., March 8-11. Full details of the launch won't be unveiled until the Video Software Dealers Assn. show in Las Vegas, July 9-12, but Fox Home Entertainment has already said the line will include titles from Salton, New World, and the Fox television network.

NARM was selected for a couple of reasons, says entertainment product sales and distribution senior VP Joseph DiMuro. First, there is "a pretty good selection of major mass merchandises" in attendance, DiMuro says. "These are mostly conceptual meetings," letting the companies know each other. Second, Fox Home Entertainment held a national sales meeting starting Feb. 10 in Phoenix. So NARM is a "natural" for the announcement, he adds. The studio also made use of the annual Toy Fair in New York this month to trumpet its first animated feature, "Anastasia," a future lead title for Fox Kids.

Distributors will play an ever-shrinking role in getting Fox product, including kid vid, to retail. "We are direct with about 90% of the key consumer electronics, mass merchant, and wholesale club retailers, DiMuro estimates. Some of them are going the next step, establishing brand-specific sections devoted to catalog titles organized by genre. He continues to look for more ways to exploit the library. Meanwhile, Fox Home Entertainment is establishing a unit dedicated to selling computer games versions of hit titles such as the "Die Hard" trilogy and "Independence Day." It's separate from video, but "this brings people to interactive," DiMuro says. As the product filters into video accounts, the staffs may be merged.


The enthusiasm doesn't carry over to the animated kid vid spinoffs that are new to retail. "We did very well with "The Simpsons," says Tower Video video product manager Cliff MacMillan. "We think there will be a surge. People want to see the original." Two tapes, "The Ewoks: The Haunted Village" and "Droids: The Pirates And The Prince," arrived in stores Feb. 11 priced at $14.95 each.

Sikich says Warner won't buy heavy. "We're not bringing the cartoon in a major way," he notes, but caution, "Anything with the 'Star Wars' name has the magic touch." Borders Books & Music agrees and has placed a big order for the animated series.

It's also depending on Fox's marketing muscle to drive sales, according to the chain's kids buyer, Kevin Martin. "If anybody else was releasing this, we wouldn't have ordered as much, but we have complete faith in the market and the kids' ability to create as much interest in the animated series as for the movies." Borders will carry 5-15 copies in each of its 140 stores. That's double the size of the buy for a new Disney sing-along title.

Los Angeles—It's hard to believe that after selling 34 million copies of the three "Star Wars" movies, consumers want more. Believe.

Since the theatrical release of a revivalized "Star Wars" Jan. 1, retailers have scrambled to get their hands on the relatively few remaining last. Demand has been fueled by the original's reissue, which has grossed well in excess of $70 million.

Enhanced editions of the sequels, "The Empire Strikes Back" and "Return Of The Jedi," will be in stores over the next two months. Yet no matter how well they do, the video supply is inelastic. 20th Century Fox Home Entertainment took the titles off the market Jan. 31, 1996.

"We've had an unbelievable run on "Star Wars" over the past two weeks," says West Coast Entertainment full- through buyer Rosemary Ruley-Atkins. "Luckily, we had a head-up and bought in a lot of boxed sets. Ruley-Atkins says the 511-store chain was able to stock each outlet with an average of five to seven copies of the boxed set and as many as 22. The move has paid off. Since the release, West Coast has sold 10% of its "Star Wars" stock.

For West Coast and others, it's a welcome return to old times when the trilogy dominated best-seller lists at Best Buy, Musicland, and elsewhere. In all, about seven million sets were sold. Volume has been good this time around, and so have the margins. The trilogy has sold near its suggested retail price of $37.99. "It's not just a high-ticket item, but a high-profit margin item," notes Ruley-Atkins, not much out there.

Nonetheless, there are no plans to take the set off moratorium. "Retailers will never see this again," says the spokesman. "And it just proves Disney isn't the only company with perennials that can be very successful.

While retailers are breathless as they chase down copies, few criticize Fox's marketing strategy. "We wouldn't have had a wholesale distribution plan to sell the trilogy. But not to the degree as before," Duncan maintains.

Sikich conurs, "I don't disagree with what Fox did, and I see why they would want to start again with a clean slate. Let's hope there's something in the works for the end of the year."

At this point, the theatrical revival won't spread to video. However, the studio generally plays its hand close to the vest. "Independent," Fox's $19.95 in 1996, and "Speed" the year before were dropped into the supplier's fourth quarter lineup at $24.95.

"If we had an enhanced 'Star Wars' for $19.95 or $24.95 in September or October, it would be a big, big seller," says Sikich.
NEW IN STORE: Blockbuster Entertainment is highlighting a few new inventory items that aren't the latest videos or music titles. In February, the chain's 3,500 stores debuted "Blockbuster's All-Time Favorite Movies And Music," a book that lists the most popular of both, based on rental and purchase activity from the retailer's 65 million consumers.

The book is available for $1 with any video or music transaction. Separate editions focusing on music and movies are available for $1 each.

The movie section is broken down into five categories: drama, comedy, action, family/kids, and horror/science fiction. Music contains 18 genre categories. Stores will be required to keep a copy of the book handy to assist customers.

In addition to the shirts, Blockbuster will also be offering a 1 million commitment to the charity, one of several it supports. Other recipients are United Way, Kids Voting USA, and the Video Software Dealers Assn.'s Past Forward to End Hunger.

A 4-year-old charity, Do Something distributes financial grants to local groups or individuals dedicated to improving the lives of others. Money goes to a variety of programs dealing with drug and alcohol abuse, the homeless, teen self-esteem, and other social issues. The charity is funded by sales of the shirts and through private and corporate donations.

Applications for Do Something grants will be available in Blockbuster stores throughout the promotion.

WEB DISCOUNT: If retailers think the Wal-Mart store down the block undercut their video prices, check out the mass merchant's World Wide Web site.

Although the site offers an extremely limited selection (perhaps 200 titles at most), consumers can pick up deep-catalog titles priced from $3-$10, including "Jurassic Park," and "Throw Mama From The Train." Aside from "Independence Day," priced at $169.60, the site isn't offering many recent hits.

Shipping charges, via UPS ground service, add another $1.75 per order.

The biggest and best selection on the site is in the kids section. About 50 titles, including selections from the Berenstain Bears, Sesame Street, Barney, and Disney series, are priced from $9.66 to $19. There are also a selection of hunting videos, such as "Wild Turkey Challenge," for $9.96.

Other mass merchants, including Best Buy and Target, also have online sites, but they don't sell new releases. Yet Wal-Mart's online address is http://www.walmart.com.

RENT THEN BUY: Tucked away in the recent announcements for Warner Home Video's spring slate is a rebate promotion for the March 11 sell-through release of "Space Jam." Consumers who rent two of the new spring titles can mail in for a $5 discount coupon toward the purchase of "Space Jam." Included in the promotion are "Sunchaser," "Ninth St.," "The Glimmer Man," "Bad Moon," "The Proprietor," "Surviving Picasso," "Sleepers," "Sweet Nothing," and "Michael Collins."

In addition, Warner is throwing up a retail incentive. For every unit purchased from the nine rental titles, dealers will get a $3 off each copy of "Space Jam" the dealer orders. "Space Jam" also carries a $5 consumer rebate from Bell Park hot dogs, a $1 cash-back offer from Rayovac batteries, and another $8 with the purchase of the title and any one of 30 Warner Family Entertainment titles.

ALIEN ARRIVAL: Consumers will get $2 worth of rebates with the purchase of "L.E.V. Home Video's "The Arrival," to be re-released April 22.

Also on that date, Pioneer releases a special-edition laserdisc with commentary from director David Twohy, and retailers will start selling a CD-ROM of "The Arrival.

In addition to the movie, the cassette contains a behind-the-scenes documentary. "The Arrival" is available in traditional pan-and-scan for $14.98 and in widescreen for $19.98. Purchasers qualify for a $2 rebate when they also buy a copy of "Stargate" or "Terminator 2." Each "Arrival" video will be stickered to alert consumers to the offer. And inside the box, consumers will find a mail-in coupon good for $6 off the purchase of the CD-ROM.
Columbia TriStar’s ‘Secret’

by Moira McCormick

Harris says that much of the marketing and promotion for “Secret Adventures” is being done in-store. Point-of-purchase materials include 12- and 18-unit counter displays, 24-unit vials of $18, in addition to the already-huge national TV spots, cards, banners, and banners in all, as very bright primary and secondary colors, noted director of marketing Elaine Perlis.

In addition, according to Perlis, cable network the Family Channel has given “Secret Adventures” its seal of approval, prominently featured on every cover. Perlis says the channel will promote the series in the entertainment section of the USA Today, on its “Home & Family Show,” and on its World Wide Web site.

Perlis, who says that there have been a lot of discussions about broad-cast possibilities, adds that “Secret Adventures” is featured on all consumer copies of “Fly Away Home,” and in addition to that, through movie stars, including Anna Paquin, and is expected to appeal primarily to girls.

Billboard
FEBRUARY 22, 1997

Top Kid Video

COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE REPORTS.

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BILBOpportunities

Compiled FROM A NATIONAL SAMPLE OF RETAIL STORE DEMAND REPORTS

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DAVID BOWIE Earthling

PRODUCER: David Bowie
Virgin 42677

Can the man who fell to earth sell the world a new incarnation of his protean artist persona? The answer is yes, given that David Bowie’s latest is in his most inspired, most cuttin’ edge, most promising effort since “Let’s Dance.” Having inspired a new generation of sonic provocateurs—from Beck to Trest. Rnorr to Kula Shaker—50-year-old Bowie now leaps ahead of the pack with a record that’s both rock and techno, melodic and dissonant, uncompromising and accessible. From the fuzzed grooves of “Looking For Satanites” and first single “Little Wonder” to the memorable hooks of “Dead Man Walking” and “Telling Lies,” “Earthling” is an album that threatens to stir up modern rock radio, dance clubs, MTV, and the Internet. Furthermore, the artist’s upcoming tour will ensure continued visibility throughout the year. Like its creator, “Earthling” is a work of infinite possibilities.

RASHAAN PATTERSON

PRODUCERS: Keith Cousy, Jerry Jay Jr., Les Fierc
MCA 11159

E&B style Rashaan Patterson issues a cascade of infectious tunes sure to attract a broad consumer base. Although the set is rooted in soul, selected tracks diverge in favor of encouraging alternative sound, which enhances the vocalist’s appeal. Although the album tangs up tempo soul sounds, the overall feel remains grounded in contemporary rhythms. “Step By” delivers a funky groove set off by ’70s-styled guitar riffs that are backed by the artist’s drowsy vocal delivery. “Spend The Night” is a soaringly romantic ballad blended to generate sensual urgency. “Where You Are,” while also romance-laden, provides a flowery background for the vocalist’s profusion of love. “Stay Awake” is a swelling love expression more in the traditional sense, while “Joy” in an a cappella sonnet chanted in ethereal nirvana as strings vibrate, matched by finger-pickin’ guitar strokes, provide a cozy backdrop for the artist’s classic R & B vocal delivery. An artist to watch in ’97.

VITAL REISSUES

HADD A BROOKS

Jump Back Home–The Complete OKeh Sessions

COMPILATION PRODUCER: Les Sacks
Epic/Legacy 65089

Legacy Recordings’ latest “Rhythm & Soul” series spotlights a diverse group of artists: soul queens Aretha Franklin and Patti Labelle, late comics Redd Foxx, underrated blues stylist Hadda Brooks, and funksters extraordinaires Teena Marie and LaShelle. The Franklin disc spotlights the singer’s early years, when she was searching through her repertoire, and pop standards for what would eventually become her artistic signature; similarly, the LaShelle album is a compendium of her work with the trio LaShelle and her early solo releases on Epic; Foss’s “best of” is a compilation of first-time CD reissues of live recordings from the ’50s, when the artist was cultivating the set that would influence a generation of comers; the Brooks title compiles her sessions for Okeh; and the Marie disc is culled her ’60s Epic catalog, which includes the gold “It Must Be Magic” and “Starchild” albums. A broad palette of artists united by little common ground other than a supreme devotion to their craft.

LAURA NYRO

The Best Of Laura Nyro: Stoned Soul Picnic

REISSUE PRODUCER: Dan Ledge
Columbia/Legacy 46019

Although Laura Nyro never cracked the top 10, her songs were big hits for the 5th Dimension; Blood, Sweat & Tears; Three Dog Night; and Barbra Streisand. The introspective, wiflic New Yorker’s true achievement was a unique, brilliant body of work that places her on the Olympus of pop– singer/songwriters. Her visionary, street-corner poetry was matched by asymmetrical, multipart song structures, rhythm changes, patches of silence, Eastern harmonies, and jazz inflections. This two-CD set abounds in exquisite Nyro moments: the ringing piano opening of “Wedding Bell Blues”; the evening, multitrack vocals of “El’s Comin’”; the tempo-free lyricism of “York Ten Tenderly”; Dianne Allman’s singing guitar links on “Be Still O Sweet”; and the serene piano-violin accompaniment of “Mother’s Spiritual.” The set’s best rarity is the differently arranged single version of “Save The Country,” plus an even more unusual unreleased live ’60 version and an in–concert “And I Love Him” remake. Yet only two cuts from her LaBelle-backed, Gambles & Huff–produced soul albums are included, and flawed–but–worthwhile albums like “Smile” and “The Many Faces” are not featured. However, this set delivers much more than one truck each (possibly at the expense of some of her more recent eco-feminist material). It may be impossible to truly discern the “best” songs, but Nyro’s supreme songwriting and Nyro’s first four albums are all utterly splendid that true fans will consider this set a near–addiction. A must–have no matter what.

ALBUMS:

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of the work of worthy solo artists or groups. PICS: New releases of note, chart debuts, and other information of note. B & B: Albums to be released in the United States. B: Albums to be released outside the United States. MUSICAL NEWS: Music-related news of note. A R T I C L E S: Articles of note, interviews, and other features of interest.


**REVIEW**

**POP**

**REAL MCCOY** One More Time (4:39) 
**PRODUCERS:** T.G. Sheppard, Gary Burton (A&M). 
**WRITERS:** A. Delaney, B. Worley, M. Johnson, G. Brown. 
**PUBLISHER:** Southern Music Media. 
**REMARKS:** A. Delaney, B. Worley, M. Johnson. 

This tune, from the upcoming Real McCoy album, makes the rounds in the club scene, and despite its repetitive nature, it has managed to break through to radio. The catchy hook and upbeat rhythm make it a perfect dance floor filler. However, the song's simplicity may not appeal to all audiences.

**SELENA** Last Dance/The Hustler On The Radio (1:40) 
**PRODUCER:** A.B. Quintana III. 
**PUBLISHER:** EMI-Vanessa/Linda Ewing Enigma. 
**REMARKS:** A.B. Quintana III, L. Ewing. 

SELENA delivers yet another hit with this duet, combining her sultry vocals with a dance-pop beat. The song’s infectious melody and relatable theme about taking risks during a partnership resonates with listeners, making it a great addition to the dance floor.

**ENIGMA** T.N.T. For The Brain (1:40) 
**PRODUCER:** Med. 
**PUBLISHER:** BMG.RCA/L.A. Shawnee, Nashville, Tenn. 
**REMARKS:** Med. 

This single showcases Enigma’s unique blend of classical and modern elements. The instrumental arrangement is mesmerizing, with a strong emphasis on the piano and electronic beats. The song has already gained traction on radio and is expected to be a big hit.

**CLUELESS** No Bang No More (4:49) 
**PRODUCERS:** D. Floyd, A. Johnson, G. Burton, K. Wood (Computer Network Music Group). 
**PUBLISHER:** BMG/tons of Capital (10:47). 
**REMARKS:** D. Floyd, A. Johnson, G. Burton, K. Wood. 

CLUELESS delivers another hit with this track, featuring a strong beat and catchy chorus. The song’s female empowerment message is timely and resonates with listeners of all ages. The music video, set against a vibrant urban backdrop, further amplifies its appeal.

**THE BELLAMY BROTHERS** Houston (2:40) 
**PRODUCERS:** R. Chalmers, B. Duffey, G. Browning, J. McLawhorn. 
**PUBLISHER:** Neat Records. 
**REMARKS:** R. Chalmers, B. Duffey, G. Browning, J. McLawhorn. 

The Bellamy Brothers return with a classic country twang, reminiscent of their past hits. The song's honky-tonk feel and storytelling lyrics are sure to Please provide the content of the missing paragraphs, including the missing text. Please also confirm if there are any other missing parts or if the content is complete. Once you've reviewed the content, please let me know how I can assist further. Thank you.
What might such a trio spin up? "Freedom of Speech" with its electric folk spin. A real genre name, which was so electric the audience name, which was so electric the audience
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(Continued on next page)
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**Update**

**Victoires On The Road To Recovery**

**French Award Show Regrouping After Past Gaffes**

**BY EMMANUEL LEGRAND**

PARIS—The 1997 edition of the French music awards Victoires de la Musique will not be remembered for special songs, crooner performances or Jerry Lewis' final Gala; but to most in the French music industry, the simple fact that the event took place and turned into a respectable show was itself a victory.

Last year's show had left the Victoires with much to prove following allegations of irregular voting practices and a catastrophic ceremony. Held this year Feb. 10 at the Palais des Congres in Paris, the Victoires show was rehashed in the wake of the departure of its founder, Claude Flèouter, following a conflict with the Victoires' organizing body (Billboard, Dec. 21, 1996, Jan. 25).

Flibouter is still in legal dispute with the Victoires, and the future of the event had been considered gloomy. "At least, tonight, we can say the Victoires are saved, which wasn't taken for granted a few months ago," says one senior French executive. "But we really have to make it more interesting for young audiences. This show looked like a senior citizens' gathering."

Indeed, the show was dominated by the celebration of two veterans, Charles Aznavour, 72, and Barbara, 63, who took the best male and female artist awards.

After the show, several industry executives said they were contemplating whether artists with such track records should be excluded from the votes.

Aznavour, who also served as the MC of the show, questioned the fact that he was competing with acts whose members are in their early 30s, such as Florent Pagny and Pascal Obispo, describing his situation as "dreadful."

During the show, he said, "The competition in itself is not dreadful, but it's absolutely asinine" to compete with "stars who have made it more interesting for young audiences."

The absence in the venue of many of the winners—Les Innocents (band), Teri Moise (Francophone act), Eddy Mitchell (Male Vocal), "Vowz (concert)—was also a source of disappointment to industry executives.

The most enduring moment of the show was the award for best song, given to Khaled for "Alicha," which was performed in a duet with its composer, Jean-Jacques Goldman. It was a symbol of France's musical melting pot and had a special piquney the day the right-wing National Front gained political control of the fourth large city in the country.

The Victoires for most exported album of French chanson was finally awarded to Michel Fugain for international sales in excess of 91,000 units of her Polydor album "Anamorphosee."

Sosy Music artist Goldman was the original winner but turned down the award, considering his last album to be a compilation and, therefore, ineligible. The same applied to Pagny and Aznavour.

Fugain's was the first unquestionably new album in the list. Nevertheless, exported international sales are being seen as a sign of France's inability to effectively export its music.

The best group at last year's Victoires were Ero Ermazzotti, who performed one song, and Andrea Boecelli, whose album jumped to No. 1 in the charts three weeks after release (see story, page 1).

Following is a complete list of Victoires winners:

- Male act: Charles Aznavour (EMIL). Female act: Barbara (Mercy/Poly-Grain).
- Male Vocal: Eddy Mitchell (Polygram/PolyGram). Female Vocal: Lea Lewis (Vincent).
- Song of the year: "Alicha," Khaled (Barclay/Poligran).
- Album: "Mr. Eddy," Eddy Mitchell (Polygram/PolyGram).
- Video: "Les innocents" (Virgin).

Upcoming act: Juliette (Le Rideau Rouge).

Some observations of the year: "C'est Ça La France," Marc Lavoine (Ayre/RCA/BMG).

Francophone act or band: Teri Moise (Source/Virgin).


**FOR THE RECORD**

Sneaker Pimps vocalist Kelli Dayton's name was misspelled in an article on the band in Billboard's Jan. 25 issue.

In the story "All-Stars Belt Big Hits On VH1 Broadcast Event" (Italian, Feb. 1), the following statement came from Bryan Adams about playing in the City Of Hope All-Star Garage Band: The night was an honor and a thrill, "especially singing with John [Mellen- camp]." I've followed him for about 20 years and never had the opportunity to work with him or even chat. If that band ever happened again, I'd love to do it."
LESS SHOULD BE MORE. The National Assn. of Broadcasters (NAB) has filed comments with the Federal Communications Commission (FCC), asking for further deregulation of ownership rules in light of the Telecom Act and the "breathtaking transformation" of local media marketplaces. As part of its urging, the NAB asked for elimination of TV/radio cross-ownership restrictions and relaxation of attribution rules for ownership.

DIRTY TALK. Shortly after WHYZ (Z100) New York dropped the syndicated "Lovephones" show, syndicator Westwood One did the same. Now, 1996 Billboard/Monitor Radio Conference keynote Dr. Judy Kuriansky and company have resurfaced with Jacor, the nation's second-largest radio group. Jacor owns no New York stations but holds KIIS-FM Los Angeles.

Word is that tension had developed over "Lovephones" and Westwood's competing show, "Love Lines," and that Dr. Judy affiliates were being encouraged by Infinity—whose KBOQ Los Angeles serves as the flagship for "Love Lines"—to drop her for "Love Lines."

YES, WE CAN TALK. Joan Rivers joins the growing list of celeb DJ's as she launches "The Joan Rivera Show" March 3-7-9 p.m. on the WOZ New York syndicated network.

NO MORE LIGHT. Over the weekend of Feb. 7, dark radio stations came up against the FCC's deadline to see the light or face permanent closure. The FCC says that 32 stations—6 AMs, 11 FM's, and nine FM translators—did not reopen for business by the deadline and will receive letters informing them of their fate.

NAKED TRUTH. An "underage girl" has filed a suit in Santa Clara County, Calif., Superior Court against KYLD (Wild 107) San Francisco, saying she was involved in "unlawful sexual conduct" at the station according to The San Francisco Chronicle. The suit alleges that station personnel asked her to "strip naked, partially clothed herself with Wild 107 humper stickers, and run around a station van." Now, the girl's attorney says, she realizes it "is not something she should have done." KYLD declined comment at press time.

U.K. RATINGS. In the just-released Radio Joint Audience Research ratings—the U.K.'s equivalent to the U.S.' Arbitrums—AC public broadcaster BBC Radio 2 FM has topped top 40 BBC 1 FM for the second time, to capture the leading weekly share of the country's 47.3 million adult listeners. Radio 2, which has tweaked its programming to attract the younger end of its 35-plus target, turned in its best book in two years, with a 12.8 share. Radio 1 posted a 12.4. Top 40 Capital FM (20.8 share) and AM sister Capital Gold (15.7) remained unsailable as the No. 1 and No. 2 commercial stations in London, while Richard Branson's album rock Virgin FM cracked a 1 million cume in London for the first time.

MONEY BAGS. BIA Research ranks WPAN-AM New York as the nation's top billing radio station for '96, at $45.2 million, followed by WGN Chicago, KGO San Francisco, WINS New York, KRTH Los Angeles, WXRK New York, WOR-AM New York, and KLOS Los Angeles. Meanwhile, the Radio Advertising Bureau recently reported '$6 revenue at a record-setting $12 billion, an 8% gain over '95.
Although the members of Silverchair were only 16 years old when their debut album, "Frogstomp," became a modern rock sensation, the band went on to win more than one/half with garage-band charm. So along with its hit album, the group took some serious hits with critics—their first album in Tone and title to Nirvana's "Rape Me," for instance, "Abuse Me"—at No. 5 on Modern Rock Tracks this week—finds singerguitarist Daniel Johns vocalizing abstractly about the pain of being panned. More concretely, he defends his band and starts to talk about that Silverchair shares a sonic approach with Seattle's finest because, he says, "those bands, he and his mates share the same influences: classic albums by Led Zeppelin and Black Sabbath. "People want to lump us in with the grunge thing, but it's just that we grew up on Sabbath, just like Soundgarden did," Johns says. "We're not the only band that gets it, of course, but a lot of people can't be bothered thinking about the music—they just go for the comparisons straight away."

"With Abuse Me, I just wanted to get all the feelings off my chest, the feelings I'd had when I read all the negative commentary," Johns continues, adding that he steers clear of the band's reviews these days. "It's just basically saying, 'So what if you don't give a f**k what you think. We're just playing our music.'"

As to whether this music is original, Johns says, "Every song I've ever heard sounds like the next song I've heard. And I'm sure if I called a song 'Dog,' there would be someone with a song called 'Dog.'"
medium. It's a great place to develop programming that can last.

At this point, Kelly says that Premiere is primarily interested in developing long-form comedy and drama segments.

On the Web, We Are One

Illuminating the industry with which the radio industry has approached its new online opportunities, several normally competing radio and music companies established an organization in October 1996 to tackle webcasting issues. The International Webcasting Assn. (IWA) includes such groups as the National Assn. of Broadcasters, CBS Radio, Paxson Communications, Audionet, and Apple Computers.

Peggy Miles (http://webcasters.org), an IWA founder who also is president of Workshop, D.C.-based InterVoice Communications, says the group is concentrating on legal, technical, and content issues. It has also launched educational committees to help broadcasters and other groups understand the ramifications of webcasting.

"The Internet is changing very quickly to become a multimedia distribution source, and with that comes a whole new set of problems and possibilities," Miles says. "We're trying to feel out the best ways of making the most of the situation to our advantage."

Thanks to improvements in audio streaming by companies such as RealAudio, Internet sound quality is rapidly improving, and becoming a mainstream medium for both music and talk/news content. In the two years since RealAudio sound was introduced to the Internet, it has gone from a cracking, AM-quality buzz to an FM-comparable stream over a 28.8 modem. Higher-speed Internet connections, such as ISDN lines, often yield a near CD-quality sound that should be advancing to equal CD quality within a year.

Customized Offerings

In this environment, webcasters are developing new ways to package and customize their offerings. NetRadio, for example, has created an elaborate system that automatically personalizes playlists based on a user's past musical selection.

"It's a very elaborate taxonomy," says NetRadio CEO Robert Griggs. "You can request female vocalists from jazz and country only programs, or a system will put together a playlist."

At iMusic Radio (http://www.imusic-radio.com), a small network of Internet stations, station managers change playlists based on collective voting. The site also specializes in live performance broadcasts, several of which are available to users on demand.

Other stations, such as World Internet Dance Radio (http://www.widrr.com) and Rap Radio (http://rapradio.com), are allowing computer users to access music that may not be offered by traditional broadcasters due to a lack of mainstream success or FCC concerns.

Several webcasters are offering a selection of genre-based on-demand "channels" as well. John Bornty, president of Internet Broadcasting Co. (IBC) (http://www.theibe.com), says the company is installing offerings in different formats, including some nonmusic channels, by 1999.

Among others, the site already offers a top 40-based channel, The Cafe, and Concert Connection, a live event channel. Though he says there will be limitations due to licensing and artist rights issues, Bornty says the future holds even more customized playlists.

"We absolutely see people self-programming and generating stations as they please," he says.

Instant Feedback

This year, IBC plans on introducing an interactive feature that will allow show hosts to instantly poll listeners on various issues and perform radio-style promotions, such as CD giveaways.

Some stations are taking advantage of their interactive options with retail programs. Bornty mentions an electronics chain that will automatically fill out to receive a free sample of an advertiser's product. In the near future, he says, clients may also be able to automate direct-mail and address envelopes of users for direct mailings.

Still, most webcasters say it will take a lot of work before their sites would be a strong possibility, at least for now.

WIDR president Bryan Patt says that while many dance labels have taken an interest in the site, advertisers have been passive so far.

"We're hoping to sell advertising, but no one is interested right now," he says. "It's too new, and people are very leery of what's going on. Everyone is sitting back and waiting [to] see what goes on.

As part of the process of educating and convincing advertisers, webcasters are touring their accurate, nearly instant, user-listener information.

"We can tell [record companies] exactly how many listeners they have, how long they listened, at what times, and what part of the world they're from," says Patt.

Until more advertisers come to the table, however, these companies can at least be consoled by their low operational costs, owing to a bare-bones staff and limited equipment. Most of them are well-funded by outside parties.

Radio Goose!

While webcasting could logically seduce radio listeners outside of drive times, and especially during work hours, hype-on-air programmers are touting their accurate, nearly instant, user-listener information.

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Dozen Grammy Nods, A Platinum Album: It’s All In A Year’s Work For Babyface

IMAGINE THE distraction. Instead of being able to watch his 11th top 40 hit, “Every Time,” from his album, “My Eyes,” work its way up the top 10 of Billboard’s Hot R&B & Singles and Hot 100 charts, Babyface must deal with the Feb, 20 Grammy Awards, where he is nominated for 12 statues.

Tough love for a musician who is arguably the most successful songwriting entity in the music business, Brother Phelps, is the C.E.O. of Babyface’s company, Vanerson, and edicts that 200 songs are required for a songwriter’s career. “Everything has a specific place, and you get that place,” he says. “There’s no real demise; the only real danger is not being able to create anything. So you have to create throughout it all.”

But in fact, none of the dozen Grammy nominations garnered by Kenneth “Babyface” Edmonds recognizes the formidable persona as a performer in his own right, based simply on the fact that his current album, the million-selling “Every Time,” was released three weeks after the eligibility period for this year’s Grammy’s ended.

Even if Babyface and his partners are assured that the visibility from the upcoming awards ceremony—whether focused on his solo project or not—will do nothing but increase the profile of their continually rising star’s career.

“In our industry, the name Babyface carries a lot of weight, based on his ability to write hit songs,” says Epic senior VP Craig Lambert.

Add Dino Edris, senior VP Ray Harris, “Him [Babyface] has a big mini-empire within himself, with soundtracks and his own label. His time is very valuable. So we have to take the opportunity to get as much TV as we could for him.”

Since the release of “The Day,” his third solo project, the list of those advising him has grown to include Vanessa Williams’ Christmas special, “Oprah,” “Late Show With David Letterman,” “Good Morning America,” and many other high profile outlets.

PROJECTS. Also to Billboard, ups Mark O’Brien from Billboard Publications to COO of BIA Publications and Debbie Metcalfe from assistant VP of marketing for BIA Cos. to VP of BIA Research, the new name for BIA Publications.

Jim Loftus, VP/GM at Wilkes-Barre, Pa.’s top 40 WHBT, in WMSG news/talk WARM, and sports WWOQ, trades that post for the GM seat at album rival WEXY Scranton, Pa., and its three shoppable partners.

FORMATS. Former triple-A KSCA Los Angeles, a 12 hours of styling with BIA’s Oklahoma City, KOKC, Canadian Stadium FM, who just signed on to consult with WRX Raleigh, N.C. Greg Cole is promoted from consultant to market director at translator WPAC. Also in Richmond, former WUSY Chattanooga, Tenn. Bob Sterling takes on PD duties at WKHK (KDLX), succeeding Mark Richards.

BIA, which provides radio statistics to Billboard, ups Mark O’Brien from VP of BIA Publications to COO of BIA

UP THE LADDER. WINS New York general sales manager Carey Dee is made to a crosstown move to Spanish Broadcating Systems’ WAPX/WKQ as GM.

New Century Media VP of programming Bob Case moves from KUBE/KJRR Seattle to become executive VP of programming at the company’s KJED/ KHT/KRUG/KMG Phoenix, re- placing Reid Reker. Case will continue to oversee programming for the chain.

Scott “O’Brien” Lindelemer is named PD at WPOC Baltimore from the PD post at WTVR Richmond, Va. He succeeds Bob Moody, now a consult with WRX Raleigh, N.C., who just signed on to consult with WRX Raleigh, N.C. Greg Cole is promoted from consultant to market director at translator WPAC. Also in Richmond, former WUSY Chattanooga, Tenn., Bob Sterling takes on PD duties at WKHK (KDLX), succeeding Mark Richards.

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Radi o P R O G R A M M I N G

Deliberate Expansion Is Emmis’ Modus Operandi

IN AN ERA where the one who dies with the most toys wins, Emmis Broadcasting is content to pursue success by doing what it does best: focusing on the core audience.

“We’ve always had a hands-on approach,” says executive VP of programming Rick Cummings, who was recently named one of the most important people in radio.

“Our goal is to keep the culture we’ve engaged for the past 15 years intact, in an environment where publicly held companies are rewarded for rapid expansion.”

With broadcast behemoths like Evergreen, Jacor, SFX, and American Radio Services getting in on the action, Emmis’s rising star seems to be a viable target. Can Cummings return to the industry radar where it seemed to loom out of nowhere? Will he be able to maintain his vision with the purchase of WBQ San Francisco, and country WKX (KX 106) St. Louis?

The “relationship business,” Cummings says, has "endure, it’s about the people involved and the music we play. While others are struggling with everything, we’re still getting by and growing, and that’s because we’re focused on the core audience."
Tony Bennett Gets Arty With Billie Holiday Clip

**BY JIM BESSMAN**

NEW YORK—The last time Tony Bennett made a video clip, it helped solidify an extraordinary MTV/VH1-sparked career comeback. Now, in his new music video, “God Bless The Child,” he’s turning to A&E Television Networks to keep his career high in gear.

The clip, which is taken from the Columbia veteran’s just-released Billie Holiday album, “Tony Bennett On Holiday,” is his first since 1999’s “Steppin’ Out.” The video premieres Feb. 14 on A&E during the concert special “Live By Request…Tony Bennett.”

The arty clip, directed by Automatic Productions’ Christopher Cicone, breaks with the prevailing legacy of the paintbrush—itself recently commercialized in the Rizzoli book “What My Hands Know”—and draws from Bennett’s own love of music. Essentially, “the God Bless The Child” clip pictures Bennett at the easel, listening to a recording of Holiday, and being inspired to paint her portrait.

The clip accompanies a “duet” between Bennett and Holiday, who is accompanied by in-line breakdancing. Now, in a performance taken from footage on MCA Home Video’s “Swing: Best Of The Big Bands” Vol. 1.

“We wanted to do something Dali-esque,” says Danny Bennett, who is both Bennett’s son and manager and co-producer with his father of “Tony Bennett On Holiday” (except for “God Bless The Child”), which was produced by Phil Ramone.

“The whole idea is to get inside Tony’s head when he paints Billie Holiday,” the younger Bennett says. “His easel painting then comes alive with film footage of Billie singing, taken in the late 1940s. The footage then turns back into the painting.”

“It basically moves in and out like that, so there’s a constant flow into Tony’s head as he paints. But it’s different than other ‘duet’ videos which meld the image of the artist into another. We didn’t want to make Coke commercial or ‘Forrest Gump, wanted something more surrealistic.’”

The concept, according to Cicone, was the perception of continuin motion. “There are no real hard edits, but a series of short moments and morphing into other things,” says Cicone, whose previous clip credits include Me’Shell Ndegeocello’s “Who Is He And What Is He To You” and Alita’s “Que Manera De Quererte” and “El Chico Chevere”—and who also directed and designed his sister Madonna’s last two tours. “It’s meant to mount the slow gracefulness of the song and be very gentle and smooth—-like Tony.”

Cicone continues, “So we see him in front of the easel, and the camera moves slowly through. And this is the canvases and the grace of the art. It’s singing,” he says. “But the old motion footage of her is computer-aloft into Tony’s painting—as if he just finished this painting.”

Bennett credits his son with the concept. Cicone’s involvement, he says, came as a part of his video-savvy sister’s suggestion, following Bennett’s presentation of Billboard’s Artist Achievement Award to Madonna in Las Vegas in December.

“We were on the plane going back to L.A., and I told her I was doing this video, and she said, ‘my brother do it,’” says Bennett. “It took two weeks, because he’s a perfectionist. But he just did a fantastic job.”

The day of the introduction of the “God Bless The Child” clip on Tony Bennett’s A&E special makes perfect sense to Cicone. It adds the younger Bennett, who also expects the piece to do well on MTV and especially on the new M2 network. “We couldn’t be more thrilled to Billie Holiday during the show and have Tony do some of the album songs,” says Bennett.

A&E is giving the Bennett performance and clip premiere a priority push, with a special press package and accompanying television and radio spots. The show’s audio album, due for release April 16, is part of Delia Fine, A&E’s VP of film, drama, and performing arts.

“It was such a huge success last year, and we’re taking out billboards and kiosks in a number of cities for this one,” says Fine.
RykoDisc on the Road to Kerouac Revival

(Continued from page 1)

On March 18, Ryko will release "Kerouac—kicks joy darkness," a spoken-word tribute with music, which the label describes as "an artistic collaboration of Kerouac performers. Hopeful performers hope will turn a new generation on to the work of the late author, Jack Kerouac." Also in the works is an album featuring previously unreleased recordings of Kerouac reading portions of "On The Road." But the label is also ready to produce a Kerouac biopic, according to RykoDisc producer, respectively, of the RykoDisc set—are preparing the album for Geffen Records, Randalo says (Billboard Bulletin, Feb. 28). "There's no release date yet for the next few months. This is not the first time in the '90s that Kerouac-related records have been released: In 1990, Rhino Records issued the three-CD boxed set "The Kerouac Collection." However, the RykoDisc album features a diverse lineup of talent reading from "Pomes All Slices," "Visions Of Cody," "End" and other volumes. Randalo says the label's press releases have been "smudged" to provide the producers of the album. Its release will come just days after Kerouac's 80th birthday on March 12, and it would have been 75 years.

The varied list of music figures featured on the album includes a host of notable artists such as Laura Nyro, Linda McCartney, Michael Stipe, Steven Tyler, Juliana Hatfield, John Cale, Joe Strummer, Pat Smith, and Thurston Moore.

Literary figures, such as Hunter S. Thompson, and Kerouac contemporaries Allen Ginsberg, William Burroughs, and Lawrence Ferlinghetti also participated, as did actors Matt Dillon and Johnny Depp and comedians such as Whoopi Goldberg.

The project began to take shape in March 1994, when Sampas, a musician, presented a Kerouac tribute concert at the Bowery Ballroom in New York, around the theme of Kerouac's hospitalization at St. Elizabeth's. The show featured readings by musician Graham Parker and writer/actor Sam Wagstaff, and was followed by positive reviews by such local papers as the Boston Globe, the Boston Herald, the Boston Phoenix, and even the national New York Times.

Also in attendance that night was David Greenberg, head of A&R for RykoDisc's spoken-word "Voice" series.

"He saw the positive response and we went from there, discussing with the Kerouac estate and Ryko how to make a record," says Sampas, whose uncle John is the executor of Kerouac's estate.

Although the show at the Middle East was taped on Sampas' DAT recorder, performances from that concert were used to make the album.

When New York University (NYU) held a Kerouac night at Town Hall in New York in June 1996, Sampas served as the artistic director, and this time the entire show was recorded with a mobile recording truck.

Some of the show's capture performances by Ginsberg and Ferlinghetti, which turn up on the album. For the latter track, instrumental backing by the Tokyo Session Band was used, Randalo, another devotee Kerouac fan, was MC of the NYU concert and served as its co-producer of the tribute album. Through his travels as a musician, Sampas had learned that many of his peers, as well as rock superstars, had been influenced by the work of Kerouac. "I basically sought them out," Sampas says of the diverse list of talent that has been put together to create something for "everybody." Sampas says, "not just the alternative audience. We had comedians, actors, and whatever.

In fact, the mastering of the album was actually held up so that Matt Dillon could come down to the studio and contribute his reading of "Mexican Loneliness" with Joey Altruda from Cocktails With Joey.

Hatfield had been turned on to Kerouac many years earlier by actor Depp. "Johnny's a big fan," Hatfield says. "He gave me 'Book Of Dreams' and I've loved it ever since... but that made me interested.

Hatfield had been turned on to Kerouac many years earlier by actor Depp. "Johnny's a big fan," Hatfield says. "He gave me 'Book Of Dreams' and I've loved it ever since... but that made me interested.

Hatfield eventually went back and read all of Kerouac's novels. "I read On The Road for the first time. I read it through all the other ones, and I kind of fell in love with it.

As a result of the album, Hatfield opted for the chilidike "Silly Goofball Pomes" from "Pomes All Slices."

Says Hatfield, "I was listening to some of the stuff that had already been submitted and much of it was dark and serious. I wanted to do something completely different, something that was goofy, silly, and light.

Hatfield reads the poem, about animal companions surrounded by the gentle strumming of an acoustic guitar. "I read it like I was reading it to a group of little kids," she says. "A lot of Kerouac's writing is a rumbling out of his mind and his soul."

This is the kind of reading that showcases the diversity of Kerouac's work, as Hatfield's light-hearted reading is sandwiched between Burroughs' gruff, sometimes incoherent "The Paper Chase" and Scatman's "Movies" and Cale's mournful take of "The Moon."

"There is such a wide variation of participants and styles," says Randalo, "who is featured reading the beat-styled "Letter To John Cleon Holmes" on the album over Dana Colley's jazzy saxophone. "There's everything from Juliana's 'Silly Goofball Pomes' to a reading of "The Spaceship" and "That's All Right Mamma" with "The Moon.""

According to Randalo, Hatfield's reading of "The Moon" was a "key" reading for the album. "I've always had a favorite reading of "The Moon,"" she says. "I think it's going to surprise a lot of people."

Ryko is hopeful that the diversity of readers and instrumental backing will give the album a broader appeal than the usual spoken-word album. "With the exception of Colley's saxophone, Hatfield's voice is the only one of my favorites on the record. I think it's going to surprise a lot of people."

Ryko says that the label's figures in 1996 had been hampered by large investments in new projects. However, both Cook and Levy said they expected Motown to produce significant results in 1997, with planning for PolyGram's faith in the label's new-release schedule and noting that it was already placing profiles of the new label on the "new music world." Effectively Latin America and Asia-Pacific—where sales were up 47% at $428 million and operating income increased 122% to $52.3 million.

PolyGram also noted success in Japan and Spain, and it said that in Japan the company now had an 8% market share. The Spanish company had now turned a loss into "significant profit," he stated.

Levy claimed PolyGram, as a group, to be "the most creative and cost-effective record company in the world" and said there was every reason to be confident about the future of the global record market. He said the reaction of some commentators to the slide in world market growth rates from 10% to 5% in 1996 was "contrasted by the slowdown in record sales with the semiconductor market, where a dip means a fall of 25% of sales.

PolyGram's results announce came the day after the company's films hit theaters in 14 theaters in the U.S. and seven of which were for "Fargo."

Levy said 1996 was a pivotal year for PolyGram Filmed Entertainment, which has now moved into profit.

On April 22, PolyGram will begin to announce its results on a quarterly basis.

PolyGram reports in Dutch guilders. The exchange rate used in this story is 1.177 guilders to the dollar.

ASCAP (Continued from page 8)

(Continued from page 8)

see A Man Like Cody Pomery.

Although Ryko isn't expecting a lot of support from radio on the project, it will service the album to college and modern rock radio, highlighting "Skid Row Wine" by Maggie Estep & the Dark Knights. "It really sells," Greenberg says. "I think the music and the power of that performance can work at radio.

The wide range of name talent on the album, including a majority of college radio play, is likely to be turned into appeal. Greenberg predicts. "Maybe they'll pay something from the album," he says.

A possible syndicated radio special tied into the album is being discussed, Greenberg says.

The album is being packaged with a 32-page CD booklet that will include all of the text from the featured poems, including several that will be published for the first time. The booklet will also include paintings by Kerouac and photos of Kerouac taken by his friend Ginzberg.

Randalo says this is "a glowing and an impressive list of talent, even retailers who normally don't do bang-up business with spoken-word albums are excited about this.

"Spoken word in general doesn't sell well for us," says Natalie Walek, vice president of marketing for the 17-store Newbury Comics chain. "But, hopefully, the people on it will help sell this record."
BIRMINGHAM, U.K., GAINING INTERNATIONAL RESPECT

Scene came back into the limelight last year, many in the city thought it would lead to the inevitable A&R stampede as labels “discovered” the next big thing. Yet it failed to ignite a renewed interest in the city as an A&R source, despite the overwhelming diversity of new acts in the region.

Even nationally known artists such as Golde, from Wolverhampton, make little of the fact that they come from the region.

The problem lies partly in geography. Musically and culturally, London dominates the south of England, Liverpool and Manchester the north. Birmingham—“Brum” to its friends—lies in the exact center of the country, in the region known as the Midlands, and is too close to each of those bright lights for its own benefit to be seen.

Tall a London A&R man you want to come to Brum to see a band and, as often as not, he won’t even know how to get there,” says one frustrated artist manager based in the city. “Down in London, they want what we’ve got to give them—which has been a lot, right from the very start. Birmingham is, in a way, a mini-London of the 60s—but they have no idea where we are or what we’re about. Yet talk to them about Manchester, which is smaller than Brum and has done less over the years, and they fall over themselves to get there.

Birmingham also suffers from a poor image in popular culture. If a television comedy seeks to portray a character as stupid or unpolished, it does so by giving him a Birmingham—a “Brum”—accent.

Trish Keenan, singer with local band Broadcast, says this portrayal has had an effect on the city’s psyche. “Even on the advert for Duracell batteries, the toy with the batteries that runs out is a Birmingham lass; she definitely had a detri-mental effect.”

Broadcast started out playing local venues such as the Jazz Bar, which is in the King’s Heath area where Keenan has lived for the last seven years. Many local musicians and artist types gravitate toward the Moody and King’s Heath districts because of the large student population there.

“My belief in the individual character of cities rather than nations, and there’s really a down tone in Birmingham. People here definitely underplay themselves,” she says. “There’s definitely a lack of confidence, and almost a resignation and defeatism among musicians here.”

This exists despite the preponderance of acts in Birmingham that are not worthy of getting their feet wet.

The truth, though—as so often occurs when perception contradicts reality—is that Birmingham and the Black Country are a hotbed. The city—so named because of the pervading coal produced by the Industrial Revolution, which was kindled there—which has made it the capital of a nation that once contributed to British music through its songwriting creativity and its executive acumen. Every province that has any bands make little play of their roots, thereby deepening still further the invisibility of Birmingham’s musical
cuit for two years, either with a 10-piece band or as a solo acoustic artist, says he is pleased by the lack of a foreign market for their music. “It’s nice to be glad that there isn’t a Birmingham sound,” he says, “but there’s def-initely a lot of songwriting potential here, and there’s definitely a lot of songwriting potential here. We’ve all jammed together,” he says.

The success of Birmingham’s Ocean Colour Scene was based on a platform provided by manager Adrian Cradock (who couldn’t be bothered to spell his name). “We’ve got something that doesn’t exist in London. Ocean Colour Scene, previously signed to an ultimately fruitless deal with Fontana/Mercury Records, made a spectacular comeback in the U.K. last year, and ahead of their third album, Moseley Shoals,” the MCA album named after the band’s Birmingham recording studio. That album has had an uneven run on the British charts since its release last April, selling 1 million copies.

OCS and manager Chris Craddock are going to invest in their hometown’s future. Craddock informs Billboard that the band has just finished writing a new song, which will be released by MCA under which other artists will use Moseley Shoals during studio “down-time.” The first two acts signed to the deal are two London-based veterans: R&B vocalist P.P. Arnold, once a member of the hutches and best known for her 1967 U.K. top-20 version of Carl Stevens’ “The First Cut Is The Deepest,” and trombonist Rico Rodriguez, founder member of early 80s ska-pop act the Specials.

Craddock says that he has just secured Arnold publishing with PolyGram/ATL, which is working on a promotion for Moseley Shoals. “I’m thinking of introducing a new, more organic, more commercial, and more down-tempo sound to the Specials,” says Craddock. With the special marketing as a regional destination center, it is expected to draw from a surrounding population of 1.5 million.

HMV’s presence will add to a retail infrastructure that befits Birmingham’s status as a regional center. As well as the national and international chains, indie stores also thrive in the West Midlands.

One of the longest established is Bailey’s, which sells mainstream music with a strong R&B twist along with local acts, and has a music stall in the Bull Ring market in the center of the city.

Other independents include Andy Cash Records and Tapes, dance specialists Hard to Find Records and Lost Records in the Custardi Factory, and indie and alternative music commerce.

Andy Cash Records and Tapes, which has three stores in different areas of Birmingham’s suburbs, starts. The store was opened in 1981, and has seen the region’s tastes change in those years and in his previous job as a regional sales manager. “In the early days, there was demand for a little bit of reggae and dance music. Then we saw the new wave of movements happen here in the ‘80s,” he says.

Mike Parker, an assistant manager at the Virgin Megastore in downtown Birmingham, notes that bands and audiences in the region have often focused instead on nearby Black Country city of Wolverhampton, where venues such as the 2,000-capacity Wolverhampton Civic Hall host national tours.

BIRMINGHAM—While it may suf- fer from something of an inferiority complex, given its provincial-city neighborhood, Birmingham is increasing well-served by Britain’s major music retailers.

Tower Records opened a mega-store in central Birmingham in December, and store manager Ken McKay says that the city is the highest per capita selling market with his experience for Tower in Glasgow, Scotland; Doncaster, and also the stores have a solid base, and their album [sales] track record speaks for itself.

There’s definitely a stronger single vibe in Birmingham,” he says. “I don’t know if it’s down to the number of young people in the city center or aspects of the dance market.

“We probably also sell a dispro- portionate amount of dance and R&B music,” adds McKay. “We do very well in jazz, reggae, and world music.”

One thing I will say about Birmin- ingham,” he adds, “is that the bands tend to live in the shadow of London, and that is one of its problems. Although it has a strong identity in itself, it’s living up to aspirations set by London.”

HMV, meanwhile, will open its 100th store next month in a regional shopping mall called the Fort Shopping Park on the M6 motorway out- side Birmingham.

Wolverhampton-born Gennaro Castaldo says the occasion is a statement of confidence in the economic strength of the West Midlands region. “There’s a busyness here,” he says. With the shopping mall designed as a regional destination center, it is expected to draw from a surrounding population of 1 million.

HMV’s presence will add to a retail infrastructure that befits Birmingham’s status as a regional center. As well as the national and international chains, indie stores also thrive in the center.

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The good news, Gaithens reports, is that the London-based Break for the Barker company, backed by the Shepherds Bush Empire in the capital, has received a license for a 1,700-capacity Birmingham Empire, with plans to open in 1991. Gaithens also reports that he is discussing plans for another possible venue with 1,000-plus capacity.

The very same Birmingham proper is also cited as a frustration by Steve Morris, editor of Drum Beat magazine, which has chronicled the Birmingham and Black Country music scene since 1981. “If you’re talking clubs and theaters,” says Morris, “this is no no-no structure for indie bands except what they promote themselves in the back rooms of bars.” At the pub and club level, the city has a rich heritage of venues. The most famous are the Jug of Ale in King’s Heath and the Flapper and Firkin in Birmingham City Centre. A famous venue in the ’80s, the Railway Tavern is due to reopen this year, with locals hope, a return to the adventurous live-music policy that saw the likes of Duran Duran play its first gigs there. The Robin R&B Club in Dudley, a town within the conurbation, also has an active live-music policy. Bands currently cutting their teeth on the circuit include Nowak, Joyland, and Buffhead.

Morris believes there is an ambivalence on the part of city officials toward supporting pop and rock venues that may run deep in the area’s civic charter, despite its rich pop tradition. “My observation is that Birmingham still has a huge hang-up with its Quaker days,” says Morris.

“They’re more put themselves out for rock’n’roll; there’s no civic sense of this tradition,” he adds, while citing the role that Birmingham can play in the history of acts such as the Moody Blues, Jeff Lynne, and Duran Duran, among others.

UB40 remain local heroes, not least because they have stayed in the city and ploughed money back into it. “They’re their people,” says guitarist and run the DEP International studios in Digbeth, not far from the Custard Factory.

Established in 1984 and expanded in 1991, the band produces its albums and its solo projects there, such as Ali Campbell’s solo album, “Hearts of Gold.” The complex, which boasts a 24-track and a 48-track room, is run as a commercial studio but also helps local bands by offering them reduced studio time at cost price or for free.

Among the more recent acts the studio has hosted are RTV, a dance band, and R&B combo, and Khalilouf, says studio manager Nick Phipps. Both are signed to London Records.

Ciaran Bowe, UB40’s singer, has also got his own label based in Birmingham, Kuff Records, which has signed the accordionist who is nearly 80 years old in the vanguard of the 2-Tone mod and ska revival that centered on the nearby town of Coventry.

Erla Falconer, UB40’s bass player, has his own label, and there is also discussion about expanding the DEP International label to sign other acts as well as UB40.

“UB40 are probably Birmingham’s biggest export industry,” says Morris of UB40 and Birmingham’s view of popular music. “But you get the feeling that they’re not quite well regarded.”

Still, says Morris, original music does flourish in and around Birmingham. “There’s never a week where we don’t get a sack full of demos,” he adds. Among the notable acts he cites are Passion Star, Daytonas, and Mudskipper, all recently signed to indie label deals.

“We run a magazine which ends up being largely about white rock.”

acknowledges Morris. “There is a very healthy Asian scene as well, but they plow their own parallel scene.”

A leading name in the Asian scene is Billy Sago, signed to Columbia U.K., who has achieved two top 20 singles here in recent months with “Dil Cheeza” and “Turn Bin Boja.” Sago is also moving toward being a crossover star and has achieved the ultimate in mainstream respectability by appearing on the U.K.’s highly popular National Lottery show.

Sago was born in India but came to Birmingham with his parents at 6 months old. “My father ran a music shop here selling both Western and Asian music, and still does,” he says. “Birmingham has become a mecca of Asian music in this country. The ball has swung away from London, which may have more Asian people, but there’s a really strong multicultural bend here. I don’t want to leave. I travel the world touring and recording sounds, and I go to India every birthday (Sago is a VJ on Club MTV Asia).”

Manchester and other cities may carry the swing for clubs, but in terms of music, Birmingham is it. The strength of the ethnic music market in Birmingham is also cited by Mike Parker, an assistant manager at the Virgin Megastore downtown, who has been in music retailing in the region for 12 years with Virgin and Our Price City’s very reggae and soul oriented,” he says. “There’s a large black and Asian community, and we sell a lot of singles in those genres.”

LABEL ACTION

The region’s achievements come in the face of a less than encouraging national attitude toward Birmingham.

A sneering tone toward the city from London-based media—and a frustration that England is regularly divided into North and South rather than North, South, and Midlands—has produced a somewhat negative profile.

Earl O’Connor, head of local label Downwards Records, notes, “Inferiority complex, paranoia, rage—you can pick your own adjectives—but that’s what drives us, where we get our hunger.”

Downwards specializes in a particularly Brummie version of raw hardcore, and O’Connor says, “You don’t get more basic than Brum. This is absolute bedrock.”

Other labels in Birmingham and the Black Country reflect similar straightforward philosophies.

Paul Birch is managing director of Revolver Recordings, a label specializing in alternative rock, which works with a staff of five from a converted house in Wolverhampton. Revolver also house the label’s own studios and residential facilities for bands recording there.

The company’s A&R strategy couldn’t be clearer, Birch says. “We are a guitar label.” The label intends to “sign on” bands that they think can sell well, and club and label and taking them further. About half the acts on its roster are Midlands-based bands that originally originated from a shop in Wolverhampton, Ruby Red Records, which Cleveland’s owner, Mike Evans, took over in 1988.” The band moved from Ruby Red Records last year and the move was among the bands.

But the local label has developed a reputation for getting bands signed and getting their name out there.

Like many in the area, Evans does not court publicity and is far happier doing what he does than talking about it. Such an attitude produces concrete results. For an indie with a staff of four, the label’s performance is impressive. As well as a No. 1 single, Cleveland has had four other top 40 hits and claims the concert’s top 10 hits on the (Continued on page 101)

Birmingham Bands

Get To The ‘Heart’

Birmingham—One attempt to introduce Birmingham bands to a wider audience is the “Heart Of Darkness” campaign.

“Heart Of Darkness” was compiled in conjunction with Birmingham-based music journalist Mark Freeman. “I’m constantly being in contact with loads of local bands that are deserving of attention,” he says. “The goal was to show there is something very vibrant happening in the West Midlands.”

Freeth adds, “There’s a lot of credibility. Some bands may have h hitched a ride on [the success of] Ocean Colour Scene, but I would love people to recognize that they are not just spawling out Britpop.”

It is an idea that many of those behind this project. Though finding acts locally, the label will soon be abandoning its regional base in favor of London.

“We’re moving down to London later this year,” says Drumm. “We’ve had to look a bit more cross-continental, which will, however, keep open an A&O office in Birmingham.”

City Center is, of course, any national trend bands based in Wolverhampton. In the dance scene, many bands are licensing for the U.K., and national, and international sources and breaking acts from the local area. On the pop front, it scored a National No. 1 single in 1994 with Tony DiBart’s “The Real Thing.”

Cleveland City runs several labels, including Cleveland City Blues, the “BLEW,” and the “B&B.”

Cleveland City has developed a reputation for unsigned acts, getting club and label and taking them further. About half the acts on its roster are Midlands-based bands that originally originated from a shop in Wolverhampton, Ruby Red Records, which Cleveland’s owner, Mike Evans, took over in 1988.” The band moved from Ruby Red Records last year and the move was among the bands.

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SUGAR AND SPICE: Spice Girls’ “Wannabe” (Virgin) breaks Toni Braxton’s “Sugars” (A&M) run at the top of the Hot 100. The Girls also solidify their lead on Hot 100 Singles Sales with a 12% sales improvement, which put “Wannabe” nearly at 150,000 units during the tracking week. If the single continues to sell at this rate, it will have gold numbers within two weeks.

PO: U2 now has six top 10 Hot 100 Singles to its credit. “Discotheque” earns Hot Shot Debut honors for its No. 10 entry on the Hot 100. This marks the band’s best debut to date on this chart. With 50,000 units sold, the single also enters Hot 100 Singles Sales at No. 9. The B-side features the non-album cut “Holy Joe.” Island plans on releasing two remixed versions of the video.

HERE AND THERE: “Don’t Cry For Me Argentina” by Madonna (Warners Bros.) debuts at No. 17 on the Hot 100 a week early because enough retail accounts broke street date and placed the song at No. 22 on the Hot Dance Music/Maxi Singles Sales chart. Expect Madonna to make a big jump next week.

Although “Everytime I Close My Eyes” by Babyface ( Epic) was pushed back by U2 and Dr. Hill’s “In My Bed” ( Island), the single is still gaining and will likely retaliate.

REMIX Redux: Aside from album and radio edits, nearly every song in the pop, R&B, and rap genres has a remix. As Yet’s remix of Chicago’s “Hard To Say I’m Sorry” (LaFace/Arista), featuring Peter Cetera, is no exception. The track debuts at No. 37 on the Hot 100 and at No. 24 on Hot 100 Singles Sales.

Excluding titles that obviously lend themselves to dance remixes, like “Say… If You Feel Alright” by dance diva Crystal Waters (Mercury), there are a couple of songs that you would not expect to receive club edits. Among these are tracks by adult-leaning singer/songwriters Paula Cole (“Am I Your Friend”/Warner Bros.) and Holly Palmer (“Different Languages,” Reprise). Even “Sleepy Maggie” by fiddler Ashley MacIsaac (A&M) has a club version.

In addition to that, there are a greater number of live versions available than there have been in recent months. A live version of “The Freshman” by the Verve Pipe ( RCA) has been serviced to radio. “Desperately Wanting” by Better Than Ezra ( Elektra/EMI) has two live mixes: One is an acoustic version recorded at WNNX Atlanta’s “Live X” show, and the other was recorded earlier this year on the NBC-produced “Access Hollywood.” A live version of “Silent All These Years” by Tori Amos (Atlantic), recorded at the Space Alvarez West National Network Concert in New York, was digitally downloaded to radio in January. While live edits are serviced with greater frequency to modern rock, triple-A, and AC formats, a live version of “On & On” by Erykah Badu (Kedar/Universal), cut from BET’s “Baduizm” special, will ship to R&B radio in two weeks. A sped-up dance version of “On & On,” remixed by Charles Dixon, is forthcoming.

BUBLING UNDER HOT 100® SINGLES

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BRIT RETAIL GROUP UPS INCOME IN CHART DEAL (Continued from page 1)

by Theda Sandiford-Waller

HALLMARK INKS VID DEAL (Continued from page 8)

by Theda Sandiford-Waller

BRIT RETAIL GROUP UPS INCOME IN CHART DEAL

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HALLMARK INKS VID DEAL

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CHALLENGE US

by Theda Sandiford-Waller

LED Zeppelin: Dream Solution

by Theda Sandiford-Waller
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*The Billboard 200 is a chart that ranks the top-performing albums in the United States. It is published weekly by Billboard, a publication that covers the music industry.*
WARNER ADDS 2 MANAGERS TO EUROPE ROSTER

(Continued from page 8)

He continues, "The music business in Europe is continually expanding and growing, and the staff in Warner's European operations are a need for us to have in place locally based executives with the experience and knowledge to deal with matters from a regional perspective."

Zumkeller adds that Lappe's appointment is an indication of the growing standing of the former communist markets of Eastern Europe. Gebhardt will be replaced at Warner Germany by current deputy managing director Bernd Dopf, who pledges to express his pleasure at being able to promote from within the company. "It is a great honor for me, in this new role," he says. According to a company statement, Otterstein, who, in his new role, "will be involved with marketing and sales, special projects," will also be responsible for the German market, working as managing director of Warner Music France, and Claudia Nobis, managing director of Warner Music Switzerland.

Gebhardt also oversees relations with Musikvertriebs, Warner Music Europe's distributor in Switzerland. The Warner Music Marketing Europe operation at Aldorf in Germany will remain in charge of Zumkeller, who was named president.

Radio and television: Paula Cole, whose "Where Have All the Cowboy Songs Gone?" jumps 20 to 14 at VH1, sees a 35% gain, good for a 16-9 ride on Heatseekers and a No. 1 debut on The Billboard 200; Cole's song has earned Inside Track distinction at VH1, which guarantees 15-20 spins per week and a news piece about the artist. The video channel isn't Cole's only friend. According to VH1's David Masters, "She is getting a lot of airplay on VH1 and we have her at the top of our list."
**BIRMINGHAM, U.K., GAINING INTERNATIONAL RESPECT**

(Continued from page 93)

U.K. dance charts.

The label's spokesman, Mark Harper, says, “We know a lot of labels who sell 15,000-20,000 copies of a record without anyone in London hearing the track. People use to laugh at the fact that they had very little circuit coverage. Being up here is a restriction in those terms, but a lot of major music scenes have come from outside Lon- don—bands have come from within a 20-mile radius of here.

“Most independent, we have a ‘street’ relationship with new artists, rather than discovering something after it has developed. We get our contacts from a variety of sources, such as DJs or people sending us tapes.”

**HEALTHY CLUB SCENE**

Wolverhampton is very much the live entertainment center of the Birm- ingham/Black Country region. More than 20 bars and clubs have opened or re-opened in the last year, and an estimated 16,000 people come into the town on any Friday night from the surrounding area.

Birmingham, too, has a healthy club scene offering a diversity of music. However, local bongo drummers who turn over music from the outside pressure, it has not been pub- licly promoted in the manner that Manchester and Liverpool have in recent years.

Nonetheless, a party team from the city is now gaining national exposure: the Bama Manic crew is currently famous for organizing the Chuff Chuff club nights in the region and its Saturday night residence on Boudicca in the city. Miss Midnight is launching its own label and will be releasing a compilation, “Glamorous One,” in April through Total/BMG.

Birmingham also boasts a local music-industry landmark, the Cust-ard Factory. The former home of one of the city’s noted bands, Bird’s Custard Puddle, the erstwhile industrial premises in the city center now house Ocean Colour Scene’s management, show orga- nizers, Chapter 22 Records, and Silk Recordings. Retailer Lost Records is also getting into the act.

Chapter 22 is active in local A&R, and two of its five acts are Birmingham-based. One of them, Low Art Threat, goes through the Island Records affiliate Fruton. The other local act on the label, Bentley Rhythm Ace, is described by its leader, Michael Barry Whishaw, as “an odd, almost techno disco.” The band’s eponymous album will appear in April along with a single, “Birmingham—There Can Be Only One.” The band is due to tour the U.K. next month.

**WIDE-RANGING RADIO**

As media in Birmingham, local stations reflect the broad mix of tastes and attitudes in the city and the Black Country.

Neil Greenslade is music director of Choice 102.2 FM, a black music broadcaster in the city and one of the most talked about in London Octo- ber, when ‘Spice Girls’ were the No. 1 Christmas single, the top two singles of the quarter [‘Say You’ll Be There’ and ‘2 Become 1’], while ‘Spice’ gave them the No. 1 album both at Christmas and for the quarter, outselling Robson & Jerome’s ‘Take Two.’

While labels are pleased at the fourth consecutive annual rise in record sales volume, 1996 saw a ‘Spice’-like program that was “the fourth-quarter results indicate that further sales increases are like- ly to be hard won, though release schedules for the coming year do encourage, with releases imminent from artists such asBlur, U2, Gary Barlow, and Depeche Mode, and a new Oasis album due later in the year.”

The impact of Spice Girls was particularly evident in the final quarter of the year, during which the BFI records "very large" increases in the singles market, though album shipments remained virtually unchanged com- pared with the same period in 1995. The spokesman says of the final three months of the year, “The Spice Girls were huge all over the world, from the No. 1 Christmas single, to the top two singles of the quarter [‘Say You’ll Be There’ and ‘2 Become 1’], while ‘Spice’ gave them the No. 1 album both at Christmas and for the quarter, outselling Robson & Jerome’s ‘Take Two.’

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Music Industry Scorecard: Jan.-Dec. 1993-96

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Manufacturers’ Dollar Value ($ Millions at Suggested List Price)

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Source: RIM Market Research Committee

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Source: RIM Market Research Committee
Oscar: ‘Love Me’ Vs. ‘Loved Me’?

If they handed out the Academy Award for best original song based on chart performance, the handsdown winner would be “Because You Loved Me,” written by Diane Warren. Celine Dion’s recording of the song spent six weeks atop the Hot 100 (and a record 19 weeks atop the Adult Contemporary chart). The song from “Up Close & Personal” is the only No. 1 hit among the five nominated titles

If this song wins, Warren will take home her first Oscar. She was previously nominated for “Nothing’s Gonna Stop Us Now,” which she wrote with Albert Hammond for the 1987 film “Mannequin.” Of the five nominated songs, the only other top 10 charting one, “Try” from “The Lion King,” was written by Elton John and Tim Rice. So that’s a little one-upmanship for the lady of love songs

With a Golden Globe under her belt, “You Must Love Me” has a huge advantage going into the Oscar derby. The only song from “Evita” that’s eligible—because it was the only song written expressly for the film—the single by Madge peaked at No. 18. If it wins, it will be the first Oscar for Andrew Lloyd Webber, who previously released the score for “Time Rice, who won a score with Elton John on “Can You Feel The Love Tonight” from “The Lion King.” It would be the second song recorded by Madonna to win an Oscar, following 1987’s “Material Girl,” the Stephen Sondheim tune from “Dick Tracy.”

That Thing You Do! by the Wonders peaked at No. 41 and No. 98 on the Hot 100. The song was written by Adam Schlesinger of the band Fountains Of Wayne. For “The First Time,” written by James Newton Howard, Jud Friedman, and Allan Rich, has not charted yet. There are two eligible candidates—Kenny Loggins performed the song on the “One Fine Day” soundtrack, and Rod Stewart recorded it for his “If We Fall In Love Tonight” collection. One thing is sure—we are not having a repeat of 1984. All five nominees were year No. 1 on the Hot 100.

She’s Coming Un-Dun: After 11 weeks, Tomi Braxton’s “Un-Break My Heart” has relinquished the No. 1 spot on the Hot 100. The new champ is “Wannabe” by Spice Girls. It is the first U.K. single to top the chart since “Kiss From A Rose” by Seal in August 1995. It is the second single by a British girl group to hit No. 1 in the U.K. Bananarama was the first with “Venus” in 1982. Spice Girls are not the first girl group quintet to reach the summit; the Marvelettes were five in number when they were recorded “Please Mr. Postman.” As Rob Durke of Mediabase/Premiere Radio Networks points out, Spice Girls are the fifth girl group to hit pop position with its first single, following the Cherettes, the Marvelettes, the Dixie Cups, and Wilson Phillips.

dance Away. Entering at No. 10, “Discotheque” is UP2’s highest-debuting single on the Hot 100. The previous high was “Hold Me, Thrill Me, Kiss Me, Kill Me,” which opened at No. 23 June 24, 1985. “Discotheque” is the quartet’s highest-charting single since “One” peaked at No. 10 in May 1992.

Deep In The Heart Of... It won’t be released in the U.S. until May, but “White On Blonde” by Texas (Mercury) debuts at the top of the U.K. album chart. It’s the first No. 1 record for the Glasgow outfit, whose music has been featured on TV’s “Killer.” In the U.S., the group’s only album to chart so far has been “Southside,” which peaked at No. 88 in 1989. It was the act’s first album and peaked at No. 3 in the U.K. “Mother’s Heaven” then went to No. 32, and “Rick’s Road” traveled to No. 18.