

# Billboard

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HEATSEEKERS



Arista's No Mercy Makes  
The Move To Chart Peak

PAGE 17

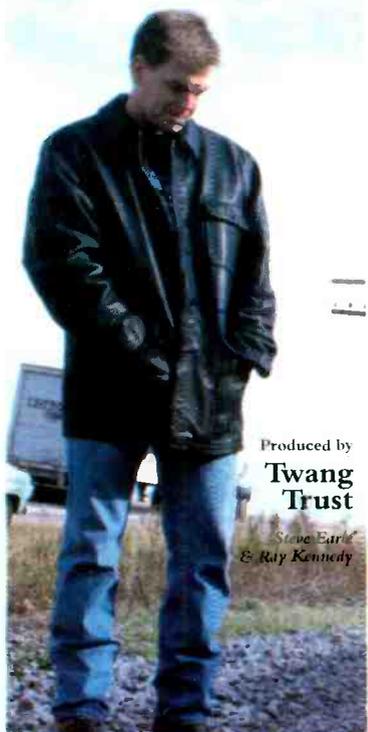
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 22, 1997

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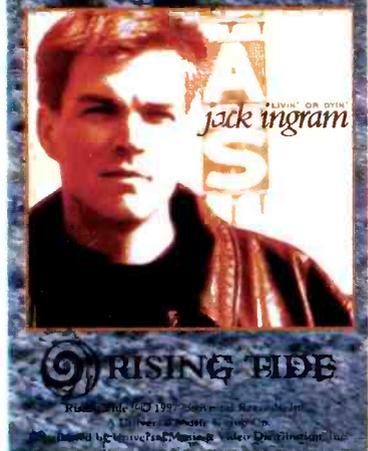
## JACK INGRAM Livin' Or Dyin'

Available  
MARCH 25



Produced by  
Twang  
Trust

Steve Earle  
& Ray Kennedy



## 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 33)



BOCELLI

CHILDREN'S  
ENTERTAINMENT  
A BILLBOARD SPOTLIGHT

SEE PAGE 61

## Birmingham, U.K., Gaining Int'l Respect Wide-Ranging West Midlands Acts Fight Stereotypes

This story was prepared by Dominic Pride and Jeff Clark-Meads in Birmingham, England, and Thom Duffy and Paul Sexton 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 cen-

ter of a conurbation with a population of 4.6 million and was the powerhouse of the Industrial Revolution. It is the

birthplace of heavy metal and of a score of first-division acts in all forms of music, and is at the core of a fomentation 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 Judas Priest; Slade



BROADCAST

to Ocean Colour Scene; Duran Duran to UB40—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)

## Rykodisc On The Road To A Kerouac Revival

BY CRAIG ROSEN

LOS ANGELES—The legacy of legendary beat writer Jack Kerouac is



HATFIELD



RANALDO

continuing to spawn related audio products.

(Continued on page 91)

## 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 Ra-

dio 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 clear 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)

BILLBOARD SPOTLIGHTS  
UK  
& THE BRIT AWARD NOMINATIONS

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Mixed Results Seen In '96 Figures For U.S., U.K.

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The Shocker (SILKK)  
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ICE CREAM MAN  
C-Murder  
DA KILLA

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MR. SERV-ON  
KANE & ABEL  
C-LOC  
BIG ED  
MO B. DICK

Tru 2 Da Game

IN STORES  
FEB. 18, 1997

WOLFEIT RECORDS

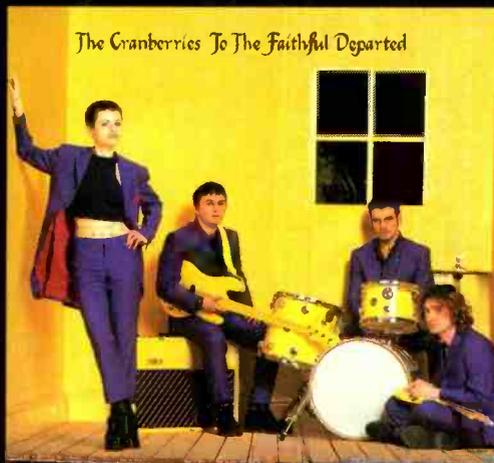
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# Musicland Payment Freeze Buys Time

## Chain Confirms It Is Negotiating With Investors

BY ED CHRISTMAN

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

But while 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 one step closer to a prepackaged Chapter 11 filing. Such a filing would be less painful than a Chapter 11 filing, with all the terms negotiated among creditors before going into court.

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, but it did not specify names. Sources, however, have told Billboard that the Minneapolis chain is negotiating with Apollo Advisors and GE Capital (Billboard, Jan. 25).

The two potential investors are said to be negotiating an investment that would be a combination of equity and debt and 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 "would involve a substantial issuance of new 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 of law.

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 put out feelers 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 appeared willing to structure some kind of deal, a few major trade creditors 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 initiated discussions on a "standstill" agreement (Billboard Bulletin, Feb. 13). With that agreement, most of its trade suppliers 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 \$350 million in

trade payables, sources in the financial community estimate.

In the meantime, the banking consortium that supplies the chain's \$275 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, in exchange for having the loan secured by inventory. It also is said to be contingent on the trade making concessions beyond a collateral security agreement.

If Musicland can negotiate an agreement with the banking consortium, the \$50 million would bring the revolver back to the \$325 million level to which the chain had access before it gave it up for concessions from the consortium. Those concessions include waivers on financial covenants in the chain's revolver, which expire 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 shipment figures in the just-released Recording Industry Assn. of America's (RIAA) 1996 Shipments and Value Report came as "no surprise," according to RIAA president/COO Hilary Rosen.

Perhaps the biggest news, then, in the Feb. 13 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 whet their appetites once more.

Even 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 over 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, LPs, vinyl singles, and 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 come as no surprise," said Rosen in a statement accompanying the statistics. "While it's 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 scene. All 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 Ganoe, 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 in various parts of the country 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, about the message, and about the stores where we sell our product."

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

(Continued on page 101)

No. 1 IN BILLBOARD		PG. No.
VOLUME 109 • NO. 8		
• THE BILLBOARD 200 •		98
★ TRAGIC KINGDOM • NO DOUBT • TRAUMA		
CLASSICAL		32
★ PLAYS RACHMANINOV		
DAVID HELFGOTT • RCA VICTOR		
CLASSICAL Crossover		32
★ STAR WARS: A NEW HOPE		
LONDON SYMPHONY ORCHESTRA (WILLIAMS) • RCA VICTOR		
COUNTRY		27
★ BLUE • LEANN RIMES • CURB		
HEATSEEKERS		17
★ NO MERCY • NO MERCY • ARISTA		
JAZZ		31
★ TONY BENNETT ON HOLIDAY • TONY BENNETT • COLUMBIA		
JAZZ / CONTEMPORARY		31
★ THE MOMENT • KENNY G • ARISTA		
NEW AGE		33
★ PICTURE THIS • JIM RICKMAN • WINDHAM HILL		
POP CATALOG		59
★ GREASE • SOUNDTRACK • POLYDOR		
R&B		19
★ GRIDLOCK'D • SOUNDTRACK • DEATH ROW		
• THE HOT 100 •		96
★ WANNABE • SPICE GIRLS • VIRGIN		
ADULT CONTEMPORARY		88
★ UN-BREAK MY HEART • TONI BRAXTON • LAFACE		
ADULT TOP 40		88
★ DON'T SPEAK • NO DOUBT • TRAUMA		
COUNTRY		29
★ A MAN THIS LONELY • BROOKS & DUNN • ARISTA		
DANCE / CLUB PLAY		25
★ DON'T CRY FOR ME ARGENTINA • MADONNA • WARNER BROS.		
DANCE / MAXI-SINGLES SALES		25
★ DISCOTHEQUE • U2 • ISLAND		
LATIN		30
★ ENAMORADO POR PRIMERA VEZ		
ENRIQUE IGLESIAS • FONOVISA		
R&B		23
★ IN MY BED • DRU HILL • ISLAND		
RAP		21
★ CAN'T NOBODY HOLD ME DOWN		
PUFF DADDY (FEATURING MASE) • BAD BOY		
ROCK / MAINSTREAM ROCK TRACKS		87
★ ONE HEADLIGHT • THE WALLFLOWERS • INTERSCOPE		
ROCK / MODERN ROCK TRACKS		87
★ DISCOTHEQUE • U2 • ISLAND		
• TOP VIDEO SALES •		78
★ INDEPENDENCE DAY • FOXVIDEO		
KID VIDEO		79
★ THE LAND BEFORE TIME IV • UNI DIST CORP		
RENTALS		79
★ PHENOMENON • BUENA VISTA HOME VIDEO		

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
BLUES	
★ HELP YOURSELF • PEGGY SCOTT-ADAMS • MISS BUTCH	
CONTEMPORARY CHRISTIAN	
★ WHATCHA LOOKIN' 4	
KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	
GOSPEL	
★ THE PREACHER'S WIFE • SOUNDTRACK • ARISTA	
KID AUDIO	
★ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	
VARIOUS ARTISTS • WALT DISNEY	
THE BILLBOARD LATIN 50	
★ VIVIR • ENRIQUE IGLESIAS • FONOVISA	
MUSIC VIDEO	
★ LES MISERABLES: 10TH ANNIVERSARY CONCERT	
VARIOUS ARTISTS • COLUMBIA TRISTAR HOME VIDEO	
REGGAE	
★ NATURAL MYSTIC • BOB MARLEY & THE WAILERS • TUFF GONG	
WORLD MUSIC	
★ RIVERDANCE • BILL WHELAN • CELTIC HEARTBEAT	

## THIS WEEK IN BILLBOARD

### BOOSTED AT BAD BOY

As the newly named president of Bad Boy Entertainment, Kirk Burrowes has plans to expand the label's staff and build on its successes. R&B music editor J.R. Reynolds reports. **Page 18**

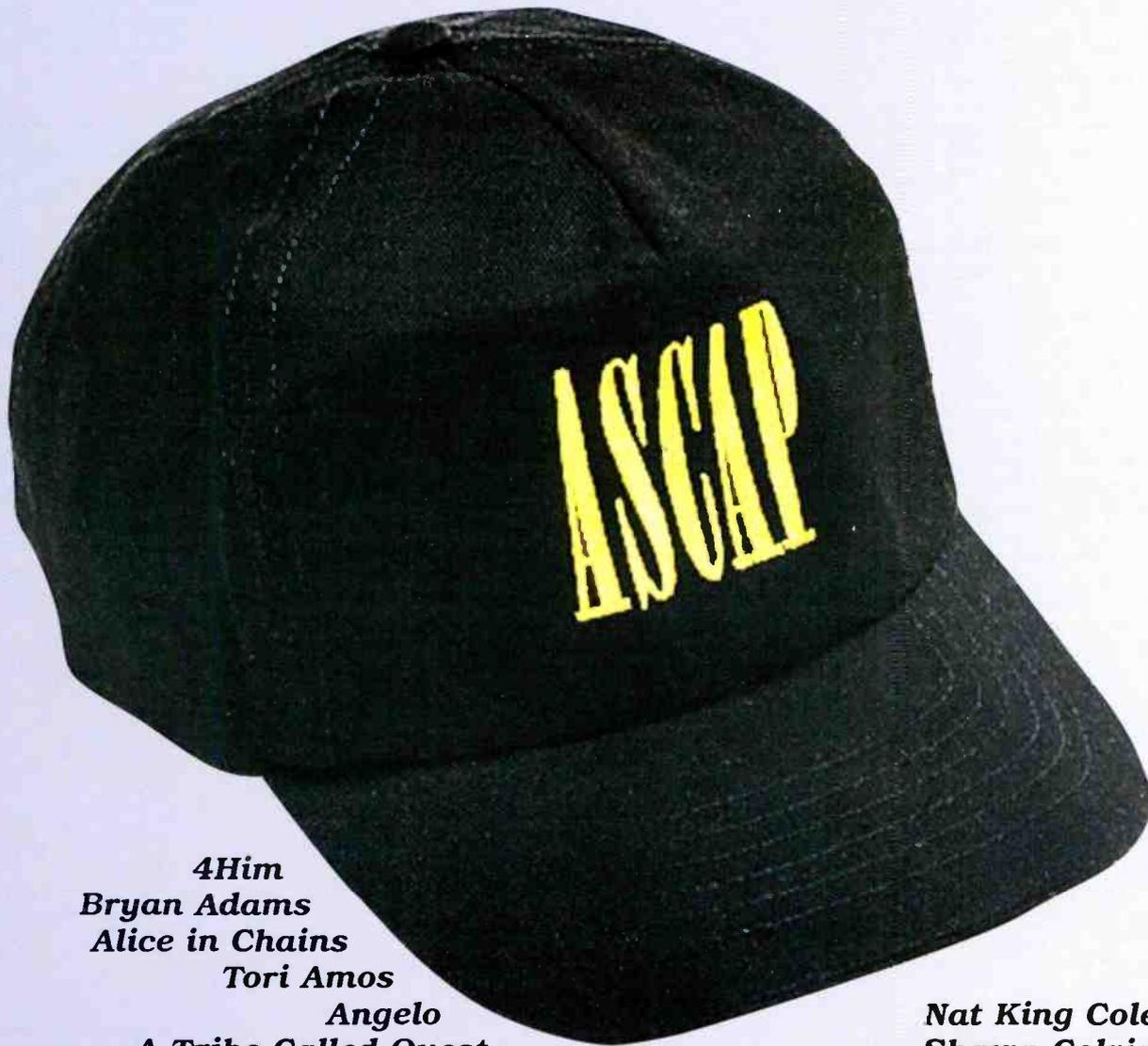
### GETTING KIDS TO LISTEN

The challenge in marketing kids' audio is being met by specialty chains like Noodle Kidoodle and Imaginarium, while spoken-word products are banking on brand names and popular characters. Correspondent Steve Traiman and staff reporter Terri Horak have the stories. **Page 53**

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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 Bova  
David Breitman  
Alan 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  
Shawn 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

**TO**  
**GRAMMY**

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

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ASCAP

**HATS OFF  
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 NOMINEES**

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# Commentary

## U.K. Music Biz Is Int'l Success Story

BY VIRGINIA BOTTOMLEY

Music makes news. Consider the coverage of Jarvis Cocker making his mark at the Brit Awards, or Spice Girls rising from obscurity to the top of the charts. These headlines grab attention and make great copy for the show-biz pages.

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 this country's biggest commercial 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. Music—in all its forms—is 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 fully recognized, and to encourage musical activity to flourish and grow across the community.

We in the U.K. are a 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. There has been an explosion of interest in all forms of music. The industry should be congratulated for its innovative and imaginative response to the public's enthusiasm for music, and for making music one of the U.K.'s most successful industries.

The industry's growth has been astonishingly rapid. In 1963, the U.K. industry produced 84 million records. By 1995, more than 200 record companies produced annually more than 200 million discs, covering jazz, rock, pop, classical, opera, folk, and many other styles. National Music Council figures reveal that the industry was worth more than 2.5 billion pounds to the U.K. in 1995—equivalent in value to the water industry and larger than shipbuilding. This is a remarkable performance by any measure.

The industry provides employment for more than 50,000 people—including composers, performers, producers, publishers, manufacturers, distributors, and retailers. More money is spent per head on recorded product here than in any other country in the world. Domestic sales of British music product top 1 billion pounds annually.

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

British musical success is truly international. Our music—and our cultural influence—permeates the world market: One in five of all records sold has a British component—the artist, composer, or recording company.

The industry is thriving. The talent bank of musicians, performers, and composers is overflowing. The industry has recognized and responded to the public demand for music by properly targeting the needs of the new audiences.

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 Broadcasting Act of 1990 led to the expansion of commercial radio and helped stimulate interest in particular styles of music. The success of Classic FM, Jazz FM, Kiss, 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 creatively to the opportunities presented by the Broadcasting Act of 1996. Digital



**'The industry should be congratulated for making music one of the U.K.'s most successful industries'**

**The Right Honourable Virginia Bottomley, MP, is Secretary of State for National Heritage.**

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 see 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 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 talented British bands. The creative influence of Oasis, Pulp, Kula Shaker, Supergrass, and Elastica contributed to Britain's current position as home to 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 recordings 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, stimulates and entertains us. Music has a central role in many peoples' lives. My aim as Secretary of State for National Her-

itage is to enrich those lives and help create opportunities to develop personal interests and activities.

There is now a great sense of excitement in music and the arts. The U.K. National Lottery has inspired people to develop projects to help their communities. Music is one of the lottery's great beneficiaries. Lottery funds have been allocated to the refurbishment of concert halls and community music venues.

Charities and groups bringing music to disadvantaged people have also benefited. There have been 87 awards, worth more than 2.7 million pounds, given to brass bands. Sheffield is to be the home of a new National Centre of Popular Music, with the help of 11 million pounds from the lottery.

I have launched the first major government policy statement on the arts and young people in many years. "Setting The Scene" outlined my vision for young people 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 many others—realize their musical potential. The Arts Council of England announced a new campaign, Arts for Everyone, which will allow, among other things, small groups and schools to apply for lottery-revenue grants to run local arts projects. Talented young musicians 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 Bob Dylan, veterans still at the top of their profession—strutted their stuff in front of an enormous international audience.

Many of the fans who came to pay homage were not born when these greats first exploded onto the world stage. Musical longevity is testament to their 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 remain flexible and responsive in 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. This "can do" industry will continue to make a big contribution to the creative and economic health of this country.

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

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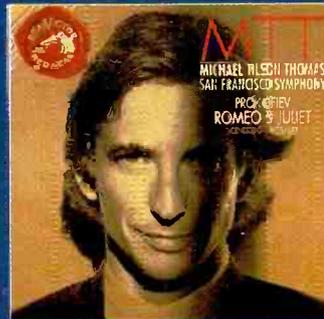
Best Classical Album



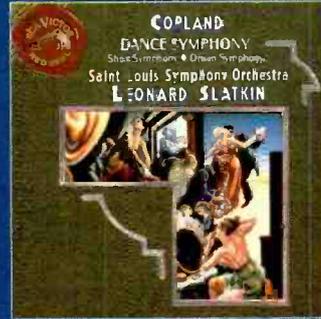
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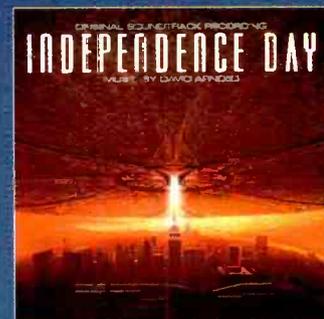
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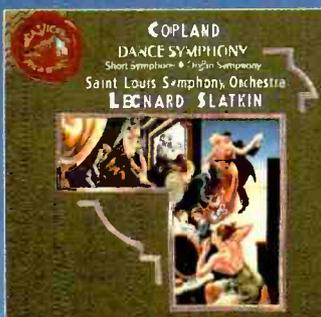


Classical Producer of the Year

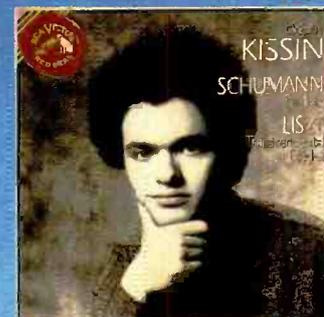
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# Warner Blames Soft Retail For '96 Decline

## 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 \$3.95 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 cutbacks are unrelated to falling sales; however, they acknowledged that the plans for a WEA restructuring were hatched 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-mar-

keting businesses" for the decreases. Sources say that sales at Columbia House, Warner's direct-marketing record-club joint venture with Sony Music, have been sluggish, but executives decline comment.

(Continued on page 100)



**McEntire Shines.** MCA Nashville superstar Reba McEntire visits with executives backstage at Carnegie Hall following her performance at the "You Gotta Have Friends" concert, which benefited the Gay Men's Health Crisis. McEntire has signed a new multi-album deal with the label that includes her own movie and TV production company on the lot of MCA parent Universal Studios (Billboard Bulletin, Feb. 6). Pictured in the front row, from left, are Edgar Bronfman Jr., president/CEO, the Seagram Co.; Frank Biondi, chairman/CEO, Universal Studios; McEntire; and Bruce Hinton, chairman, MCA Nashville. Shown in the back row, from left, are Zach Horowitz, president, Universal Music Group; Doug Morris, chairman/CEO, Universal Music Group; Tony Brown, president, MCA Nashville; Mel Lewinter, vice chairman, Universal Music Group; Bruce Hack, executive VP/CFO, Universal Studios; and Narvel Blackstock, McEntire's manager.

## 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: Gerd 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 purview will encompass Germany, Denmark, and Switzerland.

Separately, and in a surprise move, Jürgen Otterstein has 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)

## CD Drives 4th Consecutive Record Year For U.K. Biz

■ BY JEFF CLARK-MEADS

LONDON—The unprecedented popularity of the CD here gave the British music business another record year in 1996.

According to figures released Feb. 13 by the British Phonographic Industry (BPI), the CD is now the most popular format this country has ever seen, and the revenue it produces has helped record companies to their fourth consecutive best-ever year.

British record shipments were worth \$1.72 billion in 1996, a rise of 6.1% over the previous year's total.

The market was fueled by the sin-

gle, which had double-digit volume growth for the third year in succession. Says a BPI spokesman, "The singles market is now larger than it has been at any time since 1982."

Total singles shipped were 78.3 million units, a rise of 10.7% over 1995's total. The singles market at wholesale value was worth \$192 million, an increase of 7.9%.

Singles sales were bolstered last year by the emergence of pop phenomenon Spice Girls and teen heartthrob Peter Andre, but were underpinned by the increasing popularity of the CD. The format accounted for 62% of singles sales last year, an increase of 11%. Cassettes took 29% of the market, a fall of 7%.

The album market also grew significantly and rose by 6.2% in volume terms, to 208 million units. Its value increased 5.8%, to \$1.53 billion.

Within the album sector, CDs accounted for 74% of all shipments, a rise of 5.8%, while cassettes took 25%, a fall of 5.2%.

The BPI spokesman notes that almost all the increases in the total record market came from the increasing dominance of the CD. "The annual volume of CD album shipments is now almost 160 million units," he says, "confirming its position as the most popular sound carrier in the entire history of the industry. Meanwhile, CD singles volume rose by 23% and is fast approaching the 50 million-unit mark."

(Continued on page 101)

## Job Losses At PolyGram Are Higher Than Expected

■ BY JEFF CLARK-MEADS

LONDON—The restructuring of PolyGram will cost 550 jobs, rather than 400 as originally announced, and will mean a tight grip on A&R and marketing costs.

Group president/CEO Alain Levy maintains, though, that PolyGram is confident of its own future and of the potential of the global music market in general. He describes the fears of some executives over the slowdown in world sales as "hysteria."

However, speaking at the Feb. 12 announcement of PolyGram's 1996 results in London, Levy described the company's figures as "disappointing in that they are well below what PolyGram is capable of achieving." Though sales were up 8% to \$5 billion, income from operations was flat at \$574 million. Music division operating profits were \$593 million, compared with \$614 million in 1995 (Billboard Bulletin, Feb. 13).

Levy said PolyGram was addressing the company's problems with a global \$90 million restructuring (Billboard, Nov. 2, 1996). Originally, a statement said 400 jobs would be shed, but Levy told the London meeting that, when the details were analyzed, a further 150 posts had been identified as expendable.

He said 200 posts were being lost as part of the move of PolyGram's U.K. distribution center from London to Milton Keynes and a further 100 would be shed in continental Europe, mainly as a result of a consolidation of distribution activities at its premises in Hanover, Germany, which is being made into a regional supply center.

In the U.S., PolyGram executive VP/CFO Jan Cook said 70 jobs would go in PolyGram's jazz operations within a total reduction in head count in the country of 150. There would also be, Cook said, "the closure of

(Continued on page 91)

## Hallmark Inks Kid Vid Deal

### 2 Series Planned With Partner Crayola

■ BY SETH GOLDSTEIN

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. 30 ship date; and Crayola Presents Animated Tales, three direct-to-videotape titles aimed at preschoolers.

Sales of the first six should total "several million" units, predicts Steve Beeks, executive VP of Hallmark Home Entertainment. Beeks, senior VP Glenn Ross, and Binney & Smith management unveiled the Crayola package at Toy Fair, held in New York every February, where kid vid always has a role.

This year, amid tie-ins with various items, including Mattel plush toys, Disney announced the April 15 availability of its live-action "101 Dalmatians," and Microsoft displayed a computerized Barney that will introduce a more sophisticated line of videos from producer the Lyons Group.

According to Beeks, Hallmark took

(Continued on page 97)

## ASCAP Reaches New High In '96 For Distributions

■ BY IRV LICHMAN

NEW YORK—Marilyn Bergman, ASCAP president and chairman of the board, had good news for writers and publishers who gathered Feb. 11 in Hollywood, Calif., for the performing right 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 writer and 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. distributions increased 7.7%, to \$273.4 million, while foreign distribution to members increased 20.6%, to \$124 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 18.03%

in 1995 to 15.76% in 1996.

According to ASCAP COO John LoFrumento, U.S. revenue was bolstered by two of ASCAP's main performance areas: broadcast TV and cable. "Radio, TV, and cable continue to grow," he says. "Radio receipts grew by \$10 million, TV by \$6 million, and cable by \$11 million. Since 1993, we've greatly increased the processing of performances. With radio, we've gone from a survey of 60,000 performances to 200,000. With TV, we processed 450,000 in 1993 and went to 3.5 million last year.

"Internationally," LoFrumento continues, "every major area showed increased revenues. Also, ASCAP is now passing foreign tax credits to its members from nations that have tax treaties with the U.S. We 'guesstimate' 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 redefined the way we do business. The staff since then has been reduced by

(Continued on page 91)

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

■ BY BRETT ATWOOD

LOS ANGELES—MTV and VH1 have entered into an exclusive two-year partnership with Internet retailer Music Boulevard (<http://www.musicblvd.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 145,000-title catalog, the new sites will highlight a customized selection of CDs at a sale price of \$12.99. That price is comparable to the retailer's existing price policy for its top-selling titles, which typically sell for

(Continued on page 33)

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## Roots Artists Gain Speed As Heatseekers Impact Acts

### 'Riverdance' Rips Up Retail For Atlantic

BY DOUG REECE

LOS ANGELES—"Riverdance," the soundtrack to the live show bearing the same name, has grown into a Grammy nominee and made composer Bill Whelan a Heatseekers Impact artist.

Though the Celtic Heartbeat album was released in the U.S. in November 1995, it wasn't until the live production, featuring Irish 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 venue, 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 intermittently dropped on and off that chart before hitting No. 97 on The Billboard 200 for the week ending Feb. 15.

The album is at No. 110 this issue on The Billboard 200 and has sold more than 201,000 units, according to SoundScan.

The Dublin-based Celtic Heartbeat is distributed worldwide through Warner Music International via its licensing deal with Atlantic. That deal expires in March. In the U.S., Atlantic Records 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 Germaise. Celtic Heartbeat is seeking a new worldwide licensing and distribution deal (Billboard, Feb. 1). Executives at Celtic Heartbeat could not be reached for comment by press time.

In promoting and marketing "Riverdance," Atlantic encountered innumerable 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 believers, 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 Germaise.

Part of the foundation laid by Atlantic included building sales at niche retailers, such as Irish gift shops—including those located at flea markets—as well as nontraditional stores, such as the Nature Company and Natural Wonders.

Another problem, according to Atlantic director of product development (U.S.) Pat Creed, was confusion over where to place the album in stores.

"Nobody knew what this was," he says. "Do you put it in the Irish section? In the soundtracks section? Is it racked under 'W' for Whelan or 'R' for 'Riverdance'?"

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

Germaise says that one of the largest



WHELAN



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 music was featured during the intermission of the 1994 Eurovision Song Contest.

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 peoples.

"My main concern when I was writing the show was sustaining two hours of theater," says Whelan, who is managed by Barbara Galavan in Dublin. "A whole evening of Irish tap dancing might not have been theatrically interesting, so I tried to leaven 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 journey for the people in the story."

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

Uilleann pipes/whistle player Davey Spillane, for instance, is well-known in Irish music circles for his experimentation with jazz sounds as a member of Moving Hearts and in his solo Tara Records albums "Atlantic Bridge" and "Pipe Dreams."

Fiddler Eileen Ivers, whose latest Green Linnet release is "Wild Blue," has built on her Irish-American roots by blending pop and African percussion elements in her music.

Electrifying live performances by such "Riverdance" artists as Ivers helped the show gain a foothold outside of markets hosting the live event. TV appearances on "Late Show With David Letterman" and "CBS This Morning" helped gain attention for the album. A performance at the Feb. 26 Grammy Awards show could also perk up sales. The album is nominated for best recording from a musical show.

PBS used the "Riverdance" album and video as premiums for its December '96 pledge drive. Based on the exceptional demand for the product, PBS decided to air the video throughout March.

More traditionally, the label has invested in print ads, pricing and positioning programs, in-store play, and listening station placement.

Now that the show and album are more entrenched in the U.S., Germaise says, Celtic Heartbeat expects "Riverdance" to become an evergreen title, especially as the tour continues in the U.S. Booked by the William Morris Agency, "Riverdance" has wrapped up a series of dates in Detroit and is in Minneapolis until Feb. 23. The show is slated to visit Boston and Chicago.

Although, Tannen says, the album has shown itself to be a steady seller, its sales are closely tied to its public-TV plugs and, more directly, to the show. "It sells a good amount every week, but when the show is around, [sales] really swell," he says.

While this begs the question of whether the album can stand alone, Whelan defends his composition by citing unvisited markets, such as Australia, where the album has gone double-platinum (140,000 units).

The album has sold more than 900,000 copies worldwide (Billboard Feb. 1).

"I didn't expect this album to be the major success that it has," Whelan says, "but there seems to be something at its root that shows there is an acceptance of this music from many different cultures."

### Capitol's Adkins: Slow But Steady Growth Pays Off

BY DOUG REECE

LOS ANGELES—Former oil rigger and honky-tonker Trace Adkins has had a year that he could never have 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 issue, Adkins' album, which has sold more than 262,000 units since its May 1996 release, according to SoundScan, is at No. 95 with a bullet.

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

"Trace comes from the world of oil rigs and honky-tonks, and that's why his songs come across as real and convincing 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 format."

Adkins, whose lifelong motto has been "don't worry about the mule, just load the cart," began his journey up the charts with a casual meeting at Nashville International Airport (Billboard, May 25, 1996). It was there that 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 seemed to hit it off 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 extra pressure, Capitol never made me feel it."

Hendricks, who also produced "Dreamin' Out Loud," went to bat for Adkins by taking the extraordinary measure of meeting with radio PDs during nine consecutive weeks of on-the-road meet-and-greets.

Still, KKBQ Houston PD Dene Hallam cautions against 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 rolling along all by himself."

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 39,000 and 119,000 units, respectively, according to SoundScan. The latter has not been released as a retail single. Adkins' songs are published by Sawng Cumpny/ASCAP.



TRACE 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 respectable showing."

Even for Adkins, there were moments of concern about his measured growth. "Yeah, I might have stressed out over it a little bit," he says. "But if you look at graphs of some of these 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 moved 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 100)

# 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 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 Oakdale Theater in Wallingford, Conn., were to



**No Lie.** A&M blues wunderkind Jonny Lang poses in his Heatseekers T-shirt, which commemorates the No. 1 debut of his album, "Lie To Me," on last issues Heatseekers chart. Following a string of dates opening for Keb' Mo' in the Midwest, Lang will perform at the National Assn. of Recording Merchandisers Convention in March. He will also begin a 14-date Hard Rock Cafe tour that month. Lang, who is featured in the current issues of U.S. News & World Report and Guitar magazine, will make appearances on CNN and "Access Hollywood."

go on sale Saturday [15].)

But the heavy Mellencamp 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 multirate 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 the good 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 in visually 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 go see rock shows—but not in arenas and 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 date in San Francisco, benefited the National Academy of Recording Arts and 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 go out and play without 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... Think of all the thousands of hours 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 New York venue] is like an arena show—but in the confines of an acoustically perfect theater. So I think this will change the way people go out on tour."

Mellencamp seconds Sandler in crediting VH1's ability to reach his audience, as evidenced by the three-hour live "Tickets First" promotion, which featured Mellencamp videos, performances, 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. 14.)

"Tickets would have gone faster, except the phones locked up immediately," notes the channel's president, John Sykes.

"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 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 were "deep" in all markets. "What's also remarkable is the power of the TV medium, with its extraordinary 'back room' which enables us to do millions of dollars in transactions in a short period of time—thanks to it being driven by such a great artist."

Rob Light, Mellencamp's agent at 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.

"Everybody thought it would do well," he says, "but for John to do 15,000 [the first day in New York really makes a huge statement, and we'll see other artists of his stature and generation look at what he's done and possibly go down the same road."

Big acts have often done small-venue shows, adds Light, but these are usually one-offs in New York or Los Angeles. "This is the first time I know where an artist is doing this nationwide—with enough nights so that the same number of fans get the opportunity to see him as in an arena," says Light.

As Mellencamp is bringing his entire band and stage show, he himself notes that by cutting the size of the venue and increasing the number of dates, "unless people wanted to see me next to an inflatable beer can, we had to figure out the right ticket prices." These range from \$38 to \$100, but Light doesn't see price as an issue.

"It's a little more money—but a small premium for the environment you get," he says. "The audiences obviously didn't have a problem with it."

Mellencamp is so excited about the audience response that he's since scheduled four warm-up shows in his Bloomington, Ind., hometown, March 3-6.

"I've found out that rehearsing in front of people is the best medicine," says Mellencamp, now back in the pink following cardiac problems that curtailed his last tour in 1994. This time out, he's taking longtime stalwarts Mike Wanchic (guitar), Toby Myers (bass), and Pat Peterson (percussion and backup vocals), along with lead guitarist Andy York, violinist Miriam Sturm, drummer Dane Clark, and keyboardist Moe 2 MD. Opening acts will be Canadian singer/songwriter Amanda Marshall and fellow Indianapolis act the Why Store (Billboard, May 4, 1996).

Mellencamp's tour set will, of course,

include material from his current "Mr. Happy Go Lucky" album, including the Grammy-nominated "Key West Intermezzo (I Saw You First)," but he will also focus on "playing as many hit records as I can," says Mellencamp.

"That's what people come to hear!" he continues. "When you're charging money, you're obliged to play certain things. Personally, I don't really want to play 'Small Town,' and haven't done it 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 song is this?'"

"'Jack & Diane' had a rap in it the last time we did it, and we'll probably keep that because it worked great, but we've been playing 'Jack & Diane' since 1981—which is a lot of years of 'Jack & Diane!'"

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 demonstrates 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 culture."

For Mellencamp, though, "it's about the fans and the way they want to see rock shows as much, if not more, than being about John Mellencamp. They still want to see rock'n'roll, and believe in it, and want to be part of it. But they don't want to be fuckin' catted into arenas!"



MELLEN CAMP

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Maverick Entertainment in Los Angeles names Guy Oseary partner and Ronnie June Dashev partner/COO. They were, respectively, an A&R executive and executive VP/general counsel.

Mark Shimmel is appointed COO of LaFace Records in Atlanta. He was president of Mark Shimmel Management.

Jim Kelly is appointed head of sales at Revolution Records in Beverly Hills, Calif. He was VP of marketing at Uni Distribution.

Eric B. is named VP of Street Life Records in Santa Monica, Calif. He was half of the rap duo Eric B. & Rakim.

David Beisell is appointed VP of corporate development for Moulton D'Or Recordings in Minneapolis. He was head of his own marketing and management company.

MCA Records promotes Kymm Britton to senior director of publicity in Los Angeles; Christine Wolff to



OSEARY



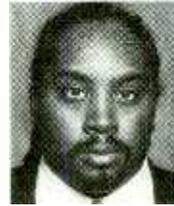
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KELLY



ERIC B.



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national director of publicity in New York; Lori Berk in New York and Erik Stein and Stacey Studebaker in Los Angeles to associate directors of publicity; and Valerie Lewis to manager of publicity in New York. They were, respectively, director of West Coast publicity; director of East Coast publicity; manager of publicity; manager of publicity; manager of West Coast publicity; and publicity coordinator.

Rochelle Fox is named marketing director for Geffen Records in Los Angeles. She was West Coast alternative promotion director.

Arista Records in New York names David Samuel Barr senior director of royalties and promotes Kelly Feder to manager of sales marketing. They were, respectively, president of Warburton Productions and sales coordinator.

Beverlee Garvin is promoted to national director of urban promotion for GRP Recording Co. in New York. She was Northeast regional promotion director.

Zenobia Simmons is appointed director of publicity at Correct Records in Beverly Hills. She was a publi-

cist for Priority Records.

Angel Barnard is promoted to manager of A&R operations for RCA Records in New York. She was A&R coordinator.

**PUBLISHING.** Neil Portnow is promoted to senior VP of Zomba West Coast operations in West Hollywood, Calif. He was VP of West Coast operations/GM.

Barbara Vander Linde is promoted to GM, creative, for Ronder Music in Los Angeles. She was creative director.

The Harry Fox Agency in New York

promotes Sylvan Stoner to controller; Kevin Au Yeung to VP, audit; Paul Tollin to VP, systems; and Chris Walsh to VP, systems and communications. They were, respectively, assistant controller, senior audit manager, director of data processing, and director of communications.

**RELATED FIELDS.** Dan Klores Associates in New York names Abbe Goldman, Peter Seligman, and Hayley Sumner partners. They were, respectively, executive VP, senior VP, and president of the entertainment division.

# UPCOMING

# Billboard



## 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 10TH ANNIVERSARY

**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  
212-536-5223



## 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 (Tuscon, 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 it's 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

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# WORLDWIDE SPECIALS & 1997 DIRECTORIES



## SOUTH AFRICA

**Issue Date: April 5**

**Ad Close: March 11**

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/involvement).

**Contact:**

Christine Chinetti  
44-171-323-6686



## COMEDY

**Issue Date: April 5**

**Ad Close: March 11**

The comedy market is exploding and **Billboard** is committed to its cause (see our Sept. 28, 1996 issue). Melinda Newman will examine the labels' goals and strategies for insuring that consumers are made aware of product lines. Other features include a quick-reference guide to second quarter releases and events (including video) and the latest information on the UK's comedy market releases and reissues, especially those that are most likely to touch US consumers.

**Contact:**

Jim Beloff  
213-525-2311



## 1997 Nashville 615/Country Music Sourcebook

**Publication Date: May 7, 1997**

**Ad Close: March 14**

This two part directory is the most informative resource of business-to-business listings for the Nashville region and worldwide country music market. Nashville 615 listings include record companies, recording studios, music publishers, and other artist related services in the Nashville area and the Country Music Sourcebook listings include key country music contacts including: record companies, country talent managers, agents, radio stations, concert promoters, and music publishers.

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# 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 1995, while promoting "Weight," Imago Records lost its distribution deal with BMG, leaving Rollins in the lurch.

When Rollins was signed by DreamWorks, Imago president Terry 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

(Billboard, 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 heads] Mo Ostin, Michael Ostin, Lenny Waronker, and David Geffen, they put together a pretty good case."

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 has so much passion, he's focused, and he's hard-working. And I like that fact that he is multidimensional—he does spoken-word performances, and he's an author. He

(Continued on next page)



Counting The Odds. Elektra group the Odds take a break after a performance at New York's Mercury Lounge. Pictured, from left, are John Aherns, WEA sales representative; Ben Hastings, WEA representative; the Odds' Steven Drake and Doug Elliot; Stuart Johnson, WEA marketing manager; the Odds' Craig Northey; WEA product development representative Greg Bielowski; WEA marketing coordinator Andrew Hilsberg; WEA regional marketing manager Jay Perloff; and Pat Steward, artist.

# 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 off 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, "Nothin'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



DINOSAUR JR

album," says Eric Fritschi, Reprise's manager of artist development. "[Hand It Over] was a surprise. We sure 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 strip some of [the songs] down," says Fritschi. "We didn't have a single or anything, we really just put

(Continued on page 16)

# Tim/Kerr, Mercury Deal To End; Krasnow Splits With UMG, Looks For New Partner

SHORT-LIVED: Expect the joint venture between Tim/Kerr and Mercury Records to be dissolved in the coming weeks. The likely result will be that a number of Tim/Kerr acts will be signed directly to Mercury. Neither Mercury Records CEO/president Danny Goldberg nor Tim/Kerr co-founder Thor Lindsay would comment.

Although not aware of the split, one artist on Tim/Kerr wasn't surprised by the news. "It's not particularly working out that well. The cultures seemed very different. There wasn't a huge amount of communication."

The deal, which is only 7 months old, called for Tim/Kerr releases to be distributed by Independent Label Sales, the indie arm of PolyGram, Mercury's parent company. Select titles would be worked by Mercury's promotion, marketing, and distribution staff (Billboard, Nov. 16, 1996).

Among the acts signed to the Portland, Ore.-based indie are Black 47, whose "Green Suede Shoes" was the first joint release between the companies; Man Ray; Pere Ubu; John Fahey; and Tchkung!

IT'S OFFICIAL: Krasnow Entertainment has officially broken from Universal Music Group (UMG), following weeks of speculation that the two-year joint venture was coming to a close (The Beat, Billboard, Feb. 8). Krasnow Entertainment head Bob Krasnow is now shopping the music, film, and TV company to other music companies, as well as a Wall Street banking firm.

"I don't think anything really went wrong here," says Krasnow. "It was just one of those things that never got into sync." Krasnow denies rumors that conflicts between he and Doug Morris, former head of Warner Music Group and now head of UMG, played a part in the split. "There were certainly no personality conflicts. Doug and I have a long history, and I don't want this to have any innuendo or underlying carry-over, because there isn't any. There was certainly no animosity or any kind of friction."

Instead, Krasnow says, UMG's focus changed when Al Teller, former head of MCA Music Group (now known as UMG), left, and Morris came in. "Someone comes into the company, and they want to change it to reflect their own vision."

Two of Krasnow Entertainment's seven staffers have been let go in the transition. Krasnow says that he is "not sure" if he is taking any acts with him; however, Vanessa Daou has declined an offer to stay with UMG.

A UMG representative confirms that the dissolution was amicable on both sides.

CHANGES: Atlantic jazz artist Madeleine Peyroux has changed management and is now represented by Larry Wanagas, who also manages k.d. lang . . . New Age keyboardist/multi-instrumentalist David Arkenstone has signed with Windham Hill. Arkenstone, who was formerly with Narada Records, will release his first project for Windham Hill, "Spirit Wind," March 11. The music was first heard on the Discovery Channel special "Legend Of The Spirit Dog" . . . Erasure, whom Mute Records had previously licensed in America through Elektra, will now go through Maverick. Expect a new album in April.

Bud Scoppa, formerly with Zoo and ASCAP, has joined Discovery Records as an A&R executive . . . Laura Hynes, who has run her own media company since leaving Tommy Boy Records two years ago, has been named VP of artist and media relations for Walter Yetnikoff's start-up Vel Vel Records . . .

Red Hot Chili Peppers manager Lindy Goetz has left the management business to concentrate on film and TV projects. The band's attorney, Eric Greenspan, will handle its affairs until it finds a new manager (Billboard Bulletin, Feb. 6).

STUFF: Look for the new Foo Fighters album to emerge around the end of May on Roswell/Capitol. Unlike the band's self-titled debut, which had former Nirvana drummer Dave Grohl playing every instrument (with the exception of the Afghan Whigs' Greg Dulli, who contributed some guitar work), the new, still-untitled album is a full-fledged band effort, with Grohl on guitar and vocals, William Goldsmith on drums, Nate Mendel on bass, and Pat Smear on guitar. Gil Norton is producing the project. In other Grohl news, he's wrapped up the score to "Touch," the new Skeet Ulrich movie. Guests on the score include X's John Doe and Veruca Salt's Louise Post.

Peekaboo Festival, a confab of new music and theater, will take place April 2-8 in New York. The event will showcase songwriters, playwrights, and live entertainment, as well as include a number of panel discussions.

On Feb. 23, New York's Bottom Line will be the site of "To Live Is To Fly," a tribute to the late singer/songwriter Townes Van Zandt. Sponsored by ASCAP and Guitar World Acoustic magazine, the show will include appearances by Joe Ely, Rosie Flores, Sonic Youth's Steve Shelley, and Margo and Michael Timmins of the Cowboy Junkies. Proceeds will go to a college fund for Van Zandt's 5-year-old daughter.



by Melinda Newman

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# Zoo Launches Marketing In Stages For Matthew Sweet's 'Mars'

BY STEVEN MIRKIN

NEW YORK—In 1991, Matthew Sweet appeared to be on the cusp of a career that combined critical and commercial success with "Girlfriend." But neither of the two albums that followed, 1993's "Altered Beast" (an album that Sweet admits was a "kind of anti-'Girlfriend'") and 1995's Brendan O'Brien-produced "100% Fun," have 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)

expects to match Sweet's achievement with what Dodes characterizes as a creative and energetic marketing plan.

"We're owned by a new company, and that is reflected in our philosophy. We've gone from [being] a small major label owned by a major company that released a lot of records, to a music- and marketing-focused company."



SWEET

As if to prove Dodes' point, Sweet is on the road, playing clubs and giving audiences a taste of his new material. In addition, more than a half-million stickers featuring the record's title and release date are being distributed at clubs, concert halls, and various lifestyle events, such as ski and snow-

board demonstrations, where you would expect to find Sweet fans. To buttress the campaign, the label has bought advertising in the March issues of 15-20 music and lifestyle magazines.

The setup campaign will unfold in stages. In keeping with the album's space-age title (named for a tour mentioned in Arnold Schwarzenegger's "Total Recall"), NASA paintings of a Mars exploration craft grace advance CDs, postcards, posters, and ads. As the album's street date approaches, the campaign will shift to the album's cover art—photos taken by spacecraft—as well as unveiling Sweet's new Roger Dean-designed logo.

This attenuated setup is also in place at radio and retail. Zoo's promotion staff and VP of marketing Mark Flaherty have already been on the road, visiting outlets and accounts to expose them to the album. "We're

going to visit every station at the appropriate formats and play them 'Where You Get Love' before its Feb. 24 add date," Dodes says. Before that, radio was serviced with a promotional disc highlighting the most successful single from each of Sweet's last three albums, "Girlfriend," "Devil With Green Eyes," and "Sick Of Myself," which Zoo hopes will not only reintroduce programmers to Sweet, but convince them to put the songs into recurrent airplay.

College stations will be serviced with a college radio-only 10-inch picture disc, which has two album tracks and three B-sides. The disc is being serviced in advance of commercial radio. "We just want to cater to that base, give them something special and something early so that they will not feel this is already something of a hit, and they had nothing to do with it," Dodes says.

At commercial radio, Dodes says, the label will initially concentrate on triple-A, alternative, and active and album-oriented rock stations. Dodes says that a plan to cross the album to top 40 is in the works, but that it will not happen until the album has established itself at Sweet's base.

Early response—both at radio and retail—has given the label an optimistic outlook. The label increased the first shipment of albums to 200,000 from 150,000 units. Dodes 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, "was written due to 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 writing 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 Ivan 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 Ivan 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 take the leap on it. 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

(Continued on next page)

## ROLLINS BAND HITS DREAMWORKS

(Continued from preceding page)

has real depth to his career."

Once the deal was signed with DreamWorks, Rollins Band—which also includes drummer Sim Cain, bassist Melvin Gibbs, guitarist Chris Haskett, 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, Tesla, Madonna, and Blues Traveler.

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

"That was Steve," says Rollins. "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 sec-

tions there is, and you are not even using it.'"

As a result, Rollins Band approached the songs, published by Rök Legend Musik/Nineteenoro Music, differently, focusing on the groove. Rollins says, "I don't think it's necessary to explode from the first second on—then where do you go? The songs have more dynamics and more build, and in that we brought in more color and hopefully more tension, so when the song 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 service the impact track "The End Of Something" to modern and mainstream rock stations. A video, directed by Gavin Bowden, whose credits include the "Lakini's Juice" clip for Live, will be serviced to MTV and other video outlets.

At least one retailer says that there is a pent-up demand for new Rollins Band product. "There will be a big buzz for that," says Bob Bell, new-release buyer for the 240-store, Torrance, Calif.-based Warehouse Entertainment. "That type of music is definitely happening right now, and he certainly has a great deal of credibility in the alternative world, as well as being a favorite of the media. I expect that he will be in every magazine when this thing comes out."

Rollins Band, which is booked by the William Morris Agency, will also hit the road in support of the album, with dates in Europe in March and the U.S. in June.

On the big screen, Rollins will turn up in a bit part in David Lynch's forthcoming film "Lost Highway." He's also had roles in such films as "The Chase," "Heat," and "Johnny Mnemonic."

On the book front, in September, Random House imprint Villard will publish an anthology of Rollins' writing. It marks the first time his work has been handled by a major publishing house. His previous work has been published on his own 2.13.61, which now also doubles as a record label.

While on the road, Rollins will continue to oversee his publishing and record companies. "I have a modem," Rollins says. "If you don't take drugs and go to strip clubs, you can get a lot done. On tour days, I get up, I do a little bit of business, then I go find a gym and stay there the rest of the afternoon and work out. Then I take a nap, go to sound check, eat a bunch of food, and then I go out there and tear shit up all night, and then I go to bed."

Until he hits the road, Rollins is sitting tight, awaiting the release of "Come In And Burn." Says Rollins, "The last album, I wasn't all that interested to see the progress when it came out. On this one, hell, I'll even look at Billboard to see where it comes in on the chart."

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## DINOSAUR JR HANDS OVER ITS LATEST SET TO REPRISE

(Continued from page 14)

it out there for the fans and let the college radio stations deal with it."

The label's promotional push for "Hand It Over," Fritschi adds, "will obviously be a lot more aggressive." The band plans a national headlining tour in April.

Mascis, 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. "I've read things like 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 with the right music 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 slot 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 last two [Dinosaur Jr] records ['Where You Been' and 1994's 'Without A Sound'] have sold in excess of 150,000," Fritschi says. "You can't call that undiscovered. But they could be discovered more."

"Hand It Over" is built on catchy, straightforward Dinosaur Jr pop tunes—surrounded, as always, by chaotic electric guitars and explosive drums. The opening song, "I Don't Think"; "Nothin's Goin On"; and "Loaded" could easily have fit on "Where You Been" or 1991's more raw "Green Mind." Mascis continues to experiment in the production, adding Donna Gauger's bright trumpet on "I'm Insane," a string section on "Can't We Move This," and a complex, fuzzy guitar solo on the eight-minute "Alone."

Because Mascis recorded "Hand It Over" out of his home studio, he says,

the process was casual and relaxed. Like on "Without A Sound," Mascis plays almost all the instruments—except for bass, supplied by regular Mike Johnson. Since longtime drummer Murph left in 1994 to join the Lemonheads, Mascis has even been playing most of the drum parts.

"It just took longer because it was at my house. Because we didn't work in the studio, there wasn't as much pressure," says Mascis, who before recording the album had created several 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 radio stations have indicated they might gradually 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." Aaron Axelson, music director of San Francisco modern rocker KITS, hosts a five-hour Sunday night techno show—"but I'm not saying rock or guitar is dead."

"I think bands like Dinosaur Jr and Chemical Brothers can exist together. That's my big statement," Axelson says. "I'm not saying we have to abort these bands. They can work together on the playlist in rotation on your station."

Axelson says KITS added "Nothin's Goin On" as soon as the station obtained an early copy. "The new Dinosaur Jr album still has the signature J Mascis sound. That is still evident," he says. "But I think it is a very strong pop-driven record."

Mascis, whose only sign of interview enthusiasm comes during a long comparative analysis of "The Real World" casts, says he'd like to hit MTV again but doesn't worry about it much. His breakthrough video/golf fest, "Feel The Pain," "made a little difference at the time," he says.

But, he adds, "I don't see that they play any videos any more, so I'm puzzled as to how it works now, you know... I don't really think about [commercial success] when I'm making a record or anything. And I'm not exactly sure how that would happen. But it would be nice."

## MATTHEW SWEET

(Continued from preceding page)

streamlined pop album."

Dodes says that Zoo will also be looking into ways to streamline Sweet's profile on TV and the concert stage. The label hopes to book Sweet onto "Saturday Night Live" this season, as well as having him return to "The Tonight Show" and "Late Show With David Letterman." A video for "Where You Get Love" has been directed by Andy Fleming ("The Craft," "Threesome").

Sweet will be touring for the next year, and Dodes hopes to hone his image. "It's tough for male singer/songwriters to make an impression—especially with females." That's partially, he says, because in the past, "there hasn't been an effort to make Matthew a star. That's what people want." But Dodes is wary of "trying to turn him into something he's not. We won't remake him into George Michael... what we're trying to do is take his positives and elevate them to another level."

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**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 self-financed. A co-founder and former 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 plow 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 Salem**, the just-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 refreshingly simple tunes, 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 what direction I want to [go in], and this record reflects that. There's more of a focus on paring things down to the essentials." The distillation process flows into his efforts to promote the album as well. "It's been a very grass-roots approach on purpose. We can support things regionally without distribution for the time being," he says. One of the album's stand-out tracks, "That Wasn't Me," with its air of frustration tempered by a hopeful, upbeat pop melody, is being played on WXRV and WBOS Boston and WNCS Montpelier, Vt. Thibaud just wrapped a monthlong residency date, sponsored by WXRV and retailer Newbury Comics, at Bill's Bar here. Thibaud, who is booked by Little Big Man, is playing dates throughout the Northeast through spring. Contact **Michael Creamer** at 617-783-6308. **TERRI HORAK**



THIBAUD

**MADISON, WIS.:** "We made a decision to hit the radio market as hard as we could. We concentrated everything on it," says **Eric Geving**, 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 WAAF 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, Indiana, and Wisconsin. The grungy, angst-ridden recording, which fits perfectly onto alternative formats, was co-produced and engineered by **Mike 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 608-255-9676. **DAVE LUHRSEN**



HUM MACHINE

**WASHINGTON, D.C.:** "So far, we're pretty confident in our goal to take over the world," says **Daisyhaze** bassist/vocalist **Patrick Houlihan**. "We just believe in hooks and melodies to help us do it." The Washington, D.C.-based quartet, which also features vocalists/guitarists **Evan Krasts** and **Jeff Cardoni**, as well as drummer **Charles Strout**, took their name by slightly altering an **Alex Chilton** tune ("Daisy Glaze"). Releasing their debut EP ("Backwards From Three") in the spring of 1995, the self-proclaimed "'60s-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 **Magnapop** 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," Daisyhaze's first full-length CD 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 1,000 units sold in only its first 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 "Jalopy") 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 take what we've created to the next level." Contact **John Houlihan** at 310-358-1890. **J. DOUG GILL**

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KENNY G/TONI BRAXTON	Radio City Music Hall New York	Jan. 29- Feb. 4	\$2,623,390 \$100/\$75/\$55/\$45	35,226 six sellouts	Radio City Prods.
METALLICA CORROSION OF CONFORMITY	Rosemont Horizon Rosemont, Ill.	Feb. 7-8	\$1,754,020 \$40/\$37.50/\$30/ \$27.50	52,832 three sellouts	Jam Prods.
GLORIA ESTEFAN	CoreStates Center Philadelphia	Feb. 7-8	\$882,578 \$42.50/\$37.50/ \$27.50	28,774 two sellouts	Electric Factory Concerts
METALLICA CORROSION OF CONFORMITY	Kiel Center St. Louis	Feb. 4	\$569,827 \$35.50/\$25.50	19,398 sellout	Contemporary Prods.
KENNY G/TONI BRAXTON	Kiel Center St. Louis	Jan. 15	\$517,588 \$42.50/\$32.50/\$25	12,172 13,000	Contemporary Prods.
METALLICA CORROSION OF CONFORMITY	Kemper Arena Kansas City, Mo.	Jan. 31	\$512,751 \$35.50/\$25.50	17,156 sellout	Contemporary Prods.
KENNY G/TONI BRAXTON	Gund Arena Cleveland	Jan. 21	\$428,090 \$42.50/\$27.50	13,276 14,600	Belkin Prods.
LUTHER VANDROSS BRAXTONS	Rosemont Theatre Rosemont, Ill.	Feb. 7-8	\$425,714 \$59.50/\$47.50/ \$29.50	8,252 two sellouts	Jam Prods.
KENNY G/TONI BRAXTON	CoreStates Center Philadelphia	Jan. 23	\$411,320 \$42.50/\$25	12,957 13,500	Electric Factory Concerts
METALLICA CORROSION OF CONFORMITY	Freedom Hall Coliseum Louisville, Ky.	Feb. 2	\$402,536 \$35.50/\$25.50	14,495 sellout	Sunshine Promotions

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

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

FEBRUARY 22, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	13	<b>NO MERCY</b> ARISTA 18941 (10.98/15.98)	NO MERCY
2	3	18	<b>702</b> BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
3	5	14	<b>DUNCAN SHEIK</b> ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
4	7	30	<b>KENNY CHESNEY</b> BNA 66908/RCA (10.98/15.98)	ME AND YOU
5	8	10	<b>TRICKY</b> ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
6	1	2	<b>JONNY LANG</b> A&M 540640 (8.98/10.98)	LIE TO ME
7	4	20	<b>MERRIL BAINBRIDGE</b> UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
8	11	27	<b>REPUBLICA</b> DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
9	16	10	<b>PAULA COLE</b> IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
10	10	25	<b>ANN NESBY</b> PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
11	14	18	<b>SOUL COUGHING</b> SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
12	6	20	<b>GARY ALLAN</b> DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
13	9	22	<b>LOCAL H</b> ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
14	19	5	<b>SQUIRREL NUT ZIPPERS</b> MAMMOTH 0137* (10.98/14.98)	HOT
15	22	4	<b>THE PRODIGY</b> MUTE 9003/XL (10.98/15.98)	MUSIC FOR THE JILTED GENERATION
16	13	23	<b>AMANDA MARSHALL</b> EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
17	12	35	<b>PAUL BRANDT</b> REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
18	29	3	<b>BILL ENGVALL</b> WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN
19	15	24	<b>FUN LOVIN' CRIMINALS</b> EMI 35703 (7.98/11.98)	COME FIND YOURSELF
20	30	30	<b>KENNY LATTIMORE</b> COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
21	17	10	<b>ALFONZO HUNTER</b> DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
22	—	19	<b>THE VERVE PIPE</b> RCA 66809 (10.98/15.98)	VILLAINS
23	24	15	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
24	28	6	<b>ASHLEY MACISAAC</b> A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
25	25	5	<b>THE CHEMICAL BROTHERS</b> ASTRALWERKS/CAPRICORN 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST

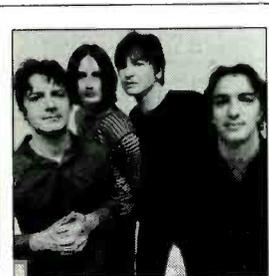
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1997, Billboard/BPI Communications.

26	39	2	<b>SPACE</b> GUT 53028/UNIVERSAL (10.98/15.98)	SPIDERS
27	23	24	<b>AKINYELE</b> ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
28	32	10	<b>KEIKO MATSUI</b> COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
29	27	5	<b>MATCHBOX 20</b> LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
30	21	20	<b>BR5-49</b> ARISTA 18818 (10.98/15.98)	BR5-49
31	38	27	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
32	41	30	<b>DJ KOOL</b> CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
33	31	5	<b>SWEETBACK</b> EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
34	43	34	<b>DONELL JONES</b> LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
35	37	6	<b>ERIC BENET</b> WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
36	34	16	<b>CRYSTAL LEWIS</b> MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
37	33	15	<b>KULA SHAKER</b> COLUMBIA 67822 (10.98 EQ/16.98)	K
38	42	6	<b>THE SUICIDE MACHINES</b> HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
39	20	2	<b>APHEX TWIN</b> SIRE 62010/EEG (10.98/16.98)	RICHARD D. JAMES ALBUM
40	45	29	<b>RAY BOLTZ</b> WORD 67304/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
41	36	23	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
42	44	14	<b>ANOINTED</b> WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
43	26	2	<b>BUILT TO SPILL</b> WARNER BROS. 46453* (8.98/13.98)	PERFECT FROM NOW ON.
44	40	27	<b>JACI VELASQUEZ</b> WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
45	50	12	<b>BARENAKED LADIES</b> REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
46	35	6	<b>FOUNTAINS OF WAYNE</b> SCRATCHIE/TAG 92725*/AG (7.98/11.98)	FOUNTAINS OF WAYNE
47	—	1	<b>DJ SHADOW</b> MO WAX/FFRR 124123*/LONDON (10.98/16.98)	ENDTODUCING..... DJ SHADOW
48	—	7	<b>OUT OF EDEN</b> GOTEE 4502 (9.98/12.98)	MORE THAN YOU KNOW
49	—	1	<b>FREAK NASTY</b> HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
50	—	50	<b>RICOCHE</b> COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE

## POPULAR UPRIISINGS

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

**SPECIAL DELIVERY:** "Messenger" by Island Jamaica reggae artist **Luciano**, is the first album benefiting 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 being played on such modern rock stations as WENZ Cleveland, WNNX Atlanta, and WXEG 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.

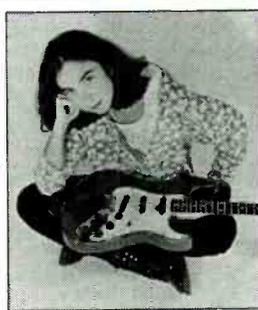
According to Island Jamaica head **Maxine Stowe**, the new relationship will allow the label's artists to develop at a healthier and more conservative pace.

"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 Exterminator Label.

"Messenger" bows here March 31.

"It was originally scheduled for release in late '96," 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 'Messenger' here, then



**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 WDST Woodstock, N.Y.'s "Live Sessions From Tinker Street" May 22 and May 24.

realized 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 outlets 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 fliers and print ads, as well as probable endcap, co-op advertising, and listening-station programs in mainstream chain stores.

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, 1995).

Says the artist, "Without the inspiration 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 instrument of the Almighty, singing songs that will lift the people's consciousness towards the Almighty," he adds.

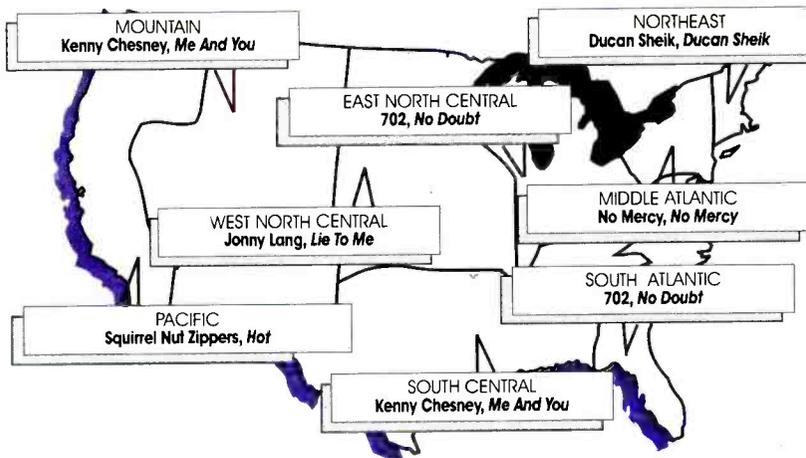
Luciano kicked off the first leg of his U.S. tour Feb. 14 in Long Beach, Calif., at the Bob Marley Day festival.



**Two Flavors.** Reprise shipped "Sweet Sexy Thing," the first single from baby act Nu Flavor, Feb. 11. The label will release the band's album March 11 in both English and Spanish versions. Also in March, Nu Flavor 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. 25.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Jonny Lang Lie To Me	1. No Mercy No Mercy
2. Kenny Chesney Me And You	2. Duncan Sheik Duncan Sheik
3. Merrill Bainbridge The Garden	3. Tricky Pre-Millennium Tension
4. Paul Brandt Calm Before The Storm	4. Alfonso Hunter Blacka Da Berry
5. No Mercy No Mercy	5. Akinyele Put It In Your Mouth
6. Gary Allan Used Heart For Sale	6. Republica Republica
7. Corey Stevens Blue Drops Of Rain	7. Soul Coughing Irresistible Bliss
8. BR5-49 BR5-49	8. Paula Cole This Fire
9. Duncan Sheik Duncan Sheik	9. Fun Lovin' Criminals Come Find Yourself
10. Fun Lovin' Criminals Come Find Yourself	10. The Prodigy Music For The Jilted Generation

## Image Awards Honor New Acts, Vets Babyface, Braxton, LL Cool J Among Winners

BY J.R. REYNOLDS

LOS ANGELES—Trophies 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 song, and Arista's soundtrack to "The Preacher's Wife" was named outstanding album.

Veteran artists George Clinton and Aretha Franklin were named recipients of the show's Hall of Fame Award, which recognizes those persons who are "pioneers in their respective fields and whose work exemplifies high artistic ability, professionalism, and public service through the year."

The 28th Image Awards was hosted by comedian Arsenio Hall and Patti LaBelle. The show is scheduled to air Feb. 27 on Fox TV.

Rounding out the list of winners in music categories, Gospo Centric's Kirk Franklin & the Family were named outstanding duo or group for "Whatcha Lookin' 4"; Def Jam's LL Cool J was named outstanding rap artist for "Mr. Smith"; and



LaBELLE

Quincy Jones was named outstanding jazz artist for his Qwest set "Q Live In Paris (Circa 1960)."

The trend of recording vocalists successfully crossing over into other entertainment sectors continues, as five nonmusic awards were nabbed 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 vari-

ety series/special for her role in "The 1996 Essence Awards" and outstanding nonfiction literary work, an award she shared with co-author Laura B. Randolph for "Don't Block The Blessings: Revelations Of Lifetime."

Other music artists winning non-music awards included Whitney Houston, who was named outstanding lead actress in a motion picture for her role in "The Preacher's Wife"; Brandy, who was named outstanding actor/actress as star of 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 GM Kirk Burrowes to president sets the stage for the New York label to expand its staff and build on the impressive success it's had since forming four years ago. At the same time, it provides a higher-profile platform 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."

Burrowes' promotion eases Combs' label duties, allowing him to increasingly explore other creative endeavors, such as producing and developing his artist career as Puff Daddy.

Combs' debut Bad Boy set, "Hell Up In Harlem," is scheduled for release in May. Other upcoming albums on Bad Boy include the Notorious B.I.G.'s "Life After Death," set to drop March 25, and "Thank You," a gospel compilation, slated for release in the spring.

For 1997, Burrowes plans to "prudently" expand Bad Boy's current staff of 12. "We're a youth-oriented company, and we plan to continue (Continued on page 21)

## WB Touts Duke's Mainstream History For His Latest Album

LOS ANGELES—As Warner Bros. prepares to release "Is Love Enough?," George Duke's fourth album for the label, the company's primary challenge will be ensuring that retailers understand that his latest set is "friendlier" to general consumers than his last release.

Last year, Duke's critically acclaimed, but divergent, "The Muir Woods Suite" registered as a blip on retail's sales radar. The album sold



DUKE

12,000 units, according to SoundScan. That number, considered anemic by pop retail standards, might lead retail buyers unfamiliar with Duke's previous sales to be cautious when ordering "Is Love Enough?"

"Retail bases its research on sales, and although critics recognized the creative nature of ['The Muir Woods Suite'], it sold significantly less than a regular George Duke album," says Warner Bros. jazz marketing and sales senior director Randall Kennedy.

"Is Love Enough?" hits stores March 25.

Whereas "The Muir Woods Suite" offered lush orchestral movements and outstanding, but alternative-sounding tracks, "Is Love Enough?" features an easier-to-digest, eclectic assortment of instrumental and vocal-driven contemporary jazz, R&B, and funk tracks.

"Our challenge is to let [retailers] know that they have to compare ['Is Love Enough?'] to albums by George

like 'Snapshot' and 'Illusions,'" says Randall.

Duke's last general-consumer sets, 1995's "Illusions" and 1992's "Snapshot," sold 103,000 and 172,000 units respectively, according to SoundScan. While "The Muir Woods Suite" failed to chart, "Illusions" and "Snapshot" peaked at No. 33 and No. 36 on Top R&B Albums, respectively.

"When you've been in the business for a long time, like I have, you have to challenge yourself," says Duke, who has been writing, producing, scoring, and playing keyboards professionally since the mid-'50s. "The Muir Woods Suite" was something out of the ordinary that I just had to do to," he says. "And even though my [commercial] track record has earned me the right to do an album like that, I feel fortunate that my label allowed me to do it with their blessings."

Although "Is Love Enough?" is more in line with Duke's more commercial works, he says that it represents one of the most eclectic sets he's recorded and was not without its challenges.

"I tried to keep the tunes simple, which is the kind of record that radio plays," Duke says. "It has a jazzy half and a funky half; that made the job of sequencing an awesome task."

Duke, whose music is published through Mycenae Music, says he pushed the creative envelope with the set's title track, "It's Our World," and "Kinda Low." "This would have been like my previous albums, but those songs took things over the edge [from a funk perspective]," he says.

(Continued on page 20)

## 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 PMP artist to superstar status with a first 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 industry unknown to becoming the most-talked-about recording artist among consumers, being pulled in all 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 he begins his career at the top?

Spurred by "This Is How We Do It" mania, Jordan's similarly-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 artistic integrity. Many of these self-ordained keepers of the R&B flame assailed Jordan with a viciousness reserved for Milli Vanilli-like posers. Branding him a one-hit wonder, everyone became blinded by the sensation and brilliance of "This Is How We Do It."

Never mind the fact that, unlike most debut artists, Jordan penned and produced much of his debut set himself. And although the media hype around the six-foot-eight artist elevated him to incredible heights, I never heard Jordan position himself as the new R&B messiah.

Like many aspiring young men, Jordan possesses a certain self-assurance. However, his self-assurance remains well within the boundaries of gentlemanly confidence. The media, 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 bullets riddled his creative integrity. But despite the assault, Montell Jordan seems to be braving the storm of criticism over his slower-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—solid and shows growth musically."

Defending his track record, Jordan accurately points out that all but one of the five singles previously released in his

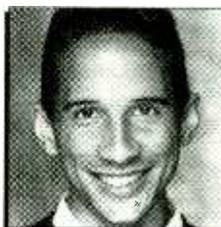
career have been certified gold or better. And while not doing the kind of numbers that its predecessor did, "More . . ." has nonetheless performed solidly at retail, so far selling 208,000 copies since its fall release. Last month it was selling a steady 4,000 units per week at retail, according to 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 an effort to expand his horizons, Jordan recently formed Mo' Swang Productions and plans to write and produce for other recording artists. "That's where the money is," he says.



by J. R. Reynolds

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 Roxi, in March. HMBC is distributed through Great Bay Distribution . . . Mark Schimmel was named COO 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 is titled "Until . . ." and is produced, written, and arranged by Miller. Artists guesting on the project include Gerald Albright, Roy Ayers, George Duke, Everett Harp, Josie James, Doc Powell, Patrice Rushen, and Kirk Whallum. Look for it in stores March 25 . . . EMI Music Publishing creative director Big Jon was named an A&R consultant for EMI Records and is currently performing duties as executive producer for EMI rapper AZ'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 by nearly 4,500 artists, the book provides biographical material sure to interest any musicologist.

# Billboard TOP R&B ALBUMS

FEBRUARY 22, 1997

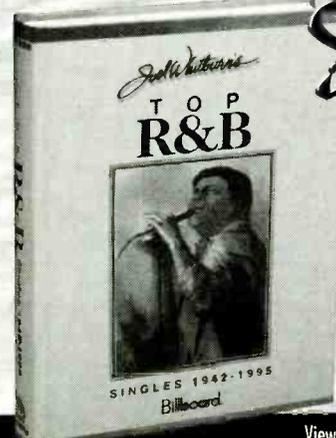
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	2	<b>SOUNDTRACK</b> DEATH ROW 90114*/INTERSCOPE (10.98/16.98) 2 weeks at No. 1	GRIDLOCK'D	1
2	3	15	<b>MAKAVELI</b> ▲ <sup>2</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
3	2	2	<b>VARIOUS ARTISTS</b> NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS... WEST COAST BAD BOYZ II	2
4	4	24	<b>AALIYAH</b> ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
<b>*** GREATEST GAINER ***</b>					
5	5	12	<b>DRU HILL</b> ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	5
6	6	23	<b>BLACKSTREET</b> ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
7	7	34	<b>TONI BRAXTON</b> ▲ <sup>1</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
8	8	4	<b>FOXY BROWN</b> ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
9	13	5	<b>PEGGY SCOTT-ADAMS</b> MISS BUTCH 4003/MARDI GRAS (10.98/16.98) <b>HS</b>	HELP YOURSELF	9
10	10	14	<b>LIL' KIM</b> ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
11	11	13	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
12	9	9	<b>REDMAN</b> ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
13	12	4	<b>SOUNDTRACK</b> BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
14	14	11	<b>SOUNDTRACK</b> ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
15	15	12	<b>TONY TONI TONE</b> ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
16	16	33	<b>KEITH SWEAT</b> ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
17	17	15	<b>BABYFACE</b> ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
18	19	22	<b>NEW EDITION</b> ▲ <sup>2</sup> MCA 11480* (10.98/16.98)	HOME AGAIN	1
19	21	14	<b>TELA</b> SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
20	22	18	<b>GINUWINE</b> ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	20
21	20	14	<b>SNOOP DOGGY DOGG</b> ▲ <sup>2</sup> DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
22	23	15	<b>WESTSIDE CONNECTION</b> ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
23	18	45	<b>MAXWELL</b> ● COLUMBIA 66434 (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	8
24	27	19	<b>LUTHER VANDROSS</b> ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
25	24	39	<b>THE ISLEY BROTHERS</b> ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
26	28	18	<b>JOHNNY GILL</b> ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
27	29	32	<b>702</b> BIV 10 530738*/MOTOWN (10.98/16.98) <b>HS</b>	NO DOUBT	27
28	25	11	<b>VARIOUS ARTISTS</b> DEATH ROW/INTERSCOPE 50677/PRIORITY (10.98/23.98)	DEATH ROW GREATEST HITS	15
29	26	42	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
30	31	29	<b>DO OR DIE</b> ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
31	33	24	<b>112</b> ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
32	32	53	<b>2PAC</b> ▲ <sup>1</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
33	34	12	<b>MOBB DEEP</b> LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
34	36	37	<b>GHOSTFACE KILLAH</b> ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
35	30	27	<b>SOUNDTRACK</b> ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
36	37	20	<b>MINT CONDITION</b> PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
37	40	15	<b>E-40</b> ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
38	43	12	<b>▲</b> ▲ <sup>2</sup> NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
39	39	19	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	9
40	42	11	<b>B-LEGIT</b> SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
41	48	14	<b>RICHIE RICH</b> OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
42	47	15	<b>DA BRAT</b> ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
43	41	37	<b>ANN NESBY</b> PERSPECTIVE 549022/A&M (10.98/14.98) <b>HS</b>	I'M HERE FOR YOU	27
44	35	11	<b>KEITH MURRAY</b> JIVE 41595* (10.98/16.98)	ENIGMA	6
45	44	15	<b>ALFONZO HUNTER</b> DEF SQUAD 52827/EMI (10.98/15.98) <b>HS</b>	BLACKA DA BERRY	44
46	38	14	<b>MO THUGS</b> ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
47	45	20	<b>THE ROOTS</b> DGC 24972*/GEPFEN (10.98/16.98)	ILLADELPH HALFLIFE	4
48	46	15	<b>AZ YET</b> LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18

49	57	57	92	<b>2PAC</b> ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
50	49	49	19	<b>CURTIS MAYFIELD</b> WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
51	64	79	23	<b>MONTELL JORDAN</b> DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
52	55	55	25	<b>OUTKAST</b> ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
53	50	50	37	<b>LOST BOYZ</b> ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
54	52	48	14	<b>LL COOL J</b> ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
<b>*** HOT SHOT DEBUT ***</b>						
55	<b>NEW</b>	1	1	<b>C-BO</b> AWOL 7201 (10.98/14.98)	ONE LIFE 2 LIVE	55
56	51	44	11	<b>VARIOUS ARTISTS</b> AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	3
57	54	51	26	<b>AKINYELE</b> 200 31142*/VOLCANO (6.98/9.98) <b>HS</b>	PUT IT IN YOUR MOUTH (EP)	18
58	67	65	35	<b>KENNY LATTIMORE</b> COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	31
59	60	60	33	<b>NAS</b> ▲ <sup>2</sup> COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
60	56	58	35	<b>JOHNNIE TAYLOR</b> MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
61	53	46	12	<b>FLESH-N-BONE</b> ● T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)		8
<b>*** PACESETTER ***</b>						
62	84	—	2	<b>GHETTO MAFIA</b> DOWN SOUTH 70514/CRYSTAL CLEAR (9.98/15.98)	STRAIGHT FROM THE DEC	62
63	58	—	2	<b>RAHSAAN PATTERSON</b> MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON	58
64	61	52	8	<b>SWEETBACK</b> EPIC 67492 (10.98 EQ/16.98) <b>HS</b>	SWEETBACK	52
65	63	56	12	<b>SHAQUILLE O'NEAL</b> T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
66	62	54	13	<b>CHAKA KHAN</b> REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
67	71	68	36	<b>DONELL JONES</b> LAFACE 26025*/ARISTA (10.98/15.98) <b>HS</b>	MY HEART	30
68	66	59	9	<b>BIG NOYD</b> TOMMY BOY 1156* (8.98/11.98)	EPISODES OF A HUSTLA	59
69	74	62	20	<b>THE DAYTON FAMILY</b> RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
70	75	80	32	<b>DJ KOOL</b> CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) <b>HS</b>	LET ME CLEAR MY THROAT	21
71	59	69	65	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41579* (10.98/16.98)	R. KELLY	1
72	70	70	16	<b>ORIGINOO GUNN CLAPPAZ</b> DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
73	69	63	13	<b>ERIC BENET</b> WARNER BROS. 46270 (10.98/15.98) <b>HS</b>	TRUE TO MYSELF	63
74	65	61	82	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
75	86	72	32	<b>CRUCIAL FIGHT</b> ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
76	73	66	52	<b>FUGEES</b> ▲ <sup>8</sup> RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
77	77	81	21	<b>MC LYTE</b> EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
78	87	78	37	<b>MASTER P</b> ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
79	90	76	4	<b>FREAK NASTY</b> CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS HARD HOOD/POWER 2111/TRIAD (10.98/15.98) <b>HS</b>		76
80	89	82	78	<b>AL GREEN</b> THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
81	76	84	37	<b>MONIFAH</b> UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS... MOMENTS	4
82	79	94	75	<b>D'ANGELO</b> ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
83	80	64	67	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
84	72	71	71	<b>MARIAH CAREY</b> ▲ <sup>8</sup> COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
85	88	74	42	<b>SWV</b> ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
86	82	67	36	<b>VARIOUS ARTISTS</b> ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
87	83	75	33	<b>JAY-Z</b> ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
88	91	98	63	<b>SOUNDTRACK</b> ▲ <sup>7</sup> ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
89	99	92	21	<b>SILKK</b> NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
90	78	83	27	<b>UGK</b> JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
91	98	—	2	<b>VARIOUS ARTISTS</b> LIL' JOE 221 (10.98/15.98)	LUKE'S HALL OF FAME	91
92	94	—	4	<b>TYRONE DAVIS</b> MALACO 7483 (9.98/14.98)	SIMPLY TYRONE DAVIS	88
93	95	89	75	<b>MONICA</b> ▲ ROWDY 37005*/ARISTA (10.98/15.98)	MISS THANG	7
94	93	85	10	<b>PATTI LABELLE</b> MCA 11567 (10.98/16.98)	GREATEST HITS	58
95	<b>NEW</b>	1	1	<b>CAMP LO</b> PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	95
96	81	73	11	<b>FUGEES</b> RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	50
97	92	77	33	<b>QUAD CITY DJ'S</b> ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
98	96	86	18	<b>KANE &amp; ABEL</b> NO LIMIT 50634*/PRIORITY (6.98/9.98) <b>HS</b>	THE 7 SINS	29
99	85	100	18	<b>BOUNTY KILLER</b> BLUNT/VP 1461*/TVT (10.98/16.98) <b>HS</b>	MY XPERIENCE	27
100	68	—	2	<b>GANGSTA PAT</b> POWER 2114/TRIAD (10.98/15.98)	HOMICIDAL LIFESTYLE	68

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



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**KING OF THE HILL:** Dru Hill's "In My Bed" (Island) earns the quartet its first No. 1 on Hot R&B Singles. The single rang in more than 71,000 units on the overall SoundScan panel, good enough for a No. 6 ranking on Hot 100 Singles Sales. Meanwhile, core store sales move the track 3-2 on Hot R&B Singles Sales, with retail accounting for more than 58% of the record's Hot R&B Singles chart points. On Hot R&B Airplay, the song moves 3-2, thanks in part to new airplay at two stations, WWIN Baltimore and WMCS Milwaukee. The band's self-titled album nabs the Greatest Gainer at No. 5.

**MAKING MOVES:** 702's "Get It Together" (Biv 10/Motown) rockets 14-5 on Hot R&B Singles, the trio's highest position on that chart. At radio, the song's audience grew by more than 4 million listeners, bringing total listeners to 20 million and causing the track to move 23-13 on Hot R&B Airplay. At retail, the young ladies see their sales grow by more than 40%, pushing the song 10-5 on Hot R&B Singles Sales.

**FEELING HOT:** Yvette Michele's "I'm Not Feeling You" (Loud/RCA), the first single from Funkmaster Flex's just-released "The Mix Tape, Vol. II: 60 Minutes Of Funk," earns the Hot Shot Debut at No. 25. With an audience of 15 million listeners, more than 65% of the song's total chart points come from radio. The track springs 29-24 on Hot R&B Airplay and is spinning at 61 monitored stations. "It's a great record that broke out of the mix show and the dancefloor," says Tracy Cloherty, music director at WQHT New York, where Flex hosts a daily mix show. "When I play the song in the clubs, it's like a burst of energy," says Flex. "Her sound is designed for the nightclubs." The pair met in 1986 while attending Our Savior Lutheran High School in the Bronx, N.Y.

**ALRIGHT CRYSTAL:** After a three-year absence from Hot R&B Singles, Crystal Waters returns with "Say . . . If You Feel Alright" (Mercury), which enters at No. 53, her highest debut to date on that chart. The song received 306 spins, according to Broadcast Data Systems (BDS), with airplay on 31 stations, most notably WPLZ Richmond, Va. (38 spins); WCKX Columbus, Ohio (34 spins); and KJMM Tulsa, Okla. (20 spins). Waters' last song to appear on Hot R&B Singles was "100% Pure Love," which bowed in April 1994.

**INDEPENDENCE DAY:** "Full Of Smoke" by Christian, the latest offering from the street-based Roc-A-Fella Records, debuts at No. 96 on Hot R&B Singles. The song has been getting strong support from video shows, most notably BET, where it ranks No. 29, according to BDS. "It was very important that we build a base in the streets, so we promoted the record like a hip-hop song with a grass-roots perspective," says Roc-A-Fella CEO Damon Dash. The duo, along with label COO Sean "Jay-Z" Carter, is gearing up for a West Coast promotional tour beginning in March . . . Renaissance's "Slow Jams," which ranks No. 90 on Hot R&B Singles, is the latest offering from indie All Net, which is owned by Cleveland Cavaliers star Tyrone Hill. The song was written by Kenneth "Babyface" Edmonds and Sid Johnson, the latter of whom managed Babyface in 1981 and now serves as the label's A&R director.

# R&B

## GEORGE DUKE (Continued from page 18)

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 multiple 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 commercial single 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 fests as well as stand-alone dates."

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

J.R. REYNOLDS

## 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; Busta Rhymes and Q-Tip; and Tracy Chapman.

Patrice Rushen was the program's music director. Hamilton Cloud was executive producer of the 28th Image Awards, which was produced by Vicangelo Bulluck and co-produced by Belma Johnson and Rita Cash.



**The Dotted Line.** Lil' Joe Records president/CEO Joseph Weinberger inks the contract that signs debut R&B act U-MYND to the label. "Funky, Sexual, Freaky And On The Real," the act's first set, ships in April. Pictured, from left, are producer Rick Smith, Weinberger, and U-MYND's William Larkin, Jermaine Scott, and Tyrell Henderson.

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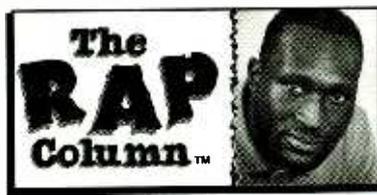
# BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	5	2	MOVE IT IN MOVE IT OUT	DERELECT CAMP (NEXT PLATEAU)	14	—	9	HOLDIN' ON	GEORGE BENSON (GRP)
2	1	9	BACK OF THE CLUB PART 2	OTR CLIQUE (ALL NET)	15	12	6	LISTEN 2 MI FLOW	VILLAIN (STRB GAME/MBM)
3	3	2	LET'S GET PERSONAL	RUSCOLA (ALEXIA/CHIBAN)	16	11	17	INDESTRUCTIBLE	REIGN (H.O.L.A./ISLAND)
4	7	20	KNOCK KNOCK	SAM "THE BEAST" (CLR)	17	8	21	MY KINDA N*GGA	HEATHER B. FEAT. M.O.P. (PENDULUM/EMI)
5	2	3	WHY OH WHY	SPEARHEAD (CAPITOL)	18	—	13	DICKEY RIDE	SOUTHERN PLAYAS (CRITIQUE)
6	—	1	THE BOSS	THE BRAXTONS (ATLANTIC)	19	16	12	EVERYBODY'S TALKIN'	AL TARIQ (KOOL FASH) (CORRECT)
7	14	2	JOHNNY BOY	DEAD RINGAZ (HUSH)	20	—	1	GIGOLOS GET LONELY TOO	PASSION (MCA)
8	6	11	TEAR DA CLUB UP	THREE 6 MAFIA (BRUTAL/PRIORITY)	21	—	10	WORLD WIDE	ROYAL FLUSH (BLUNT/TVT)
9	23	9	WAITING FOR A GIRL LIKE YOU	4U (RIP-IT)	22	20	6	WE GOT IT	JUNGLE BROTHERS (GEE STREETS/ISLAND JAMAICA/ISLAND)
10	9	28	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)	23	19	11	MASTA PLAN	THE LOST TRYBE OF HIP-HOP (IRENEGAGE/RAGING BULL)
11	13	2	2 MUCH BOOTY (IN DA PANTS)	SOUNDMASTER T (ID/WRAP/CHIBAN)	24	—	1	CLAP TO THIS	J-SLY (WCG/PURE/MERCURY)
12	17	9	HOW YA WANT IT (I GOT IT)	JUNGLE BROTHERS (GEE STREETS/ISLAND JAMAICA/ISLAND)	25	22	6	MR. BIG STUFF	GRANDMASTER MELLE-MEL & SCORPIO (STRB GAME/MBM)
13	21	15	BOUNCE TA DIS	BIG U & THE MADHOUSE CREW (STREET PRIDE/ALEXIA/CHIBAN)					

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

# Gee 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 **Gravediggaz** and the mighty **Wu-Tang Clan**, to an exclusive solo recording deal. An RZA record is scheduled to ship during the fourth quarter.



by Havelock Nelson

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

Commenting on the deal, **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 feel it is a label that allows me the freedom to develop my artistic and lyrical talent."

After creating hits for and with several best-selling acts—including **Ginuwine**, **En Vogue**, **MC Lyte**, and **Aaliyah**—hot writer/producer/producer **Missy Elliot**, 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 **Ginuwine**, **Aaliyah**, and **Lyte**, as well as several artists signed to **Elliot's** **Goldmine** imprint. **Timbaland** and possibly **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 his first signing is the Grammy-nominated **MC Craig Mack**, whose gold debut album on **Bad Boy Records**, "Project: Funk Da World," spawned the platinum single "Flava In Ya Ear." **Mack's** sophomore set, "Operation: Get Down," is set to ship in May. Among the producers tapped to work on the collection are **Demetrius Shipp**, **Johnny J**, and **Prince Markie Dee**.

**Grandmaster Melle Mel** and **Scorpio**, two former members of the seminal rap act **Grandmaster Flash & the Furious Five**, are set to release a comeback record—their first set in six years—on Chicago-based **Str8 Game Records**. It's titled "Right Now" and comes out March 14. The first single is an upbeat remake of **Jean Knight's** classic "Mr. Big Stuff." Meanwhile, **Mel** has been nominated for a Grammy in the best R&B performance by a duo or group category for his work on the cut "Stomp," from **Quincy Jones' "Q's Jook Joint."**

**Rakim**, whose comeback collection has been delayed more than a little bit, is set to go into the recording studio with sonic quasar **Dr. Dre**. According to a lighthearted **Universal Records** spokeswoman, a **Rakim** record will "definitely be out by the year 2000."

After scoring several rap hits through such imprints as **Loud**, **RCA Records** has signed **MisBeHave**, its first rapper in years. The raspy-voiced

West Coast flygirl is managed by **Michael Conception**, who executive-produced the "Phuture Flavors" compilation, which drops March 25. The multi-artist **RCA** set showcases **Christopher Williams**, **Chantay Savage**, **Rome**, and **Operation Bigshots**, which are the **Wu-Tang Clan**-like crew featuring **MisBeHave**.

**Violet Brown**, urban music buyer for **Wherehouse Records**, and **Andrew Shack**, senior VP of soundtracks at **Priority Records**, are executive-producing a concept album featuring several rap acts covering classic rap tracks. The set is as yet unfinished and untitled, but so far, according to **Brown**, the **Roots** are slated to reinterpret **Doug E. Fresh's "The Show"**; **Cypress Hill** will do **Boogie Down Productions'**

"I'm Still Number One"; **Def Squad** stars **Erick Sermon**, **Redman**, and **Keith Murray** will take a collective whack at the **Sugarhill Gang's "Rapper's Delight"**; **Combs** will cover **LL Cool J's "Big Ole Butt"**; and **Mack 10** will remake **N.W.A.'s "Gangsta Gangsta."** Other acts slated to appear are **Wu-Tang Clan**, **Too Short**, **Coolio**, **Tha Dogg Pound**, and **Snoop Doggy Dogg**, who has already covered **Biz Markie's "The Vapors"** on his current **Death Row** collection, "The Doggfather."

**Rampage**, who suffered battle scars following a short stint with **Rowdy Records**, will release his **Elektra** debut, "Last Boy Scout," in May. The album features production by **DJ Scratch**, **Rashad Smith**, and **Backspin**, who supervised the sonics on the artist's first pavement-pounding, head-wrecking party single "Wild For The Night." According to sources at **Elektra**, **Rampage's** homeboy, the Grammy-nominated big mouth **Busta Rhymes**, is due to release a second solo set July 4.

The Rap Column can be reached via the Internet at [hnelson@billboard-group.com](mailto:hnelson@billboard-group.com).

## BURROWES TAPPED AS BAD BOY PREZ

(Continued from page 18)

applying the same adventurous business techniques that reflect the spirit that [Combs] brings to the label," **Burrowes** says.

The **Combs/Burrowes** management tandem strikes an ideal balance; **Combs** is known for his entrepreneurial business savvy and creative skills, while **Burrowes** has a by-the-numbers, bottom-line style—due in part to his corporate background.

"We're friends and always tried to create a feeling of family, and that extends to the staff," says **Burrowes**.

**Bad Boy** was initially a joint venture with **Uptown**. However, after a rift developed in 1993 between **Combs** and then **Uptown** president **Andre Harrell**, **Combs** signed a deal with **Arista**.

"Kirk's promotion to president is a direct reflection of **Bad Boy Records'** incredible growth over the past three years," says **Arista** executive VP/**GM** **Roy Lott**.

**Bad Boy** has been responsible for several successful albums, including the Notorious **B.I.G.'s "Ready To Die,"** which has sold 5 million units, according to **SoundScan**, peaking at No. 3 on the **Top R&B Albums** chart in 1994; **Faith Evans' 1995** self-titled debut, which rose to No. 2 on **Top R&B Albums** and sold 750,000 copies, according to **SoundScan**; and **Total's** eponymous 1996 set, which peaked at No. 4 on **Top R&B Albums** and sold 452,000 copies, according to **SoundScan**.

The promotion comes on the heels of **Burrowes**, as an artist manager, securing a recording deal for **Brooklyn, N.Y.**, vocalist **Kim Summerson** with **Dr. Dre's** Los Angeles-based **Aftermath**. The move could help quell the perceived East Coast/West Coast rivalry among artists and labels.

"This is a good time in my life, because it demonstrates how working hard and doing positive things pays off," says **Burrowes**, who has worked at **Bad Boy** since its 1992 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."

As a manager, **Burrowes** developed **Summerson** for 2½ years before signing her to **Aftermath**. As part of the deal, **Dre** agreed to include **East Coast** producers on the album, which is slated for release in early 1998.

Says **Dre**, "We're excited for **Kirk** in his new position as **Bad Boy** president. We're equally excited about building relationships with [East Coast] producers, as well as the ones we're using [on the West Coast]."

"Kirk's good spirit and love of music rises above all the bullshit that goes on in this business," **Dre** says. "He's about taking care of business like we are; we're looking forward to this and future projects."

**Dre** departed **Death Row**, a label he founded with **Suge Knight**, to form **Aftermath** in 1996. In recent years, **Knight** and slain **Death Row** rapper **2Pac** had become embroiled in several incidents with **Combs** and the **Notorious B.I.G.** and other **East Coast** acts. The events spurred a media-driven rift between the regions. **Dre's** departure from the label suggested his desire to distance himself from controversy and concentrate on music.

**Bad Boy** staff producers—such as **Combs**, **Chucky Thompson**, **Stevie J.**, **Deric Angelettie**, and **Naheim Myrick**—as well as other **East Coast** producers, will work on **Summerson's** project, along with yet-to-be-named **West Coast** producers, including **Dre**.

**Burrowes**, who has a degree in marketing, began his career in entertainment at **Katz Communications**, a media service. He then worked two years with **ABC-TV** in the marketing department. In 1986, he was named **East Coast** marketing manager for **Orion Pictures**. In 1991, he segued into music as a promoter of **New York Live**, a new-artist showcase. In 1992, while still promoting showcases, he joined **Bad Boy** as an intern. Within a year, he was named the label's **GM**.

J.R. REYNOLDS

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	CAN'T NOBODY HOLD ME DOWN (C) (D) (M) (T) (X) EASTWEST 64212/EEG	◆ PUFF DADDY (FEAT. MASE) 4 weeks at No. 1
2	2	2	13	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	◆ MC LYTE
3	4	21	5	WHATEVA MAN (C) (D) (T) DEF JAM 574026/MERCURY	◆ REDMAN
4	9	9	4	THINGS'LL NEVER CHANGE/RAPPER'S BALL (C) (D) (T) (X) SICK WID' IT 42436/JIVE	◆ E-40 FEAT. BO-ROCK
5	3	3	20	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	◆ LIL' KIM FEATURING PUFF DADDY
6	6	4	28	LET ME CLEAR MY THROAT (C) (D) (T) (X) CLR/AMERICAN 17441/WARNER BROS	◆ DJ KOOL
7	7	5	14	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	◆ CAMP LO
8	20	—	2	THE THEME (IT'S PARTY TIME) (C) (D) (T) BVS/ISBM 35114/UNIVERSAL	◆ TRACEY LEE
9	5	6	12	WHAT THEY DO (C) (D) (T) DGC 19407/GEFFEN	◆ THE ROOTS
10	8	7	21	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
11	10	10	9	GET UP (C) (D) (T) UNIVERSAL 56032	◆ LOST BOYZ
12	11	8	12	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") (C) (D) (T) BUZZ TONE 53263/PRIORITY	◆ MACK 10 & THA DOGG POUND
13	12	11	3	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (C) (D) (T) NO LIMIT 53261/PRIORITY	◆ TRU FEAT. ICE CREAM MAN (MASTER P)
14	16	13	11	RUNNIN' 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH (C) MERGELA/SOLAR 70134/HINES	◆ NAS
15	13	15	16	STREET DREAMS (C) (D) (M) (T) (X) COLUMBIA 78409	◆ WESTSIDE CONNECTION
16	17	14	23	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
17	18	16	13	ATLIENS/WHEELZ OF STEEL (C) (D) (T) LAFACE 24196/ARISTA	◆ OUTKAST
18	14	12	11	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA") (C) (T) GEFFEN 19410	◆ LL COOL J
19	NEW	1	1	GHETTO LOVE (T) SO SO DEF 78508*/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
20	15	—	2	I'LL BE (T) VIOLATOR/DEF JAM 574029*/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
21	21	17	10	SPACE JAM (FROM "SPACE JAM") (C) (D) (T) (X) WARNER SUNSET/BIG BEAT 87018/AG	QUAD CITY DJ'S
22	19	18	37	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
23	NEW	1	1	T.O.N.Y. (TOP OF NEW YORK) (C) (D) (T) PENALTY 7177/TOMMY BOY	◆ CAPONE-N-NOREAGA
24	24	31	13	SUKI SUKI NOW (C) (T) (X) ATTITUDE 17029	D.J. TRANS
25	25	49	5	THAT'S RIGHT (C) (T) (X) SUCCESS 42031	DJ TAZ FEATURING RAHEEM THE DREAM
26	26	20	45	PO PIMP (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	◆ DO OR DIE (FEATURING TWISTA)
27	22	19	4	THE MC (T) JIVE 42425*	KRS-ONE
28	23	23	13	LET'S RIDE (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	◆ RICHIE RICH
29	28	26	8	LOVE ME FOR FREE (C) (T) ZOO 34267/VOLCANO	AKINYELE
30	27	24	13	THE FOUNDATION (C) (D) (T) LOUD 64708/RCA	◆ XZIBIT
31	32	25	20	SITTIN' ON TOP OF THE WORLD (C) (T) SO SO DEF 78426/COLUMBIA	◆ DA BRAT
32	29	22	15	YOU COULD BE MY BOO (C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN	◆ THE ALMIGHTY RSO FEAT. FAITH EVANS
33	50	40	26	ILLEGAL LIFE (C) (M) (T) (X) PENALTY 7177/TOMMY BOY	CAPONE-N-NOREAGA
34	31	27	21	MUSIC MAKES ME HIGH (C) (M) (T) (X) UNIVERSAL 56022	◆ LOST BOYZ
35	36	28	3	YARDCORE (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	◆ BORN JAMERICANS
36	30	30	13	RUFF RIDE/RUFF RIDA (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	FRAZE
37	33	29	9	STRESSED OUT (T) (X) JIVE 42420*	◆ A TRIBE CALLED QUEST FEAT. FAITH EVANS
38	37	36	25	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREZZE/ROC-A-FELLA 53242/PRIORITY	◆ JAY-Z
39	39	32	10	SOUL ON ICE (C) (T) PRIORITY 53258	◆ RAS KASS
40	49	39	4	THE WORLD IS MINE (FROM "DANGEROUS GROUND") (T) JIVE 42398*	◆ ICE CUBE
41	40	38	29	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	◆ THE 2 LIVE CREW
42	34	44	6	BACK OF THE CLUB PART 2 (C) (X) ALL NET 2285	OTR CLIQUE
43	38	33	34	LOUNGIN (C) (D) (T) DEF JAM 575062/MERCURY	◆ LL COOL J
44	NEW	1	1	EMOTIONS (M) (X) CREATORS WAY 9606*	TWISTA (FEATURING J.P.)
45	35	34	10	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201*/MERCURY	◆ REDMAN FEAT. K-SOLO
46	43	35	23	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	◆ WARREN G FEAT. ADINA HOWARD
47	47	48	31	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	◆ OUTKAST
48	RE-ENTRY	18	18	WAKE UP (C) (D) (T) WU-TANG 53238/PRIORITY	◆ KILLARMY
49	NEW	1	1	WHY OH WHY (C) (D) (T) CAPITOL 58617	◆ SPEARHEAD
50	NEW	1	1	JOHNNY BOY (C) (T) (X) HUSH 86608	DEAD RINGAZ

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

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'ON & ON' by Erykah Badu and 'I Believe In You' by Whitney Houston.

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have been recurrently popular.

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

- 58 TITLE (Publisher - Licensing Org.) & SHEET-MUSIC DIST. AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA) (Full Keel, ASCAP) WBM

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'CAN'T NOBODY HOLD ME DOWN' by Puff Daddy and 'I Believe In You' by Whitney Houston.

Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.

- 38 STEELO (Back 2 Da Getto, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/D-Rat, ASCAP/Blue Turtle, ASCAP/Almo, ASCAP/Polygram Int'l, ASCAP) HL/WBM

# HOT DANCE MUSIC™

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
<b>***No. 1***</b>					
1	4	10	6	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809 1 week at No. 1	MADONNA
2	5	9	7	SOUL TO BARE EIGHTBALL 109	JOI CARDWELL
3	8	13	5	RUNAWAY GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
4	11	21	5	INSOMNIA CHEEKY/CHAMPION 13306/ARISTA	◆ FAITHLESS
5	3	3	10	ULTRA FLAVA DV8 120107/A&M	HELLER & FARLEY PROJECT
6	6	6	11	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.
7	9	8	10	COSMIC GIRL WORK 78501	◆ JAMIROQUAI
8	10	16	5	STEP BY STEP ARISTA PROMO	WHITNEY HOUSTON
9	12	19	6	DON'T STOP MOVIN' MCA 55301	LIVIN' JOY
10	2	1	10	GET UP NERVOUS 20216	◆ BYRON STINGILY
11	13	15	7	SAY...IF YOU FEEL ALRIGHT MERCURY 578943	◆ CRYSTAL WATERS
12	1	2	13	NEVER MISS THE WATER REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
13	22	29	4	DISCOTHEQUE ISLAND 854789	◆ U2
14	7	4	12	OOH AAH...JUST A LITTLE BIT ETERNAL 43802/WARNER BROS.	◆ GINA G
15	16	7	12	THE BOSS ATLANTIC 85456	THE BRAXTONS
16	24	31	6	IT'S JUST ANOTHER GROOVE SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
17	14	11	10	HIGHER EPIC 78476	GLORIA ESTEFAN
18	23	24	6	MOMENTS... STRICTLY RHYTHM 12489	NOISE MAKER
19	15	5	13	COLOUR OF LOVE TOMMY BOY 748	◆ AMBER
20	17	14	11	SET ME FREE JELLYBEAN 2518	DEEP 6
21	21	12	11	PARADISE IS HERE REPRISE 43759	CHER
22	29	35	4	STAY MAVERICK PROMO/REPRISE	ME'SHELL NDEGEOCELLO
23	26	27	6	SAY YEAH JELLYBEAN 2519	STROBE PRESENTS LA CASA GRANDE
24	30	42	3	I'M ALIVE GRANDSLAM 001/STRICTLY RHYTHM	STRETCH AND VERN PRESENT MADDOG
25	27	26	6	PUMPIN' H.O.L.A. 341009/ISLAND	◆ PROYECTO UNO
26	19	18	13	LIVING IN ECSTASY WAVE 50011	FONDA RAE
<b>***Power Pick***</b>					
27	43	—	2	PEOPLE HOLD ON ARISTA PROMO	LISA STANSFIELD
28	32	41	4	UP TO NO GOOD SUBMARINE 37018/POPULAR	◆ THE PORN KINGS
29	28	25	9	LUNATIX MOONSHINE MUSIC 88435	DOC MARTIN PRESENTS BLAKDOKTOR
30	36	45	3	FAKES & PHONIES CAJUAL 258	DAJAE
31	34	46	6	TOUCH POPULAR 26035/CRITIQUE	FRANCE JOLI
32	48	—	2	GIVE IT UP EMPIRE STATE 38/EIGHTBALL	VICTOR CALDERONE
33	42	—	2	SON OF A PREACHERMAN LOGIC 45596	SOUL S.K.
34	38	49	3	CALLING YOUR NAME STOCKHOLM IMPORT	E-TYPE
35	18	17	17	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA 45169	HANNAH JONES
36	33	34	7	LET FREEDOM RING SVENGALI 96091	◆ PRETTY POISON
37	25	22	13	DE LA CASA MOONSHINE MUSIC 88432	E.K.O.
38	41	48	4	GOOD FOR YOU A&M 582059	◆ SEIKO
39	46	—	2	HOW WILL I KNOW NMC 6999	MIISA
40	20	20	16	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE	◆ BT FEATURING TORI AMOS
41	39	39	10	THE GIFT DECONSTRUCTION 64721/RCA	WAY OUT WEST FEAT. MISS JOANNA LAW
42	37	33	11	LET THE BEAT HIT 'EM COLISEUM IMPORT/PWL	SHERYL JAY
43	31	23	15	UN-BREAK MY HEART LAFACE 24213/ARISTA	◆ TONI BRAXTON
<b>***Hot Shot Debut***</b>					
44	NEW▶	1	1	MAKE MY DAY ARIOLA 44879	GRACE UNDER PRESSURE
45	NEW▶	1	1	WANNABE VIRGIN 38579	◆ SPICE GIRLS
46	40	40	7	TAKE ME OVER MAXI 2049	HOUSE OF GLASS FEATURING JUDY ALBANESE
47	NEW▶	1	1	BREAK IN MOONSHINE MUSIC 88436	CIRRUS
48	35	30	14	ONLY 4 U CAJUAL 252	CAJMERE
49	45	47	5	SINFUL WISHES INTERHIT 10162	◆ OUTTA CONTROL
50	NEW▶	1	1	ARE YOU THERE... OVUM/RUFFHOUSE 78415/COLUMBIA	◆ WINK

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1/Hot Shot Debut***</b>					
1	NEW▶	1	1	DISCOTHEQUE (T) (X) ISLAND 854789 1 week at No. 1	◆ U2
2	2	2	24	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 42764/WARNER BROS.	◆ DJ KOOL
3	1	1	13	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
4	NEW▶	1	1	SAY IF...YOU FEEL ALRIGHT (T) MERCURY 578943	◆ CRYSTAL WATERS
5	NEW▶	1	1	BARREL OF A GUN (T) (X) MUTE 43828/REPRISE	◆ DEPECHE MODE
6	NEW▶	1	1	I'M NOT FEELING YOU (T) LOUD 64789/RCA	◆ YVETTE MICHELE
7	NEW▶	1	1	CALL ME (T) (X) LOGIC 45726	LE CLICK
8	3	7	13	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
<b>***Greatest Gainer***</b>					
9	50	—	2	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
10	7	6	5	ON & ON (T) (X) KEDAR 56002/UNIVERSAL	◆ ERYKAH BADU
11	4	—	2	I'LL BE (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
12	32	—	2	THE BOSS/ONLY LOVE (T) ATLANTIC 85456/AG	◆ THE BRAXTONS
13	14	4	4	GET UP (T) (X) NERVOUS 20216	◆ BYRON STINGILY
14	NEW▶	1	1	GET READY, READY! (M) (T) (X) TAKE FO' 205	DJ JUBILEE
15	15	16	5	FIRESTARTER (T) (X) XL MUTE/MAVERICK 43843/WARNER BROS.	◆ PRODIGY
16	11	10	24	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
17	8	12	7	LUCHINI AKA (THIS IS IT) (T) PROFILE 5458	◆ CAMP LO
18	10	13	8	GET UP (T) UNIVERSAL 56032	◆ LOST BOYZ
19	5	3	4	THE MC (T) JIVE 42425	KRS-ONE
20	9	8	11	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
21	16	28	4	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
22	NEW▶	1	1	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	◆ MADONNA
23	12	14	4	THE WORLD IS MINE (T) JIVE 42398	◆ ICE CUBE
24	6	5	4	WHATEVA MAN (T) DEF JAM 574027/MERCURY	◆ REDMAN
25	NEW▶	1	1	NO ONE CAN LOVE YOU MORE THAN ME (T) (X) ARIOLA 45169	HANNAH JONES
26	NEW▶	1	1	GHETTO LOVE (T) (X) SO SO DEF 78508/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
27	NEW▶	1	1	ARE YOU THERE... (T) (X) OVUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK
28	25	17	7	DON'T STOP MOVIN' (T) (X) UNDISCOVERED 55301/MCA	LIVIN' JOY
29	NEW▶	1	1	I CAN SEE (T) UPSTAIRS 0125/WARNER BROS.	SF SPANISH FLY
30	23	11	5	WANNABE (T) VIRGIN 38579	◆ SPICE GIRLS
31	18	19	4	WITHOUT YOUR LOVE (T) (X) UPSTAIRS 0123	ANGELINA
32	17	15	13	SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
33	13	9	4	WATCH ME DO MY THING (T) LOUD 64738/RCA	◆ IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER
34	35	49	16	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	◆ NEW EDITION
35	22	—	2	SUMTHIN' SUMTHIN' (T) COLUMBIA 78477	◆ MAXWELL
36	19	30	10	COLOUR OF LOVE (T) (X) TOMMY BOY 748	◆ AMBER
37	30	29	29	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE
38	21	25	10	OOH AAH...JUST A LITTLE BIT (T) (X) ETERNAL 43802/WARNER BROS.	◆ GINA G
39	42	—	4	COSMIC GIRL (T) (X) WORK 78501/EPIC	◆ JAMIROQUAI
40	31	34	22	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS
41	47	31	20	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	◆ LIL' KIM FEATURING PUFF DADDY
42	24	39	3	MUSIC (T) (X) POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
43	20	26	7	IT'S JUST ANOTHER GROOVE (T) (X) SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
44	29	21	9	STRESSED OUT/INCE AGAIN (T) (X) JIVE 42420	◆ A TRIBE CALLED QUEST FEAT. FAITH EVANS
45	RE-ENTRY	11	11	THIS IS FOR THE LOVER IN YOU (T) (X) EPIC 78444	◆ BABYFACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS
46	44	—	16	STREET DREAMS (M) (T) (X) COLUMBIA 78408	◆ NAS
47	26	47	3	THINGS'LL NEVER CHANGE/RAPPER'S BALL (T) (X) SICK WID' IT 42434/JIVE	◆ E-40 FEAT. BO-ROCK
48	46	27	13	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG	◆ EN VOGUE
49	49	37	22	KEEP PUSHIN' (T) (X) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
50	37	38	11	WHAT THEY DO (T) DGC 22227/GEFFEN	◆ THE ROOTS

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

Billboard

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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 1995's "Now That I've Found You: A Collection," there's bound to be inordinate scrutiny of "So Long So Wrong," the new album by Alison Krauss & Union Station, and the first album of new material from the Rounder Records bluegrass 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



ALISON KRAUSS & UNION STATION

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 com-

piled cuts from her preceding Rounder albums along with the requisite new tracks. "I thought everybody was going to hate it because it took the least amount of work, and all those songs were on something else. But we didn't do anything different [on the new album] because of

how well [the previous album] did. We've had most of these [new album]

songs for years before we recorded '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, continues Krauss. "The only thing we discussed was whether to have any other people on the record, but we decided to stay with just the five 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

(Continued on page 28)



**23 And Climbing.** At a party at the Wildhorse Saloon in Nashville, Alan Jackson was recognized by his label, Arista/Nashville, for sales of 23 million units. Shown, from left, are Jackson's manager, Chip Peay; Jackson; and Arista/Nashville senior VP/GM Mike Dungan.

## Nashville Awards Celebrate More Than Just Country

BY DEBORAH EVANS PRICE

NASHVILLE—Vince Gill, Patty Loveless, dc Talk, BR5-49, Jars Of Clay, Matraca 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 WSIX 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, Christafari, the Nashville Mandolin Ensemble, BR5-49, Fleming & John, the Wooten 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 Berg, who co-wrote the tune, and from Gill on guitar.

The following is a complete list of the winners:

**Bluegrass/old-time music:** The Del McCoury Band, "The Cold Hard Facts," Rounder Records.

**Blues:** Jimmy Hall, "Rendezvous With The Blues," Capricorn Records.

**Contemporary Christian:** dc Talk, "Jesus Freak," ForeFront Records.

**Traditional gospel:** Gaither Vocal Band, "Southern Classics Vol. 2," Spring Hill Records.

**Folk:** Gillian Welch, "Revival," Almo Sounds.

**Country:** BR5-49, "BR5-49," Arista. **Jazz:** Béla Fleck & the Flecktones, "Live Art," Warner Bros. Records.

**Instrumental:** Steve Wariner, "No More Mr. Nice Guy," Arista.

**Pop:** John Hiatt, "Walk On," Capitol Records.

**Rock:** Steve Earle, "I Feel Alright," E-Squared/Warner Bros.

**Rhythm & blues:** Tracy Nelson, "Move On," Rounder Records.

**Rap:** D.J. Lee, "Struggle To Survive," Legend Recording Company.

**Children's music:** Michael Utley, "The Parakeet Album (Songs Of Jimmy Buffett)," Margaritaville.

**Classical music recording:** Mark O'Conner, Edgar Meyer, and Yo-Yo Ma, "Appalachian Waltz," Sony Classical.

**Reissue album:** Tom T. Hall, "Storyteller, Poet, Philosopher," Mercury.

**Independent recording:** April Barrows, "My Dream Is You," Kokopelli.

**Individual achievement categories:**

**Songwriter:** Matraca Berg

**Artist/songwriter:** Vince Gill

**Male vocalist:** Vince Gill

**Female vocalist:** Patty Loveless

**Group:** Jars Of Clay

**Unsigned artist:** Joe, Mare's Brother

**Background vocalist:** Harry Stinson

**Drummer/percussionist:** Chester Thompson

**Guitarist:** Kenny Greenberg

**Bassist:** Dave Pomeroy

**Pianist/keyboardist:** Matt Rollings

**Miscellaneous instrumentalist:** Béla Fleck (banjo)

**Producer:** Tony Brown

**Audio engineer:** Chuck Ainlay

**Song of the year:** "Change The World," written by Tommy Sims, Wayne Kirkpatrick, and Gordon Kennedy, performed by Eric Clapton

(Continued on page 28)

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

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 Cable as president of TNN and CMT, tells Billboard that "the viewers will see nothing different on their sets. The TNN and CMT physical plants stay here, I 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 enormous opportunities for cross-promotion."

Interestingly, Gaylord held on to CMT International (Asia, Latin America, and Europe) (Billboard Bulletin, Feb. 11). Hall says there are two reasons for that: "CBS felt it had more of a limited international resource to service them, as opposed to what we had already built up, 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).

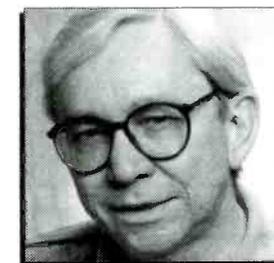
Nashville Scene was talking the other day with RCA Label Group chairman Joe Galante about the general state of country music when he made a point not often raised. "I hear a lot of complaints from the consumer and from radio," he says, "about the same producers making all the same records and making them sound the same. What we have done as a company is try to find new people. Some of this goes back to K.T.'s [Oslin] album, where she worked with Rick Will. The Thompson Brothers are making their record with Bill Lloyd. Then we've got Pete Anderson 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 make a lot of records here. David Mulloy produced Mindy [McCready]. Jim Lauderdale just co-produced with Blake Chancey."

Galante also cited rocker Csaba Petocz's production of John Michael Montgomery for Atlantic, Ben Wisch with Kathy Mattea, Don Was with Travis Tritt, and

Chris Farren's work with Deana Carter and Kevin Sharp. "Three-quarters of our roster has changed producers," he says. "We're going outside to try to freshen up this sound... We've got Don Cook working with Alabama, and that's different. The whole thing came from an A&R meeting where we realized we as a label were getting too comfortable."

ON THE RECORD: Early recordings by some artists obviously stand up better than others. And some sound as good as new. Two examples of the latter that just crossed my desk are Glen Campbell and Jerry Jeff Walker. Razor & Tie's "The Glen Campbell Collection (1962-1989)" contains 40 cuts spanning Campbell's career from his 1962

Capitol debut (as the Green River Boys featuring Glen Campbell) to a 1989 cover of Harlan Howard's "She's Gone, Gone, Gone." Highlights along the way include "Southern Nights" and "Rhinstone Cowboy." Bonus tracks include a live recording of Campbell playing "The William Tell Overture" with the Royal Philharmonic Orchestra. MCA is re-



by Chet Flippo

releasing 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 Boone County" features 20 artists recalling songs from WLW Cincinnati's "Boone County Jamboree" from the '40s. Inspired readings here include Sroat Belly doing Wayne Raney's "Why Don't You Haul Off And Love Me" and Slobberbone doing Merle Travis' "Dark As A Dungeon." Then there's Robbie Fulks' version of Moon Mullican's classic "Wedding Of The Bugs."

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 Douglas Corner here. It's also the first time he's put together a band in 10 years... The reformed Kentucky Headhunters' first single will be a cover of Guy Mitchell's old "Singin' The Blues"... For everyone who's been wondering whatever happened to legendary '60s Sunset Strip musical dervish Kim Fowley, listen up: Fowley is in New Orleans, where he's just produced an album for a Scottish country band named Radio Sweethearts on St. Roch Records.

# Billboard TOP COUNTRY ALBUMS

FEBRUARY 22, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★★★ No. 1 ★★★</b>						
1	1	1	31	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	1
<b>★★★ GREATEST GAINER ★★★</b>						
2	2	2	23	<b>DEANA CARTER</b> ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	2
3	3	3	15	<b>ALAN JACKSON</b> ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
4	4	4	17	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	4
5	5	8	43	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18810 (10.98/15.98)	BORDERLINE	1
6	6	7	105	<b>SHANIA TWAIN</b> ▲ <sup>8</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	1
7	7	5	20	<b>CLINT BLACK</b> ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
8	9	9	41	<b>MINDY MCCREARY</b> ▲ BNA 66806/RCA (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	5
9	8	6	14	<b>REBA MCENTIRE</b> ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
10	10	10	42	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
11	11	15	14	<b>TERRI CLARK</b> MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
12	13	16	33	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	12
13	12	13	68	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
14	15	14	76	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
15	16	12	46	<b>BRYAN WHITE</b> ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
16	14	11	20	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
17	19	25	16	<b>TRACY BYRD</b> MCA 11485 (10.98/16.98)	BIG LOVE	17
18	18	18	12	<b>MARK CHESNUTT</b> DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
19	21	19	16	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
20	26	29	33	<b>KENNY CHESNEY</b> BNA 66908/RCA (10.98/15.98) <b>HS</b>	ME AND YOU	20
21	20	22	24	<b>TRAVIS TRITT</b> WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
22	22	21	21	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
23	17	17	77	<b>COLLIN RAYE</b> ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
<b>★★★ HOT SHOT DEBUT ★★★</b>						
24	<b>NEW</b>	1	1	<b>KATHY MATTEA</b> MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	24
25	23	23	37	<b>VINCE GILL</b> ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
26	25	24	40	<b>SAMMY KERSHAW</b> MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
27	27	26	55	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
28	24	20	20	<b>GARY ALLAN</b> DECCA 11482/MCA (10.98/15.98) <b>HS</b>	USED HEART FOR SALE	20
29	28	27	55	<b>PATTY LOVELESS</b> ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
30	30	31	35	<b>PAUL BRANDT</b> REPRISE 46180/WARNER BROS. (10.98/16.98) <b>HS</b>	CALM BEFORE THE STORM	14
<b>★★★ PACESETTER ★★★</b>						
31	37	47	4	<b>BILL ENGVALL</b> WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	31
32	29	28	64	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
33	31	32	42	<b>TOBY KEITH</b> ● MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
34	34	36	16	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98) <b>HS</b>	GOODNIGHT SWEETHEART	34
35	32	30	73	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	36	34	24	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
37	38	37	64	<b>VINCE GILL</b> ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
38	35	33	24	<b>TRISHA YEARWOOD</b> MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
39	40	42	74	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
40	33	35	21	<b>BR5-49</b> ARISTA 18818 (10.98/15.98) <b>HS</b>	BR5-49	33
41	43	43	31	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98) <b>HS</b>	I STOLED THIS RECORD	30
42	45	41	21	<b>JOHN BERRY</b> CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
43	47	46	22	<b>LORRIE MORGAN</b> BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
44	39	40	26	<b>TY HERNDON</b> EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
45	41	38	34	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
46	48	45	74	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
47	42	39	14	<b>JOHNNY CASH</b> AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
48	49	48	8	<b>VARIOUS ARTISTS</b> EMI-CAPITOL 54549 (10.98/16.98)	THE LUV COLLECTION: REAL LUV	47
49	52	57	31	<b>ALABAMA</b> RCA 66848 (4.98/9.98)	SUPER HITS	49
50	51	51	52	<b>RICOCHET</b> ● COLUMBIA 67223/SONY (10.98 EQ/15.98) <b>HS</b>	RICOCHET	14
51	54	53	79	<b>TERRI CLARK</b> ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) <b>HS</b>	TERRI CLARK	13
52	50	52	12	<b>JERRY GARCIA &amp; DAVID GRISMAN</b> ACOUSTIC DISC 21 (1.98 CD)	SHADY GROVE	19
53	56	56	50	<b>LONESTAR</b> ● BNA 66642/RCA (9.98/15.98) <b>HS</b>	LONESTAR	11
54	44	50	24	<b>THE BEACH BOYS</b> RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
55	55	63	62	<b>THE MAVERICKS</b> ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
56	58	65	19	<b>RICK TREVINO</b> COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
57	53	49	33	<b>JAMES BONAMY</b> EPIC 67069/SONY (10.98 EQ/15.98) <b>HS</b>	WHAT I LIVE TO DO	16
58	62	59	82	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
59	57	58	97	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
60	63	60	10	<b>JOHN ANDERSON</b> BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
61	65	69	4	<b>DERYL DODD</b> COLUMBIA 67544/SONY (10.98 EQ/16.98)	ONE RIDE IN VEGAS	61
62	64	62	70	<b>LORRIE MORGAN</b> ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
63	<b>RE-ENTRY</b>	17	17	<b>BILLY RAY CYRUS</b> MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
64	61	61	49	<b>WYONNNA</b> ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
65	59	54	42	<b>JO DEE MESSINA</b> CURB 77820 (10.98/15.98) <b>HS</b>	JO DEE MESSINA	22
66	66	67	34	<b>NEAL MCCOY</b> ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
67	60	55	20	<b>DOLLY PARTON</b> RISING TIDE 53041 (10.98/16.98)	TREASURES	21
68	71	70	3	<b>DARYLE SINGLETARY</b> GIANT 24660/WARNER BROS. (10.98/15.98)	ALL BECAUSE OF YOU	68
69	69	—	19	<b>THREE HANKS: HANK WILLIAMS, SR., JR., III</b> CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
70	68	68	55	<b>MARTINA MCBRIDE</b> ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
71	67	64	6	<b>CRYSTAL BERNARD</b> RIVER NORTH 161207 (10.98/15.98) <b>HS</b>	THE GIRL NEXT DOOR	59
72	<b>RE-ENTRY</b>	61	61	<b>CLAY WALKER</b> ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
73	70	72	30	<b>SAMMY KERSHAW</b> MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19
74	73	73	53	<b>LITTLE TEXAS</b> ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
75	72	—	25	<b>VARIOUS ARTISTS</b> K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

## Billboard Top Country Catalog Albums

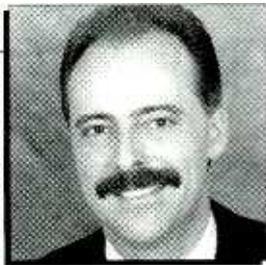
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
FEBRUARY 22, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	113
2	2	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	140
3	3	<b>PATSY CLINE</b> ▲ <sup>7</sup> MCA 12* (7.98/12.98)	12 GREATEST HITS	516
4	8	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	134
5	4	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	230
6	7	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	117
7	6	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	144
8	5	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	151
9	11	<b>ALABAMA</b> ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	123
10	9	<b>BRYAN WHITE</b> ▲ ASYLUM 61642/EEG (10.98/15.98) <b>■</b>	BRYAN WHITE	86
11	10	<b>REBA MCENTIRE</b> ▲ <sup>4</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	176
12	13	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	286
13	—	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 0325* (9.98/15.98) <b>■</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	105

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	TOTAL CHART WEEKS
14	14	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	140
15	12	<b>HANK WILLIAMS</b> ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	129
16	15	<b>SHANIA TWAIN</b> ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	86
17	18	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	307
18	16	<b>PATSY CLINE</b> ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	133
19	17	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	381
20	19	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	218
21	20	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	184
22	23	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	215
23	24	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	22
24	22	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	487
25	21	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	306

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications and SoundScan, Inc.

### COUNTRY CORNER



by Wade Jessen

**PERFECT MATCH:** In what may seem like an unlikely pairing, new age pianist **Jim Brickman** and Grand Ole Opry member **Martina McBride** enter Hot Country Singles & Tracks at No. 69 with "Valentine." That track is from Brickman's "Picture This" set, which holds at No. 1 on Top New Age Albums, where it bowed last week, and rises 52-43 on The Billboard 200.

"The activity at country radio is totally organic," says **Dave Yeskel**, VP of sales at Windham Hill. "We didn't mass-mail it to country radio, and we're not soliciting airplay from country stations, so they're discovering it on their own." Meanwhile, **Mike Wilson**, promotion VP at RCA in Nashville, says that his team is concentrating on gaining spins for McBride's "Cry On The Shoulder Of The Road," which rises 48-45 on our airplay list.

"Valentine" moves 10-8 on our Adult Contemporary chart, and its cross-pollination with country radio may be partially due to the Telecommunications Act of 1996. The radical ownership conglomerization that ensued led to broadcasters overseeing multiple formats; thus programmers who once worked across town from one another often find themselves now working in adjacent cubicles. **Jay Phillips**, PD at country KFMS Las Vegas, says that he was tipped to the duet by the PD at AC sister KSNE. Otherwise, Phillips says, he wouldn't have known about the track until much later. "As it turns out, we have a bona fide hit that we'll keep playing even after Valentine's Day," he says.

Yeskel says that McBride and Brickman will appear on "Good Morning America" on Valentine's Day. He adds that on that same day, the song will be featured on "One Life To Live" and used as a bumper throughout ABC's daytime programming, with "Entertainment Tonight" and E! Entertainment Television airing snippets of the "Valentine" video.

The song is airing on 20 of our 162 monitored country stations, including WTDR Charlotte, N.C.; KYGO Denver; and KFKF Kansas City, Mo.

**HER DADDY'S OLDSMOBILE:** With 6,500 units, **Kathy Mattea's** "Love Travels" opens at No. 24 on Top Country Albums and No. 156 on The Billboard 200. **John Grady**, sales VP at Mercury Nashville, says he's confident that the album will move 10,000 units in its second week. "We have the lead single hitting at radio, and it's not your average country record," Grady says. "Kathy doesn't make ordinary records, and she's very integrity-conscious. It's cool to see people react this quickly." Grady cites Nashville, New York, and Baltimore as breakout markets for the album.

Meanwhile, "455 Rocket," the jaunty, dobro-heavy lead single, picks up new airplay at 16 monitored stations, including KZLA Los Angeles; KTEX McAllen/Brownsville, Texas; and WBEE Rochester, N.Y.

**EPIC PROPORTIONS:** **Collin Raye** posts his career-high debut at No. 44 on Hot Country Singles & Tracks with "On The Verge." In addition to Hot Shot Debut honors, Raye's song shows the strongest increase in airplay (1,059 spins) and the most new airplay, with 76 monitored stations airing it for the first time. **Jack Lameier**, senior VP of promotion at Epic in Nashville, says that Raye's new chart benchmark is "doubly as exciting, because it's easily the countryest thing he's ever done." Airplay is detected at 101 of our monitored stations, including KASE Austin, Texas; KSOP Salt Lake City; and WNOE New Orleans.

**CREAM OF THE CROP:** **Alison Krauss's** "Now That I've Found You: A Collection" (Rounder), which appeared at No. 46 last week on Top Country Albums, relocates to Top Country Catalog Albums, where it settles in at No. 13.

### KRAUSS LOOKS TO THE 'LONG' TERM

(Continued from page 26)

bass, Ron Block on banjo, Adam Steffey on mandolin, and Dan Tyminski on guitar.

"It's much more challenging to make something new-sounding with the same five instruments and less options," Krauss says, "and the band only gets tighter the longer we play together—which is long enough now that we really click! I guess we're more mature, which sounds so stupid, but it's true—though I hate it when people talk like that!"

Rounder VP of national promotion and publicity Brad Paul agrees that Krauss and Union Station aren't changing their sound to "appease any mainstream formula," rather they are continuing to make "incredible music that's all their own." Initially, Rounder will pursue a multifaceted campaign at radio, since, he says, the album offers so much stylistic variety.

But country radio, ironically, may still be problematic for Krauss and the band. Although she's been heavily decorated by the Country Music Assn. (CMA) and has won a number of country Grammy Awards, country programmers have been reluctant to play her music, save for her 1995 CMA single of the year, "When You Say Nothing At All" (included on both the Keith Whitley tribute album and "Now That I've Found You"), and her 1995 Grammy-winning collaboration with Shenandoah, "Somewhere In The Vicinity Of The Heart."

"I really hope country radio will embrace her," continues Paul. "She's unquestionably established as a country artist, with 'When You Say Nothing At All' from the last album going top five and bringing a very wide country audience to her. And the fact that the album continued to sell after that says that it wasn't just people who bought it for one song."

Rounder is wrapping up three weeks of heavy research, checking in with radio consultants around the country serving country, triple-A, AC, bluegrass, and so-called Americana formats, as well as with the indie promoters who worked "When You Say Nothing At All." After analyzing feedback, the label will decide on the first single and video, with the title track, "Looking In The Eyes Of Love," and "Happiness" being likely candidates for release two to four weeks prior to the album, according to Paul.

But Krauss remains skeptical of the

album's commercial radio prospects and, as usual, makes no concessions.

"We were trying to think of what we could have as a single, and I said, 'I have no idea!'" she says, laughing. "If I had to choose, it would be 'Looking In The Eyes Of Love,' but whether or not anyone will play what I think is a single, I don't know. It never influences how we make records—and we won't let it start now. But I like the songs here and think it's the best thing we've ever done."

Vicki Marshall, music co-op manager for the Ann Arbor, Mich.-based Borders Books & Music chain, feels that "So Long So Wrong" "continues a path" from the album that preceded it.

"The strongest point is that it adheres to classic bluegrass," says Marshall, "with a lot of the same feel as the latest Cox Family album [last year's 'Just When We're Thinking It's Over'], which she produced. It seems more important to her to keep the bluegrass tradition alive—though some might consider it a step back, since there's no standout pop oldie to pull in new listeners, and so much vocal time is given to the other members of the band."

While "So Long So Wrong" lacks pop-pleasing covers like "Now That I've Found You's" Grammy female country vocal-winning "Baby, Now That I've Found You," rock fans may appreciate its cover artwork.

"It's like [AC/DC's] 'Highway To Hell,'" says Krauss, who also covered Bad Company's "Oh, Atlanta" and the Beatles' "I Will" on "Now That I Found You" and is at least as excited to talk about AC/DC as herself. "I always loved that album cover; the only difference between me and Angus [Young, AC/DC's guitarist] is that I don't have the horns and tail, and [I] turn the opposite way. But I love that record. It's one of the best ever made. I crank it up so loud when I vacuum!

It's the best! I can't stand it, I love it so much. I can't even talk about it!"

Be that as it may, expect Grand Ole Opry stars Krauss and Union Station to hit the highway again on behalf of "So Long So Wrong" and be supported again by Martha White Foods, the longtime Grand Ole Opry sponsor. Paul says that other Martha White tie-ins are possible, such as a Krauss cookbook.

A retail tie-in with Bluegrass Unlimited magazine is a definite, though, and will involve an exclusive value-added, sale-priced package created for Wal-Mart. Consumers of that chain will be able to buy "So Long So Wrong" along with a bonus disc comprising five of the band's all-time favorite Rounder bluegrass tracks, plus a booklet published by Bluegrass Unlimited providing a short history of bluegrass. "We'll be doing special programs with all key accounts and indie stores as well," adds Paul.

The Keith Case-booked, Denise Stiff-managed act commences touring in the U.S. March 27 and will remain on the road in this country through the summer, except for a short European trek in May and June. They also have the kick-off concert slot at March's National Assn. of Recording Merchandisers convention in Orlando, Fla. Paul further expects a TV and print media campaign to match Rounder's broad-based radio efforts.

Meanwhile, Krauss is nominated for a Grammy for the best female country vocal for the song "Baby Mine" from "The Best Of Country Sing The Best Of Disney" and for a Grammy for best country collaboration with vocals for the song "High Lonesome Sound" with Vince Gill. Block has produced gospel group the Forbes Family for Rebel Records, Tyminski is set to produce his former Lonesome River Band mate Ronnie Bowman, and Steffey may record a solo project for Rounder.

### NASHVILLE MUSIC AWARDS

(Continued from page 26)

**Video of the year:** "My Wife Thinks You're Dead," directed by Michael McNamara, performed by Junior Brown

**Album artwork:** "BR5-49," BR5-49 (Arista Records), art direction by Maude Gilman

**Radio station (write-in):** WRLT-FM Nashville

**Music venue, small:** Caffe Milano  
**Music venue, large:** the Ryman Auditorium

**Bridge Award:** E.W. (Bud) Wendell  
**Heritage Award:** Owen Bradley

### COUNTRY SINGLES A-Z

#### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
46 455 ROCKET (Irving, BMI/Cracklin', BMI/Bug, BMI) WBM	BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
31 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Iwag, ASCAP) HL/WBM	33 EASE MY TROUBLED MIND (Sony/ATV Tree, BMI/Molne Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetec Diamond, ASCAP/Curb, ASCAP) HL/WBM
67 ALL OF THE ABOVE (Ten Ten Tunes, ASCAP/Ten Ten, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI) HL	25 EMOTIONAL GIRL (Stars/Struck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
4 AMEN KIND OF LOVE (MCA, ASCAP) HL	15 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM
36 ANOTHER YOU (EMI April, ASCAP) HL	17 EVERYTHING I LOVE (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
65 BE HONEST (Major Bob, ASCAP/Rio Bravo, BMI/Son Of Gila Monster, BMI/Shylane, BMI)	51 FOREVER AND A DAY (Mighty Nice, BMI/Laudersongs, BMI/W.B.M., SESAC/Dyinda Jam, SESAC) HL/WBM
55 BETTER MAN, BETTER OFF (Ensign, BMI/Shoot Straight, ASCAP)	27 FRIENDS (That's A Smash, BMI/Mike Curb, BMI) WBM
52 CHANGE HER MIND (Hamstein Cumberland, BMI/Larry Boone, BMI/BMG, ASCAP) WBM	56 GENUINE REDNECKS (N2 D, ASCAP/Old Desperados, ASCAP)
74 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM	43 GOOD AS I WAS TO YOU (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM
50 COLD OUTSIDE (MCA, ASCAP/Shini' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL	6 HALF WAY UP (Blackened, BMI) WBM
45 CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI) HL/WBM	24 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM
61 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real GirlFriends, SESAC/Ston Webb, SESAC)	34 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shaboo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL
47 DARK HORSE (EMI April, ASCAP/Into Wishin', ASCAP/Metatlune, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN) HL	20 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM
28 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exellorc, BMI)	73 THE HOPECHEST SONG (Coburn, BMI)
71 DO THE RIGHT THING (Mighty Nice, BMI/Laudersongs,	

12 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Stars/Struck Angel, BMI/EMI Blackwood, BMI) HL/WBM	BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM	22 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP) HL	Keel, ASCAP/Texas Wedge, ASCAP) WBM
16 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM	7 ME TOO (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL	75 STILL STANDING TALL (Howlin' Hits, ASCAP/Square West, ASCAP/Hamstein Stroudavarious, ASCAP/Taguchi, ASCAP)	
62 I'D LOVE YOU TO LOVE ME (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomashawk, BMI)	53 MORE THAN I WANTED TO KNOW (ARM, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM	41 THAT'S ANOTHER SONG (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM	
38 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM	18 NOBODY KNOWS (Hitco, BMI/Joel Shade, BMI/Longitude, BMI/D'jionsongs, BMI/EMI Blackwood, BMI) CLM/HL	37 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL	
40 I MEANT TO DO THAT (Peermusic, BMI/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM	72 THE OLD STUFF (EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) HL/WBM	59 THAT'S WHAT HAPPENS WHEN I HOLD YOU (Purple Sun, SESAC/Ten Ten, SESAC/BMG, ASCAP)	
13 IS THAT A TEAR (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM	44 ON THE VERGE (Careers-BMG, BMI/Hugh Prestwood, BMI)	42 THAT WOMAN OF MINE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL	
5 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP) WBM	30 POLITICS, RELIGION AND HER (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM	19 (THIS AIN'T) NO THINKIN' THING (EMI Blackwood, BMI/Ty Land, BMI/Stars/Struck Writers Group, ASCAP/Mark D., ASCAP) HL	
58 IT'S OVER MY HEAD (Sony/ATV Tree, BMI/Mr. Bubba, BMI) HL	48 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM	70 THREE LITTLE WORDS (Reigning, ASCAP/Songs Of Platinum Edge, ASCAP)	
49 I WANT TO BE YOUR GIRLFRIEND (Why Walk, ASCAP)	2 PRETTY LITTLE ADRIANA (Benefit, BMI) WBM	10 UNCHAINED MELODY (Frank, ASCAP)	
35 KING OF THE MOUNTAIN (Sony/ATV Tree, BMI/Tenlee, BMI/Sony/ATV Cross Keys, ASCAP) HL	66 PRICE TO PAY (Almo, ASCAP/Daddy Rabbit, ASCAP/WB, ASCAP/Big Tractor, ASCAP)	69 VALENTINE (Brickman, SESAC/EMI April, ASCAP/Doxie, ASCAP)	
54 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) HL	23 RUMOR HAS IT (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)	8 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM	
32 LITTLE BITTY (Hallnote, BMI) WBM	3 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM	26 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM	
68 LITTLE RAMONA (GONE HILLBILLY NUTS) (Bobbex, BMI/Five lowers, BMI/Castle, BMI)	63 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugate, BMI)	9 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM	
60 LONG TRAIL OF TEARS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Bantry Bay, BMI) HL	11 SHE DREW A BROKEN HEART (Log Rhythm, BMI)	29 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM	
1 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL	57 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM	64 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM	
21 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI) WBM	14 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full		
39 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads,			

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	2	6	12	<b>A MAN THIS LONELY</b> D.COOK, K.BROOKS, R.DUNN (R.DUNN, T.L.JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	1
2	3	4	16	<b>PRETTY LITTLE ADRIANA</b> T.BROWN (V.GILL)	VINCE GILL (V) MCA 55251	2
3	7	11	18	<b>RUNNING OUT OF REASONS TO RUN</b> S.BUCKINGHAM, D.JOHNSON (G.TEREN, B.REGAN)	◆ RICK TREVINO (C) (V) COLUMBIA 78331	3
4	6	9	20	<b>AMEN KIND OF LOVE</b> J.STROUD, D.MALLOY (T.BRUCE, W.TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	4
5	1	1	21	<b>IT'S A LITTLE TOO LATE</b> T.BROWN (M.CHESSNUTT, S.MORRISSETTE, R.SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55231	1
6	8	7	13	<b>HALF WAY UP</b> J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	6
7	12	15	14	<b>ME TOO</b> N.LARKIN, T.KEITH (T.KEITH, C.CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	7
8	11	12	11	<b>WE DANCED ANYWAY</b> C.FARREN (M.BERG, R.SCRUGGS)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	8
9	13	14	14	<b>WHERE CORN DON'T GROW</b> D.WAS, T. TRITT (R.MURRAH, M.A. SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	9
10	15	16	10	<b>UNCHAINED MELODY</b> W.C.RIMES (A.NORTH, H.ZARET)	LEANN RIMES CURB ALBUM CUT	10
11	14	13	113	<b>SHE DREW A BROKEN HEART</b> E.GORDY, JR. (U.MCELROY, N.MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	11
12	16	17	10	<b>HOW WAS I TO KNOW</b> R.MCENTIRE, J.GUESS (C.MAJESKI, S.RUSS, S.SMITH)	REBA MCENTIRE (V) MCA 55290	12
13	5	2	18	<b>IS THAT A TEAR</b> T.LAWRENCE, F.ANDERSON (J.JARRARD, K.BEARD)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	2
14	17	20	13	<b>SHE'S TAKEN A SHINE</b> C.HOWARD (G.BARNHILL, R.BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	14
15	4	3	17	<b>EVERYBODY KNOWS</b> G.FUNDIS (M.BERG, G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	15
16	10	8	20	<b>I CAN'T DO THAT ANYMORE</b> S.HENDRICKS, F.HILL (A.JACKSON)	◆ FAITH HILL (V) WARNER BROS. 17531	8
17	19	21	7	<b>EVERYTHING I LOVE</b> K.STEGALL (H.ALLEN, C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	17
18	9	5	23	<b>NOBODY KNOWS</b> C.FARREN (J.RICHARDS, D.DUBOSE)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	1
				<b>*** AIRPOWER ***</b>		
19	21	29	6	<b>(THIS AIN'T) NO THINKIN' THING</b> S.HENDRICKS (T.NICHOLS, M.D. SANDERS)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	19
20	22	26	12	<b>HOLDIN'</b> M.D.CLUTE, T.DUBOIS, DIAMOND RIO (K.GARRETT, C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	20
21	18	19	21	<b>MAYBE HE'LL NOTICE HER NOW</b> D.MALLOY, N.WILSON (T.JOHNSON)	◆ MINDY MCCREADY (FEAT. LONESTAR'S RICHIE MCDONALD) (C) (D) (V) BNA 64757	18
22	23	24	18	<b>SHE WANTS TO BE WANTED AGAIN</b> D.JOHNSON (S.D.JONES, B.HENDERSON)	◆ TY HERNDON (C) (D) (V) EPIC 78482	22
23	31	40	5	<b>RUMOR HAS IT</b> J.STROUD, C.WALKER (C.WALKER, M.J.GREENE)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	23
24	25	30	13	<b>HEARTBROKE EVERY DAY</b> D.COOK, W.WILSON (B.LABOUNTY, C.KING, R.VINCENT)	LONESTAR (V) BNA 64348	24
25	30	35	8	<b>EMOTIONAL GIRL</b> K.STEGALL, C.WATERS, T.CLARK (R.BOWLES, T.CLARK, C.WATERS)	◆ TERRI CLARK (C) (D) (V) MERCURY NASHVILLE 574016	25
26	28	36	11	<b>WHEN I CLOSE MY EYES</b> B.BECKETT (M.A.SPRINGER, N.MUSICK)	KENNY CHESNEY (V) MCA 64726	26
27	20	10	20	<b>FRIENDS</b> C.PETOCZ (J.HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	2
28	37	44	6	<b>DON'T TAKE HER SHE'S ALL I GOT</b> T.BROWN (J.WILLIAMS, G.U.S.BONDS)	◆ TRACY BYRD (V) MCA 55292	28
29	33	32	19	<b>YOU CAN'T STOP LOVE</b> T.BROWN, J.NIEBANK (M.STUART, KOSTAS)	MARTY STUART (V) MCA 55270	29
30	32	33	17	<b>POLITICS, RELIGION AND HER</b> K.STEGALL (T.MARTIN, B.HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	30
31	27	28	19	<b>ALL I DO IS LOVE HER</b> D.JOHNSON (S. EWING, W.PATTON)	◆ JAMES BONAMY (C) (V) EPIC 78396	27
32	29	25	19	<b>LITTLE BITTY</b> K.STEGALL (T.T.HALL)	◆ ALAN JACKSON (C) (V) ARISTA 13048	1
33	35	38	7	<b>EASE MY TROUBLED MIND</b> R.CHANCEY, E.SEAY (M.GARVIN, C.WATERS, T.SHAPIRO)	◆ RICOCHET COLUMBIA ALBUM CUT	33
34	38	41	6	<b>HERE'S YOUR SIGN (GET THE PICTURE)</b> S.ROUSE (B.ENGVAL, S.ROUSE, R.SCAIFE)	◆ BILL ENGVAL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	34
35	24	22	11	<b>KING OF THE MOUNTAIN</b> T.BROWN, L.BOONE (P.NELSON, L.BOONE)	GEORGE STRAIT (V) MCA 55288	19
36	41	45	7	<b>ANOTHER YOU</b> P.MCMAKIN (B.PAISLEY)	DAVID KERSH CURB ALBUM CUT	36
37	39	37	17	<b>THAT'S HOW I GOT TO MEMPHIS</b> C.YOUNG, B.CHANCEY (T.T.HALL)	◆ DERYL DODD (C) (D) (V) COLUMBIA 78478	37
38	43	48	7	<b>IF SHE DON'T LOVE YOU</b> B.BECKETT (T.BRUCE, M.BEESON)	THE BUFFALO CLUB (C) (V) RISING TIDE 56043	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	34	27	21	<b>MAYBE WE SHOULD JUST SLEEP ON IT</b> J.STROUD, B.GALLIMORE (J.LASETER, K.K.PHILLIPS)	◆ TIM MCGRAW CURB ALBUM CUT	4
40	40	39	16	<b>I MEANT TO DO THAT</b> J.LEO (L.G.CHATER, K.CHATER, P.BRANDT)	◆ PAUL BRANDT (V) REPRISE 17493	39
41	26	18	20	<b>THAT'S ANOTHER SONG</b> B.J.WALKER, JR., K.LEHNING (J.P.DANIEL, M.POWELL, D.PINCOCK, J.MEDDERS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	15
42	42	42	12	<b>THAT WOMAN OF MINE</b> B.BECKETT (D.COOK, T.MENSVY)	NEAL MCCOY (C) ATLANTIC 87045	42
43	44	50	6	<b>GOOD AS I WAS TO YOU</b> J.STROUD (D.SCHLITZ, B.LIVSEY)	◆ LORRIE MORGAN (V) BNA 64681	43
				<b>*** Hot Shot Debut ***</b>		
44	<b>NEW</b>		1	<b>ON THE VERGE</b> P.WORLEY, J.HOBBS, E.SEAY (H.PRESTWOOD)	COLLIN RAYE EPIC ALBUM CUT	44
45	48	52	6	<b>CRY ON THE SHOULDER OF THE ROAD</b> M.MCBRIDE, P.WORLEY, E.SEAY (M.BERG, T.KREKEL)	◆ MARTINA MCBRIDE (C) (V) RCA 64751	45
46	49	53	7	<b>455 ROCKET</b> B.WISCH, K.MATTEA (G.WELCH, D.RAWLINGS)	◆ KATHY MATTEA (V) MERCURY NASHVILLE 578950	46
47	51	60	4	<b>DARK HORSE</b> B.MEVIS (D.TYSON, D.MCTAGGART, A.MARSHALL)	◆ MILA MASON ATLANTIC ALBUM CUT	47
48	45	43	21	<b>POOR, POOR PITIFUL ME</b> K.STEGALL, C.WATERS (W.ZEVON)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	5
49	50	58	5	<b>I WANT TO BE YOUR GIRLFRIEND</b> J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	49
50	57	64	4	<b>COLD OUTSIDE</b> P.BUNETTA, M.BYROM, D.NEUHAUSER (M.BYROM, D.NEUHAUSER, D.KNUTSON, M.REESE)	◆ BIG HOUSE (C) (D) (V) MCA 55253	50
51	52	57	7	<b>FOREVER AND A DAY</b> M.WRIGHT, B.HILL (J.LAUDERDALE, F.DYCUS)	◆ GARY ALLAN (V) DECCA 55289	51
52	59	61	6	<b>CHANGE HER MIND</b> R.PENNINGTON (D.MAYO, P.NELSON, L.BOONE)	GENE WATSON STEP ONE ALBUM CUT	52
53	55	55	7	<b>MORE THAN I WANTED TO KNOW</b> J.STROUD, W.WILSON (B.REGAN, M.NOBLE)	◆ REGINA REGINA (C) (D) (V) GIANT 17426/REPRISE	53
54	56	56	19	<b>KISS THE GIRL</b> G.BURR (A.MENKEN, H.ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	52
55	<b>NEW</b>		1	<b>BETTER MAN, BETTER OFF</b> F.ANDERSON, T.LAWRENCE (B.JONES, S.P.DAVID)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	55
56	53	54	6	<b>GENUINE REDNECKS</b> T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55269	53
57	63	75	4	<b>SHE'S SURE TAKING IT WELL</b> C.FARREN (T.BUPPERT, D.PFRMMER, G.TEREN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	57
58	47	47	11	<b>IT'S OVER MY HEAD</b> D.COOK (W.HAYES, C.RAINS, B.ANDERSON)	WADE HAYES (C) (V) COLUMBIA 78486	46
59	64	—	3	<b>THAT'S WHAT HAPPENS WHEN I HOLD YOU</b> S.GIBSON (A.KASET, J.CYMBAL)	AARON TIPPIN (V) RCA 64770	59
60	60	68	4	<b>LONG TRAIL OF TEARS</b> R.BENNETT (G.DUCAS, M.P.HEENEY)	GEORGE DUCAS CAPITOL NASHVILLE ALBUM CUT	60
61	65	—	4	<b>DADDY'S LITTLE GIRL</b> M.BRIGHT (A.KASET, K.S.WALKER, S.WEBB)	◆ KIPPI BRANNON CURB ALBUM CUT/UNIVERSAL	61
62	62	—	3	<b>I'D LOVE YOU TO LOVE ME</b> B.BECKETT (M.GREEN, T.MCHUGH)	◆ EMILIO CAPITOL NASHVILLE ALBUM CUT	62
63	68	—	3	<b>SAY YES</b> M.BRIGHT (M.BEESON, C.JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	63
64	54	49	18	<b>YOU JUST GET ONE</b> M.BRIGHT, K.BEAMISH (D.SCHLITZ, V.GILL)	JEFF WOOD IMPRINT ALBUM CUT	44
65	<b>NEW</b>		1	<b>BE HONEST</b> J.NIEBANK, N.THRASHER, K.SHIVER, A.JORDAN (A.JORDAN, K.SHIVER)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	65
66	<b>NEW</b>		1	<b>PRICE TO PAY</b> K.LEHNING (C.WISEMAN, T.BRUCE)	RANDY TRAVIS WARNER BROS. ALBUM CUT	66
67	58	51	10	<b>ALL OF THE ABOVE</b> J.STROUD, B.GALLIMORE (J.ROBBIN, C.WATERS)	TY ENGLAND (V) RCA 64676	46
68	<b>NEW</b>		1	<b>LITTLE RAMONA (GONE HILLBILLY NUTS)</b> J.NUYENS, M.JANAS (C.MEAD)	◆ BR5-49 ARISTA ALBUM CUT	68
69	<b>NEW</b>		1	<b>VALENTINE</b> D.SHEA (J.BRICKMAN, J.KUGELL)	JIM BRICKMAN WITH MARTINA MCBRIDE WINDHAM HILL ALBUM CUT	69
70	66	66	4	<b>THREE LITTLE WORDS</b> T.SHELTON, B.R.CYRUS (W.PERKINS, J.COLLINS)	◆ BILLY RAY CYRUS MERCURY NASHVILLE ALBUM CUT	66
71	69	73	4	<b>DO THE RIGHT THING</b> T.BROWN, G.STRAIT (J.LAUDERDALE, G.NICHOLSON)	GEORGE STRAIT MCA ALBUM CUT	69
72	71	70	5	<b>THE OLD STUFF</b> A.REYNOLDS (B.KENNEDY, D.ROBERTS, G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	64
73	<b>NEW</b>		1	<b>THE HOPECHEST SONG</b> T.WILKES, P.WORLEY (A.KASET)	STEPHANIE BENTLEY EPIC ALBUM CUT	73
74	73	—	20	<b>CHEROKEE BOOGIE</b> J.NUYENS, M.JANAS (M.MULLICAN, C.W.REDBIRD)	◆ BR5-49 (V) ARISTA 13039	44
75	<b>NEW</b>		1	<b>STILL STANDING TALL</b> R.CROWELL, B.SEALS (B.SEALS, T.BARNES)	BRADY SEALS REPRISE ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

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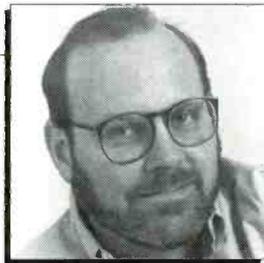
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	2	4	<b>WE DANCED ANYWAY</b> CAPITOL NASHVILLE 58626 2 weeks at No. 1	DEANA CARTER
2	2	1	11	<b>FRIENDS</b> ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
3	6	12	4	<b>HERE'S YOUR SIGN (GET THE PICTURE)</b> WARNER BROS. 17491	BILL ENGVAL WITH SPECIAL GUEST TRAVIS TRITT
4	3	3	36	<b>BLUE</b> CURB 76999	LEANN RIMES
5	4	5	17	<b>LITTLE BITTY</b> ARISTA 13048	ALAN JACKSON
6	5	4	23	<b>ANOTHER YOU, ANOTHER ME</b> REPRISE 17615/WARNER BROS.	BRADY SEALS
7	8	7	5	<b>MAYBE HE'LL NOTICE HER NOW</b> BNA 64757/RCA	MINDY MCCREADY (FEAT. LONESTAR'S RICHIE MCDONALD)
8	9	10	10	<b>MACARENA (COUNTRY VERSION)</b> IMPRINT 18007	THE GROOVEGRASS BOYZ
9	7	6	15	<b>GOD BLESS THE CHILD</b> MERCURY NASHVILLE 578748	SHANIA TWAIN
10	10	8	10	<b>IS THAT A TEAR</b> ATLANTIC 87020/AG	TRACY LAWRENCE
11	12	16	4	<b>SHE'S TAKEN A SHINE</b> CAPITOL NASHVILLE 58624	JOHN BERRY
12	15	17	7	<b>A MAN THIS LONELY</b> ARISTA 13066	BROOKS & DUNN
13	14	11	31	<b>I DO</b> REPRISE 17616/WARNER BROS.	PAUL BRANDT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	9	24	<b>EVERY LIGHT IN THE HOUSE</b> CAPITOL NASHVILLE 58574	TRACE ADKINS
15	18	13	28	<b>CHANGE MY MIND</b> CAPITOL NASHVILLE 58577	JOHN BERRY
16	16	15	17	<b>POOR, POOR PITIFUL ME</b> MERCURY NASHVILLE 578644	TERRI CLARK
17	13	18	6	<b>HAVE WE FORGOTTEN WHAT LOVE IS</b> RIVER NORTH 163015	CRYSTAL BERNARD
18	17	14	24	<b>GOODNIGHT SWEETHEART</b> CURB 76990	DAVID KERSH
19	<b>NEW</b>		1	<b>EMOTIONAL GIRL</b> MERCURY NASHVILLE 574016	TERRI CLARK
20	20	22	9	<b>(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX)</b> MERCURY NASHVILLE 578786	SHANIA TWAIN
21	19	19	20	<b>BIG LOVE</b> MCA 55230	TRACY BYRD
22	22	24	4	<b>SHE WANTS TO BE WANTED AGAIN</b> EPIC 78482/SONY	TY HERNDON
23	23	21	36	<b>REDNECK GAMES</b> WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
24	24	20	19	<b>AIN'T GOT NOTHIN' ON US</b> ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
25	25	23	29	<b>MORE THAN YOU'LL EVER KNOW</b> WARNER BROS. 17606	TRAVIS TRITT

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.

## Latin Notas



by John Lannert

**NICOLE'S SECOND CONQUEST:** Chile's pop queen Nicole is in the studio, cutting her second BMG album with producer Gustavo Cerati, leader of Argentina's revered rock act Soda Stéreo. The record is due in April in Chile. The disc will contain tracks penned by Nicole, along with EMI Mexico's Aleks Syntek, Argentinian 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 Nicole's career.

Now nearly 20 and armed with a sensual persona, Nicole 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 75,000 copies. Platinum records in Chile are awarded to albums selling 25,000 units, so Nicole's sales are indeed impressive.

Under the musical tutelage of Dávila, her clean pop sound hit it big with Chilean adolescents. But it was not the first time that Nicole, whose real name is Denisse Lava, became a star in Chile.

In 1989, when Nicole was 12, she notched her first hit album when "Tal Vez Me Estoy Enamorando" and its titular smash single transformed her into an overnight sensation. Helmed by Chilean producer Juan Carlos Duque and released by Chilean indie Musicavisión, the album reached gold by selling 15,000 units. In spite of her success, Nicole preferred to finish high school before continuing with her musical career.

Upon completing her scholastic chores, Nicole went to London to cut "Esperando Nada" with Dávila and engineer Barry Sage (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. San Martín, who will be based in Buenos Aires, was formerly director of Chrysalis Records Spain. San Martín replaces Enrique Pérez Fogwill, who will remain with BMG until late February... Max Cavalera, lead singer of Brazilian metal band Sepultura, has left the Roadrunner group because the band refused to renew a management contract with Cavalera's wife, Gloria. Guitarist Andreas Kisser will assume vocal duties... Raúl Vásquez has resigned as senior VP, Latin America, at Sony Music International, effective Saturday (15). Vásquez and artist manager César Pulido (Franco de Vita, Luis Enrique) are establishing a business management company for Latino and Brazilian artists... Harry Fox has been named VP of sales at Universal Music Latino, MCA's U.S. Latin imprint. Fox's position took effect Feb. 1. He previously was VP of sales and marketing at Sony Discos... Ariola/BMG recording artist Víctor Víctor has inked an exclusive writer and co-publisher agreement with Warner/Chappell Music.

RMM *salsero* great Tito Nieves, who sings lead vocals on the Blackout Allstars' Columbia hit single "I Like It" (AirWaves, Billboard, Feb. 1), is slated to drop his yet-to-be-titled English-language debut April 8... Oscar Muñoz, manager of Freddie Records' Tejano act Fandango U.S.A., died of heart failure Feb. 4 in San Antonio, Texas. He was 47. Fandango U.S.A. was recently nominated for a Grammy Award.

**MEXICO NOTAS:** It might 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. Iglesias, who is up for a Grammy, is scheduled to perform April 18-19 at the 50,000-seat Teatro Alameda in Mexico City. There, Iglesias is

(Continued on next page)

## Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	1	1	4	ENRIQUE IGLESIAS	ENAMORADO POR PRIMERA VEZ
				FONOVISA	R. PEREZ-BOTIA (E. IGLESIAS)
2	2	2	12	MARCO ANTONIO SOLIS	ASI COMO TE CONOCI
				FONOVISA	M.A. SOLIS (M.A. SOLIS)
3	3	3	15	LOS TIGRES DEL NORTE	NO PUDE ENAMORARME MAS
				FONOVISA	E. HERNANDEZ (T. BELLO)
4	6	4	11	GRUPO MOJADO	PIENSA EN MI
				FONOVISA	L. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
5	4	7	5	GRUPO LIMITE	JUGUETE
				POLYGRAM LATINO	J. CARRILLO (MASSIAS)
6	9	9	5	LUIS MIGUEL	QUE TU TE VAS
				WEA LATINA	L. MIGUEL, K. CIBRIAN (F. CESPEDES)
7	8	11	9	LOS ANGELES AZULES	COMO TE VOY A OLVIDAR
				DISA/EMI LATIN	NOT LISTED (J. MEJIA AVANTE)
8	7	8	5	LOS TEMERARIOS	MI ALMA RECLAMA
				FONOVISA	A. ANGEL ALBA (A. ANGEL ALBA)
9	11	10	16	MICHAEL SALGADO	PALOMITA BLANCA
				JOEY	J.S. LOPEZ (VALENZI)
10	13	13	5	RICKY MARTIN	VOLVERAS
				SONY	K.C. PORTER, I. BLAKE (I. BLAKE, K.C. PORTER, L.G. GOMEZ ESCOLAR)
11	12	14	3	LOS MISMOS	SE FUE MI PALOMA
				EMI LATIN	LOS MISMOS (M.E. CASTRO)
12	10	5	9	JOE LUCIANO	EL BAILE DE LA BOTELLA
				FONOVISA	J. TARODO, J. ALVAREZ (E. SACRAMENTO, WILLYS)
13	18	23	4	FITO OLIVARES	WINNONA
				EMI LATIN	R. OLIVARES (R. OLIVARES)
14	15	—	2	GILBERTO SANTA ROSA	YO NO TE PIDO
				SONY	J. LUGO, G. SANTA ROSA (J.L. PILOTO)
15	17	25	4	AMANDA MIGUEL	MEDIA HORA
				KAREN/POLYGRAM LATINO	D. VERDAGUER (G. SALVATORI, E. BUFFATA, PIGNATTI, ANAHI)
16	5	6	5	BRONCO	DEJENME SI ESTOY LLORANDO
				FONOVISA	BRONCO, M.A. SANCHEZ (A. TITE CURRETIN, MAD)
17	16	15	5	SELENA	COSTUMBRES
				EMI LATIN	A.B. QUINTANILLA III (J. GABRIEL)
				★★★ AIRPOWER ★★★	
18	26	—	2	EMMANUEL	MI MUJER
				POLYGRAM LATINO	M. ALEJANDRO (M. ALEJANDRO)
19	21	21	8	BOBBY PULIDO	SE MURIO DE AMOR
				EMI LATIN	E. ELIZONDO (H. RAMON)
20	37	—	2	CHAYANNE	VOLVER A NACER
				SONY	ESTEFANO (ESTEFANO, X. ZAPATA)
21	34	—	2	BANDA MAGUEY	LLORAR POR TI
				FONOVISA	E. SOLANO (E. SOLANO)
22	25	27	4	EDNITA NAZARIO	DESEARIA
				EMI LATIN	E. NAZARIO, K.C. PORTER (M. FLORES)
23	23	20	6	GRUPO TENTACION	SOLO UN SUEÑO
				LUNA/FONOVISA	A. DE LUNA (J. CLANTON)
24	19	18	10	BANDA EL RECODO	COSTUMBRES
				FONOVISA	G. LIZARRAGA (J. GABRIEL)
25	14	12	10	LAURA PAUSINI	LAS COSAS QUE VIVES
				WEA LATINA	A. CERRUTI, D. PARISINI (C. HOPE, G. CARELLA, GDES, G. DESTEFANO)
26	30	26	4	GISELLE	ME PASA LO MISMO
				RCA/BMG	B. CEPEDA (R. VASQUEZ)
27	22	24	5	DIEGO TORRES	NO LO SONE
				RCA/BMG	C. VALLI (D. TORRES, D. THOMAS, M. WENGRYSKI)
28	32	—	4	LOS TUCANES DE TIJUANA	LA CHONA
				EMI LATIN	NOT LISTED (M. QUINTERO LARA)
29	20	16	10	PACO BARRON Y SUS NOTENOS CLAN	POTPOURRI DE QUIQUE
				DISA/EMI LATIN	NOT LISTED (E. IGLESIAS, R. MORALES, C. GARCIA ALONSO)
30	RE-ENTRY	3		LIBERACION	CON MARIACHI
				FONOVISA	V. CANALES (E. PINA)
31	28	32	4	GRACIELA BELTRAN	MI CORAZON ES TUYO
				EMI LATIN	R. GUADARRAMA (M.A. CASTRO)
32	27	22	7	SHAKIRA	ANTOLOGIA
				SONY	L.F. FOCHOA, S. MEBARAK (S. MEBARAK, L.F. FOCHOA)
33	NEW	1		INDUSTRIA DEL AMOR	SUSPIRAR
				UNICO/FONOVISA	A. MITCHELL (R. VERDUZCO, A. RAMIREZ)
34	24	19	9	ALEJANDRO FERNANDEZ	MONO NEGRO
				SONY	PRAMIREZ (M. MONTERROSAS)
35	33	—	2	ANA BARBARA	AY, AMOR
				FONOVISA	J. AVENDANO LUHRS (J. AVENDANO LUHRS)
36	NEW	1		LADRON	VENGO A PEDIR TU MANO
				DISA/EMI LATIN	D.L. CHAVEZ MORENO (S. VILLAREAL)
37	29	34	3	VICTOR MANUELLE	COMO UNA ESTRELLA
				SONY	S. GEORGE (A. JAEN)
38	NEW	1		LA MAFIA	TE DESEO LO MEJOR
				SONY	M. LICHTENBERGER JR. (M. PATINO)
39	NEW	1		EMILIO	HOY ME SIENTO FELIZ
				EMI LATIN	R. NAVARRA M. MORALES (J. L. BORREGO)
40	36	40	3	LOS RIELEROS DEL NORTE	NOCHES ETERNAS
				FONOVISA	NOT LISTED (F. VALDES LEAL)

### LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 32 ANTOLOGIA (Sony Discos, ASCAP)
  - 2 ASI COMO TE CONOCI (Crisma, SESAC)
  - 35 AY, AMOR (EMI April, ASCAP/Fonovisa, SESAC)
  - 7 COMO TE VOY A OLVIDAR (Copyright Control)
  - 37 COMO UNA ESTRELLA (Super Pegasus, BMI)
  - 30 CON MARIACHI (Edimonsa, ASCAP)
  - 24 COSTUMBRES (BMG Songs, ASCAP)
  - 17 COSTUMBRES (BMG Songs, ASCAP)
  - 16 DEJENME SI ESTOY LLORANDO (Irmãos Vitale, BMI)
  - 22 DESEARIA (Insignia-Famous)
  - 12 EL BAILE DE LA BOTELLA (NA BOQUINHA GAR-RAFA) (Copyright Control)
  - 1 ENAMORADO POR PRIMERA VEZ (Fonovisa, SESAC)
  - 39 HOY ME SIENTO FELIZ (Copyright Control)
  - 5 JUGUETE (Copyright Control)
  - 28 LA CHONA (Copyright Control)
  - 25 LAS COSAS QUE VIVES (Copyright Control)
  - 21 LLORAR POR TI (Albersan)
  - 15 MEDIA HORA (ORA E POI) (Karen/Anahi Magic, ASCAP)
  - 26 ME PASA LO MISMO (Copyright Control)
  - 8 MI ALMA RECLAMA (ADG, SESAC)
  - 31 MI CORAZON ES TUYO (Copyright Control)
  - 18 MI MUJER (Copyright Control)
  - 34 MONO NEGRO (Copyright Control)
  - 40 NOCHES ETERNAS (Peermusic, BMI)
  - 27 NO LO SONE (Copyright Control)
  - 3 NO PUDE ENAMORARME MAS (TN Ediciones, BMI)
  - 9 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)
  - 4 PIENSA EN MI (Copyright Control)
  - 29 POTPOURRI DE QUIQUE (Unimusic, ASCAP/Fonovisa, SESAC)
  - 6 QUE TU TE VAS (Copyright Control)
  - 11 SE FUE MI PALOMA (Copyright Control)
  - 19 SE MURIO DE AMOR (Copyright Control)
  - 23 SOLO UN SUEÑO (JUST A DREAM) (Embassy, BMI)
  - 3 SUSPIRAR (Solmar)
  - 38 TE DESEO LO MEJOR (Sony Discos, ASCAP)
  - 36 VENGO A PEDIR TU MANO (Copyright Control)
  - 20 VOLVER A NACER (FIPP, BMI/Mercurio Songs)
  - 10 VOLVERAS (Copyright Control)
  - 13 WINNONA (Sabrosura)
  - 14 YO NO TE PIDO (Copyright Control)

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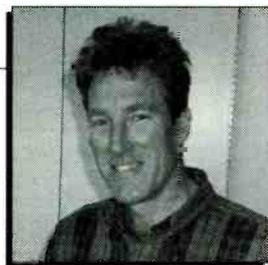
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POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	57 STATIONS
1 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...	1 GILBERTO SANTA ROSA SONY YO NO TE PIDO	1 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...
2 RICKY MARTIN SONY VOLVERAS	2 LUIS DAMON WEA LATINA VIVIR LA VIDA	2 MARCO ANTONIO SOLIS FONOVISA ASI COMO TE...
3 EDNITA NAZARIO EMI LATIN DESEARIA	3 JERRY RIVERA SONY LLORARE	3 LOS TIGRES DEL NORTE FONOVISA NO PUDE...
4 AMANDA MIGUEL KAREN/POLYGRAM LATINO MEDIA HORA	4 VICTOR MANUELLE SONY COMO UNA ESTRELLA	4 GRUPO MOJADO FONOVISA PIENSA EN MI
5 CHAYANNE SONY VOLVER A NACER	5 TITO ROJAS M.P. ESTOY DE TU PARTE	5 GRUPO LIMITE POLYGRAM LATINO JUGUETE
6 LUIS MIGUEL WEA LATINA QUE TU TE VAS	6 GISELLE RCA/BMG ME PASA LO MISMO	6 LOS ANGELES AZULES DISA/EMI LATIN COMO TE...
7 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	7 JOHNNY RIVERA RMM DAME LA OPORTUNIDAD	7 LOS TEMERARIOS FONOVISA MI ALMA RECLAMA
8 SHAKIRA SONY ANTOLOGIA	8 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...	8 MICHAEL SALGADO JOEY PALOMITA BLANCA
9 DIEGO TORRES RCA/BMG NO LO SONE	9 DOMINGO QUINONES RMM LO RECONOZCO	9 LOS MISMOS EMI LATIN SE FUE MI PALOMA
10 GISELLE RCA/BMG ME PASA LO MISMO	10 GRUPO MANIA SONY A QUE TE PEGO MI MANIA	10 FITO OLIVARES EMI LATIN WINNONA
11 GILBERTO SANTA ROSA SONY YO NO TE PIDO	11 RAMON ORLANDO KAREN/POLYGRAM LATINO NO VOY A...	11 BRONCO FONOVISA DEJENME SI ESTOY LLORANDO
12 EMMANUEL POLYGRAM LATINO MI MUJER	12 LALO RODRIGUEZ EMI LATIN NI UN DIA MAS	12 BOBBY PULIDO EMI LATIN SE MURIO DE AMOR
13 ROXETTE EMI LATIN UN DIA SIN TI	13 LA MAKINA J&N/SONY CORAZON DE OTRO	13 SELENA EMI LATIN COSTUMBRES
14 CHRISTIAN PUGA Y LOS LADRNES SUELTOS FONOVISA RUGE UGE	14 MANNY MANUEL MERENGA-ZORRMM SI NO FUJ YO	14 BANDA MAGUEY FONOVISA LLORAR POR TI
10 VOLVERAS (Copyright Control)	15 MARC ANTHONY RMM VIEJA MESA	15 GRUPO TENTACION LUNA/FONOVISA SOLO UN...

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.



by Jim Macnie

**CHICK CHECK:** Chick Corea spent the summer of '96 leading an all-star band through a program of tunes by bop's greatest piano player, and now the recorded result is ready to street. "Remembering Bud Powell" is one of the first releases to be issued under the pianist's Stretch label's new relationship with Concord Records.

The lineup for the disc—which contains totally hitin' takes of "Oblivion," "Willow Grove," and "Tempus Fugit"—is the same as last summer's tour: **Wallace Roney, Joshua Redman, Christian McBride, Kenny Garrett, and Roy Haynes.** The disc hits the racks Tuesday (18), with its vinyl twin following March 18. To give the album a push, Corea and crew again take to the road. Ten scheduled dates find them in Seattle March 16, Las Vegas March 22, New York March 27, and Philadelphia March 29, among other cities.

Stretch is wasting no time jumping into the action. A recently recorded **Gary Burton** disc is also in the can (on which he does the theme from the TV show "Frasier"), with a scheduled release date of March 18. In May, Corea and Burton are slated to cut an update of their highly regarded 1970s duet records on ECM. New and old Corea pieces are said to share space with a **Bartók** composition. The set is tentatively slated for release in October. On April 25, Corea and Burton take their special duo sound to the stage at the Troy (N.Y.) Savings Bank Music Hall.

**OLD IS NEW:** The revitalized Birdland in New York is becoming a hot bed of recording. The latest leader to cut a disc on the midtown Manhattan stage is **Benny Waters**, a 95-year-old saxophonist whose recent shows were recorded for release by the enja label. The expected street date is early summer. As a

young man, Waters leapt from the New England Conservatory of Music to blues gigs to orchestra dates with **Benny Carter, Charlie Johnson,** and—ahem—**King Oliver.** He later moved on to **Fletcher Henderson's** group, before settling in Paris for four decades. Now he's a New Yorker ("Medicaid didn't really work [in France]," he recently told The Daily News), and his much-talked-about sound on the alto sax is more readily heard here in the States. A beloved figure on the Big Apple scene, Waters' enja disc is likely to be strongly embraced by local radio.

**DATA:** Seems those **Marsalises** never stop. Just as **Branford Marsalis'** "The Dark Keys" fades from our Top Jazz Albums chart, his new **Buckshot LeFonque** disc, "Music Evolution," is ready to emerge. Columbia streets the disc March 11. Fans likely know that **Buckshot LeFonque** was a *nom de sax* that **Cannonball Adderley** used when recording for labels to which he wasn't signed. The band is Branford's pop move, a broad vision of modern R&B and hip-hop that includes guests like rapper **Guru** (who's totally taken with the rap/jazz nexus) and **David Sanborn.** Oddest invite? Actor **Laurence Fishburne**, who recites a poem in the middle of the mélange (guess Branford's Hollywood rolodex is still spinning).

Subtract Warner Bros. "Best Of Randy Crawford," and you'll find that the only woman on the Top Contemporary Jazz Albums chart is keyboardist/composer **Keiko Matsui.** Her "Dream Walk" disc on Countdown has moved 60,000 pieces, according to SoundScan. Those numbers are a clear indication that often-overlooked Matsui is the same kind of big seller as the men who populate the chart's nearby positions, **Dave Koz** and **Grover Washington Jr.** (we won't include **Kenny G** in the comparison, hardly anyone is at his commercial level). Maybe she's not so overlooked. On Tuesday (18), Matsui is scheduled to receive the 1997 Essence Award from the American Society of Young Musicians at the Billboard Live club in Los Angeles.

## NOTAS

(Continued from preceding page)

expected to show that his warm accessibility to his fans is more popular nowadays than Luis Miguel's patented aloofness. Still, Iglesias has been unable to dislodge Sony Mexico's young siren **Fey** 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 Spanish opera singer **Montserrat Caballé.** Apart from his scheduled appearance at Viña del Mar song festival Wednesday (19)-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 Aztec Stadium in Mexico City.

**José José** is working on his upcoming **BMG** disc, which will be produced by **Roberto Livi.** The album is due to drop in May. Likewise, **BMG's** recent signee **Cristian** is preparing his forthcoming **BMG** set. It is being produced by **Humberto Gatica** and **K.C. Porter.**... **Fonovisa** chanteuses **Ana Bárbara** and **Pilar Montenegro** have been booked to appear as judges during the aforementioned Viña del Mar songfest. **Montenegro** is the second former member of **Fonovisa** vocal group **Garibaldi** (after **Patricia Manterola**) to embark on a solo career with **Fonovisa.**... **Cucu Sánchez** is the new manager of Warner rock act **La Ley,** replacing

the recently departed **Alejandro Sanfuentes.**

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

Producer **Cachorro López,** who formerly piloted **Diego Torres'** recording projects, has wrapped up "Queen Latin Tribute" for **Hollywood/PolyGram.** The album, due in May, contains vintage **Queen** tunes covered by big-name acts **Soda Stéreo, Fito Páez, Ilya Kuryaki & the Valderramas, Aterciopelados, Café Tacuba, La Unión, Ketama, and El General.**

**PolyGram** Argentina released the first edition of "Chiapas," a benefit album for the residents of the southern Mexican city of Chiapas. Produced by **Javier Calamaro,** the record includes compositions by major Latino acts **Fito Páez, Café Tacuba, Mercedes Sosa, Maldita Vecindad, Charly García, Los Tres, Divididos, Paralamas, Ilya Kuryaki & the Valderramas, and Andrés Calamaro.** During a recent press conference, **Calamaro** exhibited an array of videos and short TV spots explaining the project. The international edition of "Chiapas," due in February, will feature a song by Mexican rock act **El Tri.**

Argentinian indie **TTM Discos,** founded by punk group **Todos Los Muertos,** has dropped an eponymous album by **Cienfuegos,** a punk-rock act that includes two members of **Los Fabulosos Cadillacs:** saxophonist **Sergio Rotman,** who is **Cienfuegos'** front man, and drummer **Fernando Ricciardi.** Rounding out the group is **Martín and Diego Aloé** and **Hernán Basano.**

**EMI** Argentina and Miami imprint **Forever Music** have shipped "Timeless Tango," a 15-song set of tango tracks by **Oswaldo Piro, Nuevo Quinteto Real, José Colángelo, Cacho Tirao, and Las Tangueras.** The album sports liner notes from 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 participation in Argentina's rock movement. Titled "3 Décadas De Rock Nacional," the compendium boasts rock classics and rare tracks from **Tanguito, Clap, and Crucis.**

Distribuidora **Belgrano Norte** has signed a deal for the Argentine distribution of U.S. punk/rock imprint **Grita! Records.**

Assistance in preparing this column was provided by **Pablo Márquez** in **Santiago, Chile;** **Teresa Aguilera** in **Mexico City;** and **Marcelo Fernández Bitar** in **Buenos Aires.**

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	NEW		<b>TONY BENNETT</b> COLUMBIA 67774 TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY	1 week at No. 1
2	1	49	<b>CASSANDRA WILSON</b> BLUE NOTE 32861/CAPITOL CS	NEW MOON DAUGHTER
3	2	12	<b>PAT METHENY GROUP</b> GEFEN 24978	QUARTET
4	4	48	<b>DIANA KRALL</b> IMPULSE! 182/GRP ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)	
5	3	5	<b>DON BYRON</b> NONESUCH 79438/AG	BUG MUSIC
6	11	18	<b>VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN</b> VERVE 533203 TELL ME SOMETHING - THE SONGS OF MOSE ALLISON	
7	8	66	<b>SOUNDTRACK</b> PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
8	7	30	<b>SOUNDTRACK</b> VERVE 529554	KANSAS CITY
9	10	26	<b>GLENN MILLER</b> RCA VICTOR 68320	THE LOST RECORDINGS
10	5	17	<b>PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN</b> VERVE 533215	THE GUITAR TRIO
11	9	20	<b>JOSHUA REDMAN</b> WARNER BROS. 46330 BS	FREEDOM IN THE GROOVE
12	6	4	<b>JOE LOVANO</b> BLUE NOTE 37718/CAPITOL	CELEBRATING SINATRA
13	12	89	<b>SOUNDTRACK</b> MALPASO 45949/WARNER BROS. THE BRIDGES OF MADISON COUNTY	
14	16	42	<b>LOUIS ARMSTRONG</b> RCA VICTOR 68486	GREATEST HITS
15	13	3	<b>VARIOUS ARTISTS</b> RCA VICTOR 68502	IDIOT'S GUIDE TO JAZZ
16	14	15	<b>DIANNE REEVES</b> BLUE NOTE 38268/CAPITOL	THE GRAND ENCOUNTER
17	17	44	<b>ANTONIO CARLOS JOBIM</b> VERVE 525472 THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK	
18	NEW		<b>VARIOUS ARTISTS</b> N2K ENCODED JAZZ 10001 JAZZ CENTRAL STATION GLOBAL JAZZ POLL WINNERS - VOL. 1	
19	24	65	<b>TONY BENNETT</b> COLUMBIA 67349	HERE'S TO THE LADIES
20	19	14	<b>BRANFORD MARSALIS TRIO</b> COLUMBIA 67876	THE DARK KEYS
21	18	24	<b>ROYAL CROWN REVUE</b> WARNER BROS. 46125	MUGZY'S MOVE
22	RE-ENTRY		<b>MICHAEL BRECKER</b> IMPULSE! 191/GRP	TALES FROM THE HUDSON
23	15	15	<b>JOE HENDERSON</b> VERVE 533451	BIG BAND
24	23	89	<b>DAVID SANBORN</b> ELEKTRA 61759/EEG	PEARLS
25	22	49	<b>VAN MORRISON WITH GEORGIE FAME &amp; FRIENDS</b> VERVE 529136 HOW LONG HAS THIS BEEN GOING ON	

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	19	<b>KENNY G</b> ARISTA 18935	19 weeks at No. 1 THE MOMENT
2	2	2	<b>INCOGNITO</b> TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
3	3	20	<b>KEIKO MATSUI</b> COUNTDOWN 17750/ULG BS	DREAM WALK
4	4	21	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 57505	SOULFUL STRUT
5	7	29	<b>PETER WHITE</b> COLUMBIA 67730 BS	CARAVAN OF DREAMS
6	6	20	<b>DAVID SANBORN</b> ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
7	5	28	<b>GEORGE BENSON</b> GRP 9823	THAT'S RIGHT
8	8	25	<b>DAVE KOZ</b> CAPITOL 32798 BS	OFF THE BEATEN PATH
9	13	15	<b>ALFONZO BLACKWELL</b> STREET LIFE/SCOTTI BROS. 75509/ALL AMERICAN ALFONZO BLACKWELL	
10	10	24	<b>PAUL HARDCASTLE</b> JVC 2060	HARDCASTLE 2
11	11	14	<b>AL JARREAU</b> WARNER BROS. 46454	BEST OF AL JARREAU
12	9	25	<b>ART PORTER</b> VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
13	12	61	<b>QUINCY JONES</b> QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
14	15	17	<b>MEDESKI MARTIN AND WOOD</b> GRAMAVISION 79514/RKODISC BS	SHACK-MAN
15	14	2	<b>ZACHARY BREAUX</b> ZEBRA 44002/ALL AMERICAN	UPTOWN GROOVE
16	17	26	<b>WAYMAN TISDALE</b> MOJAZZ 530696/MOTOWN	IN THE ZONE
17	18	22	<b>BELA FLECK AND THE FLECKTONES</b> WARNER BROS. 46247 BS	LIVE ART
18	16	33	<b>NORMAN BROWN</b> MOJAZZ 530545/MOTOWN BS	BETTER DAYS AHEAD
19	19	70	<b>BONEY JAMES</b> WARNER BROS. 45913 BS	SEDUCTION
20	21	13	<b>RANDY CRAWFORD</b> WARNER BROS. 45942	BEST OF RANDY CRAWFORD
21	23	34	<b>ACOUSTIC ALCHEMY</b> GRP 9848	ARCANUM
22	25	5	<b>BOBBY CALDWELL</b> SIN-DROME 8925	BLUE CONDITION
23	24	5	<b>BOBBY LYLE</b> ATLANTIC 82951/AG	THE POWER OF TOUCH
24	22	62	<b>SOUNDTRACK</b> ANTILLES 529310/VERVE	GET SHORTY
25	NEW		<b>SOUL BALLET</b> COUNTDOWN 17745/ULG	SOUL BALLET

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available.

## Classical KEEPING SCORE



by Heidi Waleson

**MEMORY LANE:** Delos has fired yet another salvo in its campaign to snag the baby-boomer audience for classical music. Remember "Heigh-Ho! Mozart" and "Bibbidi Bobbidi Bach," recordings of Disney tunes arranged in the styles of famous composers? Now Delos has picked another supposed common denominator: television. For "Mozart TV," released Thursday (20) with cover art that resembles TV Guide, Delos does the deed with 15



TV themes.

For example, the themes from "Hill Street Blues," "M\*A\*S\*H," and "The Brady Bunch" are arranged as a Mozartean piano concerto; the theme from "Bewitched" turns up as a Debussy-esque harp obligato; "I Love Lucy" takes on the style of Purcell; and so on. Liner notes include comments on the shows, as well as the arrangements, for the complete sentimental journey.

Arranger Donald Fraser is once again the artistic force behind the project; Grant Gershon leads the Hollywood Chamber Symphony (otherwise known as the Los Angeles Opera Orchestra) and doubles as piano soloist. Delos has produced an electronic press kit (EPK) for the project, and you haven't lived until you've seen its footage of chubby, serious-faced guitarist Scott Tennant plucking out the opening notes of the deathless theme "A horse is a horse, of course, of course" (that's "Mr. Ed," if you don't go back that far), which has been arranged in the style of a Rodrigo concerto.

As an artistic statement, this project has the same one-joke limitations as the others—those themes just don't go too far. As a marketing ploy, it is doubtlessly unbeatable. Bill Geist has taped a segment on the disc for "CBS News



FRASER

Sunday Morning," scheduled to air Feb. 23, and The Los Angeles Times is running a feature on Fraser the same day. Other TV appearances scheduled include CNN's "Showbiz Today" and A&E's "Breakfast With The Arts."

Needless to say, Delos is busy pitching a raft of other TV shows and is reaching out to classical radio and beyond into college and children's radio with "guess the TV theme" contests. Promotions are also planned for retail, with listening stations, and a music video version of the EPK designed for retail video monitors.

**IT DEPENDS ON THE MARKET:** German chanteuse Ute Lemper, memorable for her slinky recordings of Sondheim and Kurt Weill, is investigating the seamy German cabaret of the 1920s again, but in the U.S., she'll be doing it in English. Lemper's new "Berlin Cabaret Songs" with the Matrix Ensemble and Robert Ziegler on London's Entartete Musik series was recorded in two versions: German for the rest of the world, and English for the U.S. Lemper tours the U.S., beginning March 8 in Washington, D.C., through early April; she will perform the repertoire from the English-language recording and will be available for many press opportunities. The tour includes dates in Chicago, New York (in a supper club), Montreal, Ottawa, Toronto, Los Angeles, and San Francisco.

**GRANTS:** The Mary Flagler Cary Charitable Trust has announced \$415,000 in grants for 30 New York music institutions to assist in the production of 34 recordings. The grants include \$20,000 to the American Composers Orchestra for music by John Zorn (Tzadik), \$18,000 to the Brooklyn Philharmonic for music by Lou Harrison (MusicMasters), \$10,000 to Composers Recording Inc. (CRI) for music by Bruce Adophe, another \$17,500 to CRI for music by Chen Yi, \$20,000 to the Concordia Orchestra for three works by Christopher Rouse, \$15,000 to Eos Music for music by John Cage, Morton Feldman, Alex Haieff, Harrison, and Eric Satie (BMG/Catalyst), \$15,000 to Music From China for music by Zhou Long (Cala), \$6,500 to Musicians' Accord for music by Henry Cowell (Mode), \$20,000 to the New York Chamber Symphony for "Voyants" by Barbara Kolb (New World), and \$25,000 to the Vanguard Jazz Orchestra for music by Jim McNeely (New World).

Also, the Knight Foundation grant to the St. Louis Symphony for its Community Partnership Program was \$750,000, not \$75,000, as previously reported in this space.

**DISTRIBUTION:** Kultur Video of West Long Branch, N.J., will distribute historic and new productions of the Royal Opera and the Royal Ballet on home video in North America. The first 10 releases include "Aida" with Cheryl Studer; "Otello" with Placido Domingo, Kiri Te Kanawa, and Sergei Leiferkus; and "Roméo Et Juliette" with Roberto Alagna and Leontina Vaduva. Future releases include the controversial six-hour BBC series "The Royal Opera House," which will air during May and June on PBS.

# Renowned Brazilian Singer/Songwriter Chico Science Dies In Auto Accident

BY ENOR PAIANO

SÃO 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 act's weak sales—the band's two albums, "Da Lama Ao Caos" (1994) and "Afrociberdelia" (1996), sold just a cumulative 130,000 units in Brazil, according to the group's label, Sony Brasil—the outfit played a key role in the '90s rebirth of Brazilian pop, along with Skank, Mamonas Assassinas, Raimundos, and Carlinhos 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 Recife-based acts as Mundo Livre (Excelente/PolyGram Brasil), Jorge Cabeleira (Sony), and Tambores Tribais (EMI-Odeon Brasil).

Central to Science's groove was the fusion of *maracatu*—a northeastern folk rhythm almost forgotten even in Recife's strong roots-driven Carnival—and blazing, Jimi Hendrix-style guitar lines. His lyrics were inspired by Recife, his hometown, which he described in his popular song "A Cidade" (The City) as a place where "The ones on top go up/The ones on the bottom go down."

The otherworldly rhythmic blends concocted by Science, who was born

Fernando de Assis França, precluded massive radio exposure, even though he always received unyielding support from MTV Brasil.

But it was Science's musical strangeness coupled with an angry, yet vibrant stage performance that made Nação Zumbi famous in the alternative world music scene in Europe, where he played for the past 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 Carnival, and it caused a commotion in Recife. More than 10,000 people attended his funeral, and the governor of the state of Pernambuco declared three days of mourning.

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★ NO. 1 ★★	
1	1	7	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
2	2	21	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
3	3	4	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
4	4	39	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
5	5	13	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
6	12	2	BERLIN PHILHARMONIC (KARAJAN) DG 449900 (10.98 EQ/16.98)	ROMANTIC ADAGIO
7	6	17	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
8	11	14	LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOND MUSIC
9	7	19	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
10	8	29	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
11	9	10	CASSELLO/ESPERIAN/LAWRENCE ATLANTIC 80952 (10.98/16.98)	THE THREE SOPRANOS
12	10	21	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
13	13	65	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
14	15	34	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
15	14	2	NEW WORLD SYMPHONY (THOMAS) RCA VICTOR 68538 (9.98/15.98)	MUSIC OF VILLA LOBOS

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	4	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
2	3	11	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
3	2	2	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
4	4	12	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
5	NEW		AMERICAN COMPOSERS ORCHESTRA (DAVIES) POINT MUSIC 454388 (10.98 EQ/16.98)	GLASS: HEROES SYMPHONY
6	5	89	VANESSA-MAE ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER
7	6	17	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
8	7	17	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
9	8	70	LONDON PHILHARMONIC (SCHOLLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
10	9	50	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
11	11	7	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
12	12	13	ITZHAK PERLMAN ANGEL 56209 (10.98/15.98)	LIVE IN THE FIDDLER'S HOUSE
13	10	2	SOUNDTRACK LONDON 400550 (10.98 EQ/16.98)	THE PORTRAIT OF A LADY
14	15	24	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
15	13	29	ROYAL SCOTTISH NATIONAL ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. †Indicates past or present Heatsseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1997 Billboard/BPI Communications and SoundScan, Inc.

### TOP CLASSICAL MIDLINE

- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS PUCCINI AND PASTA PHILIPS
- VARIOUS ONLY CLASSICAL CD YOU NEED  
RCA VICTOR
- VARIOUS BACH FOR BREAKFAST PHILIPS
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS RACHMANINOFF FOR ROMANCE  
PHILIPS
- HYMAN/LEVINE SCOTT JOPLIN-GREATEST  
HITS RCA VICTOR
- VARIOUS BEETHOVEN AT BEDTIME PHILIPS
- VARIOUS VIVALDI FOR VALENTINES PHILIPS
- VARIOUS BEETHOVEN-GREATEST HITS RCA  
VICTOR
- VARIOUS BRIDE'S GUIDE TO WEDDING  
MUSIC ANGEL
- VARIOUS BEETHOVEN-GREATEST HITS SONY  
CLASSICAL
- VARIOUS MOZART FOR MORNING COFFEE  
PHILIPS
- VARIOUS MOZART AT MIDNIGHT PHILIPS
- VARIOUS BAROQUE: GREATEST HITS RCA  
VICTOR

### TOP CLASSICAL BUDGET

- VARIOUS ROMANCE AND ROSES ● INTER-  
SOUND
- VARIOUS ROMANTIC PIANO MUSIC PILZ
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS ROMANCE PIANO WORKS INTER-  
SOUND
- VARIOUS BEETHOVEN: PIANO SONATAS  
(BOX SET) PILZ
- VARIOUS MOZART: SYMPHONY NO. 38 PILZ
- VARIOUS TCHAIKOVSKY: SLEEPING BEAUTY  
PILZ
- VARIOUS VIVALDI: THE FOUR SEASONS PILZ
- VARIOUS MOZART: ARIAS PILZ
- VARIOUS TELEMANN: TABLE MUSIC PILZ
- JOHN BAYLESS BEATLES'S GREATEST HITS  
INTERSOUND
- VARIOUS BEETHOVEN: SYMPHONY NO. 9  
PILZ
- VARIOUS MOZART: SYMPHONY NOS. 35 &  
38 PILZ
- VARIOUS MOZART: REQUIEM PILZ
- VARIOUS BAROQUE FESTIVAL: VOL. 1 & 2  
PILZ

## 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 album in Italy, Belgium, the Netherlands, and Switzerland, Polydor estimates European sales of "Bocelli" at 3 million units.

Meanwhile, "Romanza," a just-released Sugar/Polydor collection of material from "Bocelli" and his two previous albums plus three new tracks, the Brightman duet among them, raced from No. 19 to No. 1 on the French album 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 remains high in the Belgian best sellers, while that set and his debut album, 1994's "Il Mare Calmo Della Sera" (The Calm Evening Sea), have German sales of 150,000 and 75,000 copies, respectively, according to the label.

On Feb. 9 in Brussels, PolyGram celebrated these achievements by re-signing the blind tenor and his Italian publisher and label Sugar Music to a new, long-term worldwide contract with Polydor. Sugar will retain domestic rights, while Philips Classics will issue his operatic projects.

Jean-Francois Pabiot, music manager of the Virgin Megastore in Bordeaux, is not surprised at the speedy climb of "Romanza" to No. 1 in France. "Even before it was released, we had 20 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 about thanks to German middleweight boxer 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 Krupka, head of TV promotions at EastWest Germany. "Maske declared his fight last November against Rocky Gianni to defend the world title to be his last, and asked Sarah to perform again before the fight. He told her about this Bocelli song ['Con Te Partiro'] that he liked, and they [Brightman and Bocelli] ended up performing it as a duet."

Remarkably, Maske—regarded as a national icon in Germany for winning one of the world middleweight boxing titles—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.

Bocelli, who 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 heard 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 1993 live shows.

Caterina Caselli Sugar, president of Sugar Music, signed Bocelli later that year. She says that while Pavarotti has done much to pioneer the combination of opera and modern pop through his fund-raising War Child concerts in Modena, Italy, Bocelli has created a genre through his seemingly effortless amalgam of the two genres.

"Andrea has a voice that transcends frontiers, he has naturally developed a trademark style," says Caselli Sugar. "When he sings pop melodies, he is not stuck in the typical operatic tradition, and when he sings opera his style is

very smooth and not forced."

Bocelli says that many of the great tenors of this century have performed popular melodies known as bel canto or canzonetti, from light operas and operetta. "Canzone [popular song] is a great vehicle to reach a wider public, especially abroad," he says. "All of the great tenors have sung canzonetti, including [Beniamino] Gigli, who used to sing love songs in films from his era."

Bocelli recognizes another great tenor, Enrico Caruso, in a cover of Italian singer/songwriter Lucio Dalla's tribute song "Caruso," which appears on "Romanza," released in January in most of Europe and this month in Spain. There, the record will contain five tracks sung in Spanish.

At PolyGram International's London office, a decision is expected this month about the imminent U.K. release of "Romanza."

The album features the classic Neapolitan canzonetto "Funiculi Funicula" performed live with English rock veteran John Miles. "Il Mare Calmo Della Sera," the song that sent Bocelli to domestic fame when he won the annual televised San Remo Song Festival in February 1994, is also included.

According to Polydor Holland managing director Neal van Hoff, it was Bocelli's San Remo success that brought him to the attention of former Polydor managing director Albert van der Kroft. "I was marketing manager at the time," says van Hoff, "and when we saw the video, we thought that this hybrid of pop and opera was just totally new. We immediately signed a licensing deal for Holland, Belgium, and Germany and released 'Il Mare Calmo Dello 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 televised TV tour

'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's song "Per Amore" was used 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 swing through those territories.

Dorothee 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 on average twice a day. It seems to be a song that has touched almost everybody here in Germany."

Bocelli, while cultivating commercial success as a crossover pop/opera artist, 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't 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 Cécile Tesseyre 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 program enterprises/new business for MTV. "For the VH1 audience, this is a totally natural thing to do. Many of those [viewers] are not comfortable with shopping in record stores. They may not mind waiting a day or two to receive music by mail."

The deal will give a significant exposure boost to Music Boulevard, which is aiming to build its brand identity beyond the Internet. In addition to gaining links on MTV Online and VH1 Online, Music Boulevard references will soon begin to appear on both cable channels. However, Farber says, all on-air references to the electronic retail site will be subtle.

"When MTV and VH1 promote the Web site on-air, we'll call attention to this [retail connection]," says Farber. "If there is a song on the 'Top 20 Countdown,' then we might highlight the fact that it is from an album that can be purchased on the site."

Says Rosen, "This will drive a significant amount of traffic to the site. 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.com 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 many units Music Boulevard sells, it is believed to be closing the gap between it and the leading Internet-specific retailer, CDnow. A recent survey from PC Meter, which tracks Internet traffic but not commerce, shows that Music Boulevard ranks only slightly behind CDnow as the top Internet-specific Web site in terms of traffic. Both CDnow and Music Boulevard draw more Web traffic than sites for traditional retailers, according to PC Meter.

That fact may explain MTV and VH1's decision to use Music Boulevard, rather than the online service of sister company Blockbuster Entertainment, for its venture into electronic commerce.

It was undetermined at press time whether the N2K deal includes the

MTV and VH1 sites designed specifically for America Online (AOL). However, Farber says that MTV's AOL site will soon end its existing alliance with Blockbuster Online.

"Blockbuster certainly is a cousin of ours, and we will continue to explore ways to work with them," says Farber. "The deal with Music Boulevard only applies to our online music transactions. The Blockbuster presence on our AOL site was always intended to be a limited test, but it went on longer than we originally expected."

The Music Boulevard site will also benefit from the addition of news headlines from the MTV and VH1 Web sites. The retailer already contains in-house editorial content and links to such independent news sources as Spin and JazzTimes.

The co-branded sites are expected to add more multimedia content in the coming months, as Music Boulevard works in conjunction with MTV to match expected changes in the MTV Online site, which is being revamped. MTV Online recently debuted the first phase of what appears to be a major overhaul of its Web site.

A redesigned Web site for VH1 Online is expected to bow April 1.

## Billboard

FEBRUARY 22, 1997

Top New Age Albums™			
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL
			ARTIST
1	1	2	PICTURE THIS WINDHAM HILL 11211 2 weeks at No. 1
2	2	62	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS
3	3	21	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL
4	4	94	BY HEART WINDHAM HILL 11164 HS
5	5	2	OCEANIC ATLANTIC 82953/AG
6	7	36	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180
7	8	20	GRAVITY NARADA 63037 HS
8	13	4	FINGERDANCE NARADA 61058
9	9	41	SONGS FROM A SECRET GARDEN PHILIPS 528230
10	10	23	SACRED SPIRITS VIRGIN 43357
11	15	102	LIVE AT RED ROCKS ● GTSP 528754
12	11	16	ORACLE WINDHAM HILL 11196
13	12	33	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571
14	16	12	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214
15	14	6	CONVERGENCE NARADA 64012
16	18	48	OPIUM EPIC 67083
17	19	10	IN THE ENCHANTED GARDEN REAL MUSIC 2525
18	17	16	RETURN OF THE GUARDIANS NARADA 64011
19	20	42	SACRED ROAD NARADA 64010 HS
20	NEW		GUITARISMA HIGH-OCTAVE 7098
21	22	44	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179
22	23	67	VIVA! EPIC 66455
23	RE-ENTRY		TEMPEST NARADA 63035
24	21	19	LORIE LINE LIVE! TIME LINE 12
25	RE-ENTRY		THE DREAM MIXES MIRAMAR 23073

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

# Songwriters & Publishers

ARTISTS & MUSIC

## Savoring Ira Gershwin's Lyrics 2nd Part Of Tribute Entertains, Educates

BY SETH GOLDSTEIN

NEW YORK—For Ira Gershwin, the beatification goes on.

Part two of his 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 *festschrift* 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, Rebecca Luker, and Richard Muenz. They carried out musical director Rob Fisher's artistic advice with panache.

Harnick, who also sang a little, conducted a tutorial on songwriting as practiced during 1925-50, the golden quarter-century (more or less) of the Broadway musical. Ira Gershwin, according to Harnick, with the help of a script by playwright David Ives, practiced what he preached: He wrote the balanced sentence, used the colloquial, 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 his talent and humanity enormous freedom, as Harnick noted. "He was the master of the unforced rhyme. It's his great heart that shines out of every song." Take, for example, "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?/Would you?"

Ironically, "The Man I Love" couldn't find a Broadway home, big or

*Ira Gershwin  
at 100*

little. It 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 "incredulity," some 275 lyrics composed for 30 musicals during that decade.

Some were easy to write; some not so. Gershwin himself has called "Fascinating Rhythm," also from "Lady, Be Good," "the hardest song I have ever had to fit words to." 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 memoir: "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 Fred Astaire/Ginger Rogers movie "Shall We Dance?" (1937) and in his greatest hit (with Jerome Kern's music), "Long Ago And Far Away," from the movie "Cover 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 phoned, 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 ("There'll Be Life, 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-events addicts frustrated about being away from CNN, the pair had a strikingly apt substitute, written for the 1931 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 concert honoring the recipients of the Nobel Peace Prize, received a plaque from 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 Ingebretson, PolyGram Norway; Jeff Cohen, senior director of writer/publisher relations at BMI; Osborne; José Ramos-Horta, 1996 Nobel Peace Prize recipient; and Lene Pederson, PolyGram Norway.

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "I SHOULD BE LAUGHING"

Written by Patty Smyth and Glen Burtnik  
Published by EMI Blackwood Music  
Inc./Pink Smoke Music (all rights  
administered by EMI Blackwood Music  
Inc.) (BMI)/WB Music Corp./War Bride  
Music (all rights administered by WB  
Music Corp.) (ASCAP)

When a song hits an artist on an emotional level, he or she tends to believe in the song's ability to have the same impact on others as well. When Regina Nicks, the dark-haired half of the new Giant Records duo Regina Regina, first heard "I Should Be Laughing," she could instantly relate to the lyric and knew others would, too. The song was on Smyth's self-titled MCA album and peaked at No. 86 on the Hot 100 in July 1993.

Regina Nicks 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 this 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,' and he said, 'We can make it country.' So he and I started working on it and recording it before Regina [Leigh] came into the picture. Then Regina and I got together, and it was a given that was one song that would be on the album.



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 liked it."

Nicks thinks the song has broad-ranging appeal because people can relate to its content. "The first time I heard it, it really spoke to me," she says. "I listen to country and pop and have always listened carefully to the words... 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."

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
WANNABE	Spice Girls, Stannard, Rowe	Full Keel/ASCAP, Windswept Pacific/ASCAP, Polygram Int'l/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
A MAN THIS LONELY	Ronnie Dunn, Tommy Lee James	Sony/ATV Tree/BMI, Showbilly/BMI, Still Working For The Man/BMI
<b>HOT R&amp;B SINGLES</b>		
IN MY BED	R. Brown, Ralph B. Stacy, Daryl Simmons	Brown Lace/BMI, Zomba/BMI, Stacegoo/BMI, Warner-Tamerlane/BMI, Boobie-Loo/BMI
<b>HOT RAP SINGLES</b>		
CAN'T NOBODY HOLD ME DOWN	Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson	Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP
<b>HOT LATIN TRACKS</b>		
ENAMORADO POR PRIMERA VEZ	Enrique Iglesias	Fonometric/SESAC

## Shows Spawning Songs Surveyed; MGM/UA Bows 'Vitaphone Shorts'

**THE PLAYS THAT SING:** In its second of a five-part survey of musicals from the '60s, "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 as the shows themselves.

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,

not in terms of safety, but in view of the lost elegance that is the price of speedy travel.

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 smack in the middle of musical theater sensibilities. They included George Dvorsky, Christine Pedi, Sarah Pfisterer, M. Kathryn Quinlan, Peter Slutsker, 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 "Dear World" that gave real meaning to the word "special." Her vocal projection can be joyous and moving, just as her talents will it.

**PUTTING 'EM TOGETHER:** MGM/UA Home Video continues its laserdisc boxed-set presentations of Warner Bros. short subjects with "Vitaphone Shorts: A 70th Anniversary Celebration." While the release is hardly an all-music affair, song is not slighted among 44 shorts over a five-CD

volume. In any category of show business, material from the late '20s and early '30s shows how thin the line was then between sound film and vaudeville. Eventually, vaudeville met its end because of sound, both on screen and on radio (similarly, early television of the late '40s revived many an elderly vaudeville act).

Of all the "Vitaphone" shorts, none is as startling and historic as "A Plantation Act," a 1926 short—yes, 1926, a year before he put sound on the film map with "The Jazz Singer!"—featuring Al Jolson.

As static as a hayseed-in-black-face Jolson might be here, there are simply wonderful, peak-of-career Jolson performances of "When The Red, Red Robin Comes

Bob, Bob Bobbin' Along," "April Showers," and "Rock-A-Bye Your Baby With A Dixie Melody." The sound, the result of brilliant work on damaged discs, is remarkably crisp.

In other shorts, there are vintage takes on Blossom Seeley and Benny Fields, Gus Arnheim & His Ambassadors, Phil Spitalny & His Musical Queens, George Price, June Allyson, and Irene Bordoni, among countless others.

Although their musical numbers aren't great shakes, 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 'em rolling, MGM/UA Home Video!

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Corp.:

1. "Rent," vocal selections.
2. Tracy Chapman, "New Beginning."
3. Rolling Stones, "Rock And Roll Circus."
4. Alanis Morissette, "Jagged Little Pill."
5. Weezer, "Weezer."

# Studio Action

ARTISTS & MUSIC

## Jung Is Surrounded By Sound Producer Masters Multichannel Domain

BY PAUL VERNA

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 quadrophonic recording.

To Tom 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 sound for music applications, as opposed to film sound effects.



JUNG

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. “My 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 miking 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 in the RSP Technologies matrix-based Circle Surround format. Among his 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 remixed for the 5.1-channel format. DMP’s Circle Surround titles include the DMP Big Band’s “Carved in Stone” and “Glenn Miller Project” discs, Jerry Vivino’s “Something Borrowed Something Blue,” the Chuck Loeb compilation “Memory Lane,” Tom Rotella’s “Platinum Melodies,” and Bob Mintzer’s “The Big Band Trane.” 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 creates 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 signal channels . . . to form two or more signals.” Although the original RSP Technologies system employs an analog matrix scheme, Jung has devised a way to encode Circle Surround audio in the digital domain, thereby keeping the signal path clean. “I’ve heard prototypes of Circle Surround decoded in the digital domain with a microprocessor vs. the analog domain, and there’s a world of difference,” he says.

Jung adds that Circle Surround is an ideal format for auto sound because most new cars have rear speakers and separate amplifiers powering them. “In a car, where none of the front speakers

are in great places, at least you can excite the whole ambience of the car with information,” says Jung of Circle Surround. He adds that “a lot of stereo product can benefit by Circle Surround. A well-recorded [stereo] classical recording sounds wonderful when decoded in matrix.”

Although Circle Surround is conceptually similar to the ill-fated analog quad format, Jung says the two are worlds apart in how well they deliver the multichannel signal.

“Circle Surround was designed for music, and because the [digital] carrier is so much more faithful to phase relationships, the matrixes really work,” says Jung. “But with analog [quad] recording, there was tons of phase shift just in the heads alone, and that would make the instruments end up in different places. And then disc-cutting would create even more phase shifting. Not that digital is perfect, but it’s a hell of a lot better” than analog for multichannel sound.

While Circle Surround is “fine” for auto sound and consumer-based applications, DTS is “the ultimate in surround sound,” according to Jung. What sets DTS apart from its competitors is that it delivers six discrete channels of uncompressed audio at 20 bits (left, center, right, and subwoofer front channels, plus left and right rear channels). Its drawback is that it is not compatible with conventional stereo and therefore necessitates dual product inventories: a stereo version for playback on two-channel systems and a DTS version, which can be played back on a CD player whose digital output is connected to a DTS decoder.

“The music industry probably isn’t going to want to know about double inventories,” Jung admits. “But it doesn’t bother me. If I can sell a few thousand this way and a few thousand that way, I’m fine.”

Among DTS’ strengths is its ability to deliver true 20-bit sound through a conventional CD player, according to Jung. “We need to get better than the status quo compact disc,” he says. “DTS allows you to do that without even going out and buying a new player. You just take the data stream and feed it through one of their decoders and you have a real honest 20-bit signal.”

Westlake Village, Calif.-based DTS recently formed the DTS Entertainment label to release music encoded in the format. Among DTS Entertainment’s first titles are Boyz II Men’s “II,” Alan Parsons’ “On Air,” Paul McCartney & Wings’ “Venus & Mars” and “Band On The Run,” and Steve Miller’s “Fly Like An Eagle.” DMP’s DTS titles—the 10-track sampler 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 go for it.’”

Jung admits that he’s been “burned a few times” by placing crucial ele-

ments in the center channel, only to have them virtually disappear in film-oriented rooms 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, positioning-wise. Now there’s nothing wrong with using a phantom 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 02R Digital Recording Console, which he has modified to accommodate his surround sound needs; two Yamaha DMR-8 hard-disc recorders, which allow the recording of eight tracks at 20 bits; five Westlake 8.1 speakers, powered by Hafler 9505 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-disc recorder with Samplitude’s Red Roaster editing package for creating CD masters.

Jung does all his mixing and mas-



**The Long And Imaginary Road.** Producer Dawn Atkinson has been working on the upcoming release by guitarist Steve Erquiaga at Imaginary Road Studios in Brattleboro, Vt.—the namesake facility of Windham Hill founder Will Ackerman’s label. Shown, from left, are Imaginary Road Studios project manager Corin Nelsen, Imaginary Road CEO Will Ackerman, Atkinson, and Erquiaga.

tering in-house at DMP’s headquarters here. 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 UV-22 and Sony’s Super Bit Mapping to units by Meridian and Lexicon. (“You name it, I’ve tried it,” he says.)

The former president of Minneapolis recording studio Sound 80, Jung was approached by 3M in 1977 to help the company road-test its new digital recorder. Jung’s involvement with 3M 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 “Trio ’83” and Flim & the BBs’ “Tricycle” 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 more what I wanted in terms of what was going to be in the surround channels,” he says. “I find that when you’re working on the 20-bit level, the fewer microphones you use the better.”

## PRODUCTION CREDITS

BILLBOARD’S NO. 1 SINGLES (FEBRUARY 15, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	RAP
TITLE Artist/ Producer (Label)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	ON & ON Erykah Badu/ Bob Power, Jamal Cantero (Kedar/Universal)	IT'S A LITTLE TOO LATE Mark Chesnut/ Tony Brown (Decca)	DON'T SPEAK No Doubt/ Matthew Wilder (Trauma/Interscope)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Featuring Mase)/ Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Eigueta	BATTERY STUDIOS (New York, NY) Michael Gilbert	EMERALD STUDIOS (Nashville, TN) Steve Marcantonio	GRANDMASTER RECORDERS (Hollywood, CA) Phil Kaffel	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven
RECORDING CONSOLE(S)	SSL A4000	SSL 4064G with Ultimation	SSL 4064E with G Series Computer	Neve 8028	SSL G Series
RECORDER(S)	Sony 3348	Otari MTR 100/ Studer 800	Sony PCM 3348	Studer A827	JV 1080
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	BATTERY STUDIOS (New York, NY) Bob Power	EMERALD STUDIOS (Nashville, TN) Steve Marcantonio	CACTUS STUDIOS (Hollywood, CA) David Holman, Paul Palmer	DADDY'S HOUSE (New York, NY) Lane Craven
CONSOLE(S)	SSL 4000G with AT&T Disq Digital Mixer Core	SSL 4064G with Ultimation	SSL 4064E with G Series Computer	Custom	SSL G Series
RECORDER(S)	Sony 3348	Studer 800	Sony PCM 3348	Stephens 821B	JV 1080
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	3M 996	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	STERLING SOUND Tom Coyne	GEORGETOWN MASTERS Denny Purcell	CMS DIGITAL Robert Vosgien	HIT FACTORY Carlton Batts
CD/CASSETTE MANUFACTURER	BMG	UNI	UNI	UNI	BMG

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## 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 three 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, further, eight 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 be, 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 will cost even more," he says outside sources of income will be required if the Platinum Awards ceremony is to grow in the future.

"Without sponsorship and TV money, it costs us dough," Russell observes, "and you can't expect the poor old majors to keep putting their hands in their pockets forever."

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



**Eastern Promise.** EMI Music Arabia has signed regional star Walid Toufic to an exclusive agreement. EMI says that his label debut album will be released next month. Pictured at the signing are Toufic, left, and EMI Middle East president Frederic Giaccardo.



RUSSELL



BON JOVI

## 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 music 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 Yavasis confirms that Singapore sales of the Play-Tone/Epic Soundtrax release amount to almost half of the 40,000 copies that have been sold regionwide, 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 execu-

tive, the average hit album sells for \$20-\$22 in local currency (\$14.30-\$15.70 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 '60s "British invasion" of America. Hanks 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 Octo-

ber," states the Sony executive, "we must have sold 11 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)



PHUNG

## 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 Ceillon, 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.



BURGER

## newsline...

**BRITISH JAZZ CLUB OWNER** and musician Ronnie Scott died after taking an "incautious overdose" of barbiturates prescribed by his dentist, an inquest in London was told Feb. 5. Government pathologist Iain West told the hearing that Scott had 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 Knapman, 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 Rice Music and Stardust Music—both of which are now administered by BMG—and is owner of Creative Artist Management and Productions Ltd. His appointment is effective immediately, and he will report to regional VP David Lorterton.

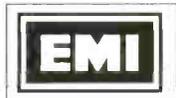
**ELTON JOHN** is due to play two concerts in Hong Kong in June to mark the handing over of the British colony to China. The shows will take place June 28-29 at the 40,000-capacity Hong Kong Stadium prior to the handover at midnight June 30. John is the first international star to confirm his presence,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

# EMI's Quest: Asian 'Macarena'

■ BY STEVE McCLURE

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 there, EMI is looking at a long-term effort, explains Jenny Cheung, EMI Records' New York-based senior director of Asian product development.

"What 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 should 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 is 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.

Besides "Modern Tokyo Connection," EMI's March 25 Japanese releases are "Captain Of The Ship" by Tsuyoshi Nagabuchi; "Long Vacation Original Soundtrack" by Cagnet; and "Innocent" by Satoko Ishimine.

# 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 piquancy; 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 Ritto.

Retailers began reporting sales increases in the first weeks of 1996, although at that point it was impossible to determine whether the rises were 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  
(Continued on page 40)

# 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.



MICHAEL

Newcomers Joanna 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-  
(Continued on page 40)

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# HITS OF THE



# WORLD

**JAPAN** (Dempa Publications Inc.) 02/17/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	EVERYTHING (IT'S YOU) MR. CHILDREN TOY'S FACTORY
2	2	FACE GLOBE AVEV TRAX
3	3	SHIROI KUMONO YOUNI SARUGANSEKI COLUMBIA
4	NEW	ID ASKA TOSHIBA-EMI
5	4	RED ANGEL POCKET BISCUITS TOSHIBA-EMI
6	1	SCARLET SPITZ POLYDOR
7	5	YOU ARE THE ONE TK PRESENTS KONETTO AVEV TRAX
8	8	AI NANDA V6 AVEV TRAX
9	7	LOVE SOMEBODY YUJI ODA WITH MAXI PRIEST MERCURY
10	15	DEAR MY FRIEND EVERY LITTLE THING AVEV TRAX
11	10	HAI! HAI! HAI! HAI! FUNK THE PEANUTS EPIC/SONY
12	6	DON'T YOU SEE! ZARD B-GRAM
13	13	SONOMAMANO KIMIDE IVE MAYO OKAMOTO TOKUMA JAPAN
14	11	THE OTHER SIDE OF LOVE RYUICHI SAKAMOTO FEATURING SISTER M FOR LIFE
15	19	ONE MORE TIME, ONE MORE CHANCE MASAYOSHI YAMAZAKI POLYDOR
16	12	PRIDE MIKI IMAI FOR LIFE
17	9	STEADY SPEED TOY'S FACTORY
18	NEW	SPIRIT PAMELAH COLUMBIA
19	18	GOMENNE... MARIKO TAKAHASHI VICTOR
20	16	SHAKE SMAP VICTOR
<b>ALBUMS</b>		
1	1	KOHSHI INABA MAGMA ROOMS
2	NEW	KOHMI HIROSE WELCOME-MUZIK VICTOR
3	2	THE YELLOW MONKEY SICKS FUN HOUSE
4	NEW	FAVORITE BLUE DREAM & MEMORIES AVEV TRAX
5	4	L'ARC-EN-CIEL TRUE KIUON SONY
6	3	SHOGO HAMADA IN EARLY SUMMER SONY
7	5	KEIZO NAKANISHI SPINNING PIONEER LDC
8	6	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC/SONY
9	NEW	BEN FOLDS FIVE WHATEVER AND EVER AMEN EPIC/SONY
10	7	HIDEKI KAJI MINI SKIRT POLYSTAR
11	9	THE YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA
12	NEW	DAVID BOWIE EARTHLING BMG JAPAN
13	12	ERIC CLAPTON CHANGE THE WORLD WEA JAPAN
14	10	MAX MAXIMUM AVEV TRAX
15	8	BLUR BLUR TOSHIBA-EMI
16	11	THE BOOM THE BOOM 2 SONY
17	16	GLOBE GLOBE AVEV TRAX
18	13	GLAY BELOVED PLATINUM
19	19	VARIOUS ARTISTS DANCE MANIA 4 TOSHIBA-EMI
20	NEW	SOUNDTRACK EVITA WEA JAPAN

**GERMANY** (Media Control) 02/11/97

THIS WEEK	LAST WEEK	SINGLES
1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
2	2	DON'T SPEAK NO DOUBT MCA
3	NEW	BARREL OF A GUN DEPECHE MODE INTERCORD
4	4	DON'T CRY FOR ME ARGENTINA MADONNA WEA
5	6	SO STRUNG OUT C-BLOCK WEA
6	3	UN-BREAK MY HEART TONI BRAXTON ARISTA
7	5	I HAVE A DREAM DJ QUICKSILVER ARCADE
8	7	WHEN I DIE NO MERCY ARIOLA
9	NEW	DISCOTHEQUE U2 MERCURY
10	8	STEP BY STEP WHITNEY HOUSTON ARISTA
11	NEW	FLASH B.B.E. MOTOR MUSIC
12	9	DARKMAN NANA MOTOR MUSIC
13	18	DON'T LET GO (LOVE) EN VOGUE EASTWEST
14	10	VERPISST DICH TIC TAC TOE RCA
15	13	I LOVE YOU... STOP! RED 5 ZYX
16	11	DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA
17	12	BREATHE PRODIGY INTERCORD
18	15	COLD ROCK A PARTY MC LYTE EASTWEST
19	14	2 BECOME 1 SPICE GIRLS VIRGIN
20	16	REFLECT THREE'N ONE MOTOR MUSIC
<b>ALBUMS</b>		
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	2	SOUNDTRACK EVITA WEA
3	3	NO DOUBT TRAGIC KINGDOM MCA
4	5	TONI BRAXTON SECRETS ARISTA
5	4	DUNE FOREVER VIRGIN
6	7	TIC TAC TOE TIC TAC TOE RCA
7	6	SPICE GIRLS SPICE VIRGIN
8	8	ANDRE RIEU STRAUSS & CO. POLYDOR
9	9	PETER MAFFAY MAFFAY '96 LIVE ARIOLA
10	16	TONI BRAXTON TONI BRAXTON ARISTA
11	NEW	DAVID BOWIE EARTHLING ARIOLA
12	11	NO MERCY MY PROMISE ARIOLA
13	10	WOLFGANG PETRY ALLES ARIOLA
14	12	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE
15	NEW	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH/SONY
16	14	SOUNDTRACK THE PREACHER'S WIFE ARISTA
17	19	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC
18	13	CELINE DION FALLING INTO YOU COLUMBIA
19	NEW	SOUNDTRACK JENSEITS DER STILLE VIRGIN
20	RE	QUEEN GREATEST HITS II EMI

**U.K.** (Chart-Track) 02/10/97

THIS WEEK	LAST WEEK	SINGLES
1	1	WHERE DO YOU GO NO MERCY MCI/ARISTA
2	11	DISCOTHEQUE U2 ISLAND
3	8	AIN'T NOBODY LL COOL J GEFEN/MCA
4	3	PASSION AMEN UK FEVERPITCH
5	NEW	BARREL OF A GUN DEPECHE MODE MUTE
6	9	REMEMBER ME THE BLUE BOY PHARM
7	NEW	CLEMENTINE MARK OWEN RCA
8	NEW	AIN'T TALKIN' BOUT DUB APOLLO FOUR FORTY STEALTH SONIC/EPIC
9	15	DO YOU KNOW MICHELLE GAYLE 1ST AVENUE/RCA
10	7	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS
11	13	DON'T LET GO (LOVE) EN VOGUE EASTWEST AMERICA
12	NEW	ON A RAGGATIP '97 SL2 XL RECORDINGS
13	10	HEDONISM SKUNK ANANSIE ONE LITTLE INDIAN
14	NEW	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M
15	6	TOXYGENE THE ORB ISLAND
16	NEW	LET ME IN OTT EPIC
17	NEW	SHE MAKES MY NOSE BLEED MANSUN PARLOPHONE
18	NEW	BANKROBBER AUDIOWEB MOTHER/POLYDOR
19	NEW	DON'T SPEAK NO DOUBT INTERSCOPE/MCA
20	17	SAY WHAT YOU WANT TEXAS MERCURY
<b>ALBUMS</b>		
1	NEW	TEXAS WHITE ON BLONDE MERCURY
2	1	REF GLOW SONY S2
3	NEW	BLUR BLUR FOOD/PARLOPHONE
4	8	DAVID BOWIE EARTHLING RCA
5	5	VARIOUS ARTISTS IN THE MIX 97 VIRGIN
6	NEW	THUNDER THE THRILL OF IT ALL RAW POWER/CASTLE COMMUNICATIONS
7	10	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND
8	20	PLACEBO PLACEBO ELEVATOR MUSIC
9	NEW	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH/SONY
10	2	SPICE GIRLS SPICE VIRGIN
11	17	SKUNK ANANSIE STOOSH ONE LITTLE INDIAN
12	4	SOUNDTRACK EVITA WARNER BROS./WEA
13	18	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
14	7	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS
15	14	GEORGE MICHAEL OLDER AGEAN/VIRGIN
16	NEW	VARIOUS ARTISTS AMOUR—THE ULTIMATE LOVE COLLECTION POLYGRAM TV
17	12	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
18	NEW	VARIOUS ARTISTS THE SOUL ALBUM VIRGIN
19	19	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS./WEA
20	9	CELINE DION FALLING INTO YOU EPIC

**FRANCE** (SNEP/IFOP/Tite-Live) 02/08/97

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T CRY FOR ME ARGENTINA MADONNA WEA
2	7	LET A BOY CRY GALA SCORPIO
3	2	BAILA ALLIAGE BAX DANCE
4	4	AFFIRMATIVE ACTION (SAINT-DENIS STYLE REMIX) NAS & SUPREME N.T.M. COLUMBIA
5	6	PARTIR UN JOUR 2 BE 3 EMI
6	5	BAILANDO PARADISIO CNR
7	9	I NEED YOU 3T EPIC
8	10	TOUJOURS LA POUR TOI 2 BE 3 EMI
9	3	FREED FROM DESIRE GALA SCORPIO
10	8	DON'T SPEAK NO DOUBT MCA
11	11	UN-BREAK MY HEART TONI BRAXTON ARISTA
12	NEW	DISCOTHEQUE U2 ISLAND
13	14	JE SERAI LA TERI MOISE SOURCE/VIRGIN
14	15	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
15	19	BOHEMIAN RHAPSODY THE BRAIDS EASTWEST
16	NEW	CON TE PARTIRO ANDREA BOCELLI POLYDOR
17	13	VISION OF LIFE DOWN LOW MASCOTTE
18	16	INSOMNIA FAITHLESS HAPPY MUSIC
19	18	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
20	17	AUCUNE FILLE AU MONDE G. SQUAD ARIOLA
<b>ALBUMS</b>		
1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	NEW	TEXAS WHITE ON BLONDE MERCURY
3	NEW	THE OFFSPRING IXNAY ON THE HOMBRE PIAS
4	2	3T BROTHERHOOD EPIC
5	RE	JULIO IGLESIAS TANGO COLUMBIA
6	3	2 BE 3 PARTIR UN JOUR EMI
7	5	SOUNDTRACK EVITA WEA
8	12	NOIR DESIR 66666.7 CLUB BARCLAY
9	10	EDDY MITCHELL MR. EDDY POLYDOR
10	4	MYLENE FARMER ANAMORPHOSE POLYDOR
11	6	JAMIROQUAI TRAVELLING WITHOUT MOVING S.M.A.L.L.
12	7	SPICE GIRLS SPICE VIRGIN
13	8	CELINE DION LIVE À PARIS COLUMBIA
14	9	DAVID BOWIE EARTHLING ARISTA
15	14	WORLDS APART EVERYBODY DLA
16	13	DAFT PUNK HOMEWORK LABELS/VIRGIN
17	16	PASCAL OBISPO SUPERFLU EPIC
18	11	CELINE DION FALLING INTO YOU COLUMBIA
19	19	NO DOUBT TRAGIC KINGDOM MCA
20	NEW	SILVERCHAIR FREAK SHOW S.M.A.L.L.

**CANADA** (SoundScan) 02/22/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	DISCOTHEQUE U2 ISLAND
2	1	GOD BLESS THE CHILD SHANIA TWAIN MERCURY
3	2	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
4	3	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER ARISTA
5	4	WHERE DO YOU GO NO MERCY ARISTA
6	5	DON'T LET GO (LOVE) EN VOGUE EASTWEST
7	6	LET ME CLEAR MY THROAT DJ KOOL CLR/WARNER
8	14	FIRESTARTER PRODIGY XL RECORDINGS
9	8	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
10	7	YOU MUST LOVE ME MADONNA WARNER BROS.
11	9	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA
12	19	COLD ROCK A PARTY MC LYTE EASTWEST
13	11	WHEN YOU'RE GONE THE CRANBERRIES ISLAND
14	12	UP TO NO GOOD THE PORN KINGS POPULAR/WARNER
15	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS JIVE
16	10	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS JIVE
17	15	BREATHE PRODIGY XL RECORDINGS
18	NEW	ONE U2 ISLAND
19	NEW	SUGAR IS SWEETER C.J. BOLLAND FFR/ISLAND
20	16	NOBODY KEITH SWEAT FEATURING ATHENA CAGE ELEKTRA
<b>ALBUMS</b>		
1	1	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
2	NEW	SILVERCHAIR FREAK SHOW EPIC
3	NEW	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
4	2	BACKSTREET BOYS BACKSTREET BOYS JIVE
5	3	OUR LADY PEACE CLUMSY EPIC
6	4	VARIOUS ARTISTS MUCHMUSIC'S BIG SHINY TUNES MCA
7	6	TONI BRAXTON SECRETS LAFACE/ARISTA
8	8	SPICE GIRLS SPICE VIRGIN
9	7	SOUNDTRACK EVITA WARNER BROS.
10	5	CELINE DION FALLING INTO YOU COLUMBIA
11	11	SOUNDTRACK ROMEO + JULIET CAPITOL/EMI
12	10	BUSH RAZORBLADE SUITCASE INTERSCOPE/MCA
13	12	MOIST CREATURE EMI
14	9	SOUNDTRACK SPACE JAM RHINO/WARNER
15	17	ELTON JOHN LOVE SONGS MCA
16	15	AMANDA MARSHALL AMANDA MARSHALL EPIC
17	18	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/MCA
18	16	SHERYL CROW SHERYL CROW A&M
19	14	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER
20	13	VARIOUS ARTISTS GROOVE STATION 3 ARIOLA

**NETHERLANDS** (Stichting Mega Top 100) 02/15/97

THIS WEEK	LAST WEEK	SINGLES
1	2	WHEN I DIE NO MERCY BMG
2	1	DON'T SPEAK NO DOUBT MCA
3	3	HIJ GAAT VOOR CI BN'ERS VOOR BNN BUNNY
4	11	DON'T LET GO (LOVE) EN VOGUE WARNER
5	6	PAPARAZZI XZIBIT BMG
6	18	DISCOTHEQUE U2 MERCURY
7	5	DON'T CRY FOR ME ARGENTINA MADONNA WARNER
8	8	PONY GINUWINE EPIC
9	9	FREED FROM DESIRE GALA POLYDOR
10	7	2 BECOME 1 SPICE GIRLS VIRGIN
11	4	HAKKE & ZAGE GABBER PIET BUNNY
12	NEW	PARTY CHARLY LOWNOISE & MENTAL THEO POLYDOR
13	10	FUCK THE MACARENA MC RAGE IO&T
14	20	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
15	NEW	HIT 'EM HIGH MONSTARS OF SPACE JAM WARNER
16	13	STEP BY STEP WHITNEY HOUSTON BMG
17	19	HULZEBOSCH, HULZEBOSCH ERIK HULZEBOSCH NICO'S
18	12	DE WAARHEID MARCO BORSATO POLYDOR
19	16	AICHA KHALED POLYDOR
20	NEW	NOSSELS DE MOSSELMAN XSV
<b>ALBUMS</b>		
1	1	MARCO BORSATO DE WAARHEID POLYDOR
2	2	TOTAL TOUCH TOTAL TOUCH BMG
3	3	NO DOUBT TRAGIC KINGDOM MCA
4	4	ANDREA BOCELLI ROMANZA POLYDOR
5	7	TONI BRAXTON SECRETS BMG
6	9	SOUNDTRACK EVITA WARNER
7	6	SPICE GIRLS SPICE VIRGIN
8	5	MARCO BORSATO ALS GEEN ANDER POLYDOR
9	11	GEORGE MICHAEL OLDER VIRGIN
10	10	CELINE DION FALLING INTO YOU COLUMBIA
11	8	FRANS BAUER VOOR JOU THAT'S ENTERTAINMENT
12	12	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG
13	NEW	NO MERCY MY PROMISE BMG
14	14	ENIGMA LE ROI EST MORT, VIVE LE ROI VIRGIN
15	13	ANDREA BOCELLI BOCELLI POLYDOR
16	20	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR
17	NEW	ART GARFUNKEL THE VERY BEST OF ART GARFUNKEL ZOMBA
18	15	BZN A SYMPHONIC NIGHT MERCURY
19	RE	BACKSTREET BOYS BACKSTREET BOYS ZOMBA
20	17	LINDA, ROOS & JESSICA LINDA, ROOS & JESSICA DINO

**AUSTRALIA** (ARIA) 02/16/97

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
2	2	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M
3	NEW	DISCOTHEQUE U2 ISLAND
4	3	BREAK MY STRIDE UNIQUE 2 DANCE POOL/SONY
5	4	FREAK SILVERCHAIR MURMUR/SONY
6	5	BREATHE PRODIGY DANCE POOL/SONY
7	8	UN-BREAK MY HEART TONI BRAXTON BMG
8	7	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE SHANIA TWAIN MERCURY
9	6	TO THE MOON & BACK SAVAGE GARDEN ROADSHOW
10	9	SEXY EYES WHIGFIELD TRANSISTOR/BMG
11	12	YOUNG HEARTS RUN FREE KYM MAZELLE EMI
12	11	DON'T CRY FOR ME ARGENTINA MADONNA WEA
13	10	TWISTED KEITH SWEAT WEA
14	13	STEP BY STEP WHITNEY HOUSTON BMG
15	16	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
16	NEW	PONY GINUWINE EPIC
17	17	HEY JUPITER/PROFESSIONAL WIDOW TORI AMOS EASTWEST
18	14	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S EASTWEST
19	20	I AM, I FEEL ALISHA'S ATTIC MERCURY
20	15	ALL I WANT THE OFFSPRING COLUMBIA
<b>ALBUMS</b>		
1	NEW	SILVERCHAIR FREAK SHOW MURMUR/SONY
2	1	SOUNDTRACK ROMEO + JULIET EMI
3	2	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
4	3	THE CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
5	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
6	5	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CROWDED HOUSE EMI
7	6	POWDERFINGER DOUBLE ALLERGIC POLYDOR
8	9	SOUNDTRACK EVITA WEA
9	20	BRYAN ADAMS 18 TIL I DIE A&M
10	10	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA
11	7	CELINE DION FALLING INTO YOU EPIC
12	8	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
13	11	TONI BRAXTON SECRETS BMG
14	13	PRODIGY MUSIC FOR THE JILTED GENERATION DANCE POOL/SONY
15	RE	KISS GREATEST KISS MERCURY
16	12	HUMAN NATURE TELLING EVERYBODY COLUMBIA
17	14	SPIDERBAIT IVY & THE BIG APPLES POLYDOR
18	19	TOOL AENIMA ZOO/BMG
19	15	SIMPLY RED GREATEST HITS EASTWEST
20	RE	ENZO ENZO EPIC

**ITALY** (Musica e Dischi/FIMI) 02/10/97

THIS WEEK	LAST WEEK	SINGLES
1	1	LET A BOY CRY GALA DO IT YOURSELF/ANITELITE
2	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX/FLYING
3	5	THE RIDE ON THE RHYTHM BLACKWOOD A&D
4	3	DON'T CRY FOR ME ARGENTINA MADONNA WEA
5	NEW	DISCOTHEQUE U2 ISLAND
6	6	TIC TIC TAC LOS LOCOS NEW MUSIC
7	4	ENCORE UNE FOIS SASH! FMAZAC
8	19	BABY I'M YOURS 49ERS MEDIA/FLYING
9	9	TIME GOES BY CHARLIE DORE BUSTIN' LOOSE/DIG IT
10	13	FIRST MISSION RICKY LE ROY MEDIA/FLYING
11	7	BOHEMIAN RHAPSODY THE BRAIDS WEA
12	NEW	BARREL OF A GUN DEPECHE MODE MUTE/BMG
13	8	BREATHE PRODIGY UDD/DISCOPIU
14	NEW	FROM DISCO TO DISCO WHIRLPOOL PRODUCTIONS ZAC
15	NEW	SWEET DREAMS SHARON C THE/SELF
16	18	DISCO ROUGE DISCO ROUGE DJ APPROVED
17	10	BORN SLIPPER UNDERWORLD DO IT YOURSELF/BMG
18	NEW	INSOMNIA FAITHLESS D-VISION/SELF
19	11	VOO-DOO BELIEVE DATURA TIME
20	NEW	UN-BREAK MY HEART TONI BRAXTON DO IT YOURSELF/BMG
<b>ALBUMS</b>		
1	NEW	JOVANOTTI LORENZO 1997—L'ALBERO MERCURY
2	2	SOUNDTRACK EVITA WEA
3	1	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR
4	4	LITFIBA MONDI SOMMERSI EMI
5	3	SPICE GIRLS SPICE VIRGIN
6	5	LUCIO DALLA CANZONI PRESSING
7	11	RAF COLLEZIONE TEMPORANEA CGD
8	20	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
9	6	JULIO IGLESIAS TANGO COLUMBIA
10		

# HITS OF THE WORLD

## CONTINUED

EUROCHART		MUSIC & MEDIA	NEW ZEALAND	
02/13/97			(RIANZ) 02/05/97	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	3	DON'T SPEAK NO DOUBT INTERSCOPE/MCA	1	2
2	1	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.	2	1
3	NEW	DISCOTHEQUE U2 ISLAND	3	4
4	2	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	4	5
5	NEW	BARREL OF A GUN DEPECHE MODE MUTE	5	RE
6	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	6	6
7	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX	7	7
8	NEW	WHEN I DIE NO MERCY MCA/ARISTA	8	NEW
9	NEW	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO	9	8
10	6	BREATHE PRODIGY XL RECORDINGS	10	3
		<b>ALBUMS</b>	<b>ALBUMS</b>	
1	1	SOUNDTRACK EVITA WARNER BROS.	1	1
2	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA	2	NEW
3	2	SPICE GIRLS SPICE VIRGIN	3	2
4	4	TONI BRAXTON SECRETS LAFACE/ARISTA	4	5
5	NEW	TEXAS WHITE ON BLONDE MERCURY	5	4
6	NEW	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH/SONY	6	3
7	NEW	DAVID BOWIE EARTHLINE RCA	7	10
8	6	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	8	8
9	9	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	9	NEW
10	5	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	10	NEW

MALAYSIA		(RIM) 02/11/97	HONG KONG	
			(IFPI Hong Kong Group) 02/02/97	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	2	VARIOUS ARTISTS MEGAHIT 8 EMI	1	1
2	5	VARIOUS ARTISTS THE POWER OF LOVE WARNER	2	2
3	1	JACKY CHEUNG THE NEVER OLD LEGEND POLYGRAM	3	NEW
4	NEW	VARIOUS ARTISTS ROMANCE EMI	4	5
5	4	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	5	7
6	NEW	VARIOUS ARTISTS 4 ZAI BI DE EMI	6	6
7	3	SUDIRMAN DWIDEKAD EMI	7	4
8	6	CELINE DION FALLING INTO YOU SONY	8	NEW
9	NEW	SHARIFAH AINI PILIHAN KLASIK AIDILFITRI EMI	9	RE
10	10	NO DOUBT TRAGIC KINGDOM MCA	10	3

IRELAND		(IFPI Ireland/Chart-Track) 02/06/97	BELGIUM	
			(Promuvi) 02/11/97	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	NEW	DISCOTHEQUE U2 ISLAND	1	2
2	3	DON'T SPEAK NO DOUBT MCA	2	3
3	1	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M	3	1
4	2	WHERE DO YOU GO NO MERCY BMG	4	4
5	7	YOUR WOMAN WHITE TOWN CHRYSALIS	5	5
6	5	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE	6	6
7	4	UN-BREAK MY HEART TONI BRAXTON BMG	7	7
8	6	PROFESSIONAL WIDOW TORI AMOS WARNER	8	8
9	NEW	THE OLDER EP GEORGE MICHAEL VIRGIN	9	NEW
10	9	2 BECOME 1 SPICE GIRLS VIRGIN	10	10
		<b>ALBUMS</b>	<b>ALBUMS</b>	
1	2	NO DOUBT TRAGIC KINGDOM MCA	1	1
2	1	SOUNDTRACK EVITA WARNER	2	2
3	3	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS	3	5
4	7	ROBERT MILES DREAMLAND DECONSTRUCTION	4	6
5	4	SPICE GIRLS SPICE VIRGIN	5	4
6	5	CELINE DION FALLING INTO YOU SONY	6	3
7	8	TONI BRAXTON SECRETS BMG	7	NEW
8	9	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY	8	NEW
9	10	BRIAN KENNEDY A BETTER MAN BMG	9	10
10	RE	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	10	RE

AUSTRIA		(Austrian IFPI/Austria Top 40) 02/11/97	SWITZERLAND	
			(Media Control Switzerland) 02/16/97	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	2	WHEN I DIE NO MERCY BMG	1	1
2	3	DON'T SPEAK NO DOUBT UNIVERSAL	2	2
3	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER	3	3
4	4	UN-BREAK MY HEART TONI BRAXTON BMG	4	4
5	5	DON'T CRY FOR ME ARGENTINA MADONNA WARNER	5	5
6	8	STEP BY STEP WHITNEY HOUSTON BMG	6	NEW
7	7	VERPISSE DICH TIC TAC TOE BMG	7	6
8	6	DO WHAT YOU PLEASE UNIQUE 2 SONY	8	NEW
9	NEW	DISCOTHEQUE U2 POLYGRAM	9	10
10	10	IN YOUR WILDEST DREAMS TINA TURNER FEATURING BARRY WHITE EMI	10	7
		<b>ALBUMS</b>	<b>ALBUMS</b>	
1	1	SOUNDTRACK EVITA WARNER	1	4
2	2	TONI BRAXTON SECRETS BMG	2	2
3	3	ANDREA BOCELLI BOCELLI POLYGRAM	3	3
4	4	DUNE FOREVER VIRGIN	4	1
5	6	NO DOUBT TRAGIC KINGDOM UNIVERSAL	5	5
6	10	NO MERCY MY PROMISE BMG	6	9
7	NEW	RICCARDO MUTI/VIENNA PHILHARMONIC ORCHESTRA NEUJAHRSKONZERT 97 EMI	7	7
8	5	EROS RAMAZZOTTI DOVE C'E MUSICA BMG	8	8
9	7	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	9	6
10	NEW	SPICE GIRLS SPICE VIRGIN	10	NEW

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**GHANA:** Since the introduction of independent local radio nearly two years ago, rap has become the music of choice among urban college youths, with 2Pac by far the most popular artist. But fans are not limited to American product since there is a growing trend among young local acts to incorporate rap and hip-hop in their music. Putting an album together are **Talking Drums**, a hip-hop duo that has coined the word "funklife" to describe its mixture of Ghanaian and American music styles. Dancehall artist **Atentenben** toasts and raps, using a pronounced percussive style that she calls "drumlife." But the artist who is really rocking the local joint is rapper **Reggie Ossei**, better known to B-boys and girls as **Reggie Rockstone**, of the former London- and New York-based rap group **PLZ**. His debut album, "Maka A Maka" (I Said It 'Cause I Said It), was launched by Q Productions in January at the Balm Tavern, a popular nightclub that is featured in his slick and frequently aired video "Agoo." The album mixes English- and Ghanaian-language lyrics that focus on topics that are immediately relevant to his compatriots, including a salute to his neighborhood, the R&B-flavored "Nightlife In Accra."



KWAKU

**LEBANON:** "Rasael" (Letters) on Lazer Music Entertainment is the new album by **Majda El-Roumi**. As before, she combines a distinctive voice with a refreshing attitude encompassing confidence, optimism, and rebelliousness. However, her compositions lack originality, and she still falls short of the standards set by **Fairuz**, who, even after five decades at the top, remains the supreme diva of Lebanon... The singer **Najwa Karam** continues to charm audiences around the world with her modern interpretations of folk compositions. She recently performed two shows in Germany alongside veteran **George Wasouf**, which were broadcast across the globe on satellite TV. At the first show, in Dusseldorf, Germany, which went out live on Middle-East Broadcasting Center, she opened for Wasouf. But he is not in such good voice these days, and the order of appearance was changed in Karam's favor for the second show, in Berlin, broadcast on Arab Radio & Television... Sadly, Lebanon has lost one of its favorite voices. **Jozef Saqer**, a longtime collaborator with genius composer and musician **Ziad El-Rahbani**, died just minutes before he was due to take the stage at a local nightclub.

MUHAMMAD HIJAZI

**IRELAND/U.K.:** Europe's biggest festival of Irish music and culture ever to be held outside the Emerald Isle takes place April 4-12 at London's Barbican Centre. The nine-day event, which will run under the banner "From The Heart," features a galaxy of Irish musicians, including **Mary Black**, **Altan**, **Marie Brennan**, and a rare appearance by **Sinéad O'Connor**. The festival also includes a program of Irish films, literary events, and exhibitions by Irish artists. The musical program was assembled by **Donal Lunny**, who produced last year's album "Common Ground—Voices Of Modern Irish Music" (EMI Premier), which featured many of the festival artists. "The exciting thing about this program," Lunny says, "is that the artists are going to be playing in unusual combinations, getting together with people they have never played with before, experimenting and trying new collaborations. We've created the program to allow the space in which that can happen." A range of "very special guests" is also promised, with **Van Morrison** strongly tipped to be one. The event is sponsored by Guinness.



NIGEL WILLIAMSON

**NETHERLANDS:** In an ongoing search for new musical frontiers, Amsterdam's **Pilgrims** have developed from a fairly traditional rock'n'roll band into one of the country's front-line alternative rock acts. "Asylum," the band's second album for VAN Records (through Virgin Benelux) and its fourth in total, finds the Pilgrims further intensifying a distinctive, guitar-based sound. Whereas in the past, attention has focused on singer **Reniet Vrieze's** big, gravelly voice—easily the equal of **Joe Cocker's**—now the sound is more equally weighted between guitar and vocal acrobatics. The title "Asylum" not only ties in with the band's "mad for it" state of mind in the wake of its sonic rejuvenation, but refers to the madhouse of the modern world. It is a finely balanced theme that leads to some thought-provoking contrasts between songs such as "Angel Eyes," which tackles the subject of child abuse, and "I Don't Care," which is about the joys of adolescent sex. The first single from the 11-track album is "Free & Loaded," the follow-up to "Come Undone," last year's one-off collaboration with the band's Australian soul mate **Jimmy Barnes**.

ROBERT TILLI

**AUSTRALIA:** The Big Day Out (BDO) staged its final tour in January. From its beginnings in 1991 as a one-city indie fest drawing 12,000, BDO grew into an annual tour, pulling in audiences averaging 30,000 per show in half-a-dozen cities both here and in New Zealand. Acknowledged for its major role in launching such bands as **Nirvana**, **Soundgarden**, and **Smashing Pumpkins Down Under**, BDO was recognized as an essential international marketing tool. Promoters **Ken West** and **Vivian Lees** worked to establish a communal vibe among the crowd and within the giant touring party. Despite the financial risks—"If one show got rained out, you became bankrupt," West claims—it was a combination of exhaustion and having to work summers that caused West and Lees to pull the plug. Their original intention was to take a year's break. But the sale of the show's Sydney site, the 30,000-capacity Showgrounds, to Fox Studios, with no alternative site available for another five years, made BDO financially unviable. The final tour was a typically ambitious affair, with 40 acts playing on six stages to audiences sweltering in temperatures as high as 95 degrees. Such local heroes as **You Am I**, **Dirty Three**, **Frente**, **Spiderbait**, **Powderfinger**, **Beasts Of Bourbon**, **Blackeyed Susans**, and **Frenzal Rhomb** shared stages with such imported stars as **Soundgarden**, **Prodigy**, **Offspring**, **Fear Factory**, **Shonen Knife**, **Aphex Twin**, and **Patti Smith**, whose band went onstage as a four-piece in Melbourne after her bass player knocked himself out backstage. While some promoters have tried to buy the rights for the festival, at least three others are already formulating plans for similar festivals.

CHRISTIE ELIEZER

## Avex, Music Street Ink Deal Japanese Label Signs Sublicensee

BY STEVE McCLURE

TOKYO—Leading Japanese label Avex has signed a new sublicensing deal for non-Japanese repertoire in Malaysia and Singapore with the Music Street label.

Avex's sublicensee for such repertoire in the two territories was the Form Private label from September 1995 until last August. Form Private had dealt with Avex on a one-shot basis before the September 1995 label deal.

Singapore-based Music Street was set up last September. Its general manager is Victor Tan, previously an A&R man for Form Private. Avex's deal with the new label is retroactive to last September.

Rock Records remains Avex's licensee in Malaysia and Singapore for the Tokyo-based label's own Japanese repertoire. The two territories are the only markets where Avex licenses Japanese and international repertoire to different companies.

The deal with Music Street is consistent with Avex's strategy of having its Tokyo headquarters take care of logistical matters, such as promotion and royalty accounting,



while the company's Hong Kong office deals directly with master-rights holders and then looks for suitable sublicensees in the region, such as Music Street.

"The basic idea is that many independent labels in Europe and America are reluctant to deal with independent labels [in Asia] one by one," explains Avex chairman Tom Yoda. "Therefore, they want us to represent them, because they know that Avex's service is good."

Notes Haji Taniguchi, assistant general manager of Avex's international division, "Our strategy in the Asian market started with the idea that we wanted to have an indie network. We did not want to go to any major company for any particular territory.

"That's the basic rule, and that's also one of the reasons we decided to move to a very fresh, young, small company," Taniguchi says.

Avex's biggest-selling non-Japanese title in Malaysia and Singapore is "The Best of 20 Fingers," originally licensed from SOS Music in the U.S. It has sold 20,000 copies in the two Southeast Asian countries.

## DANISH SALES UP WITHOUT TAX

(Continued from page 37)

among the items targeted. Music cassettes remained exempt from this taxation, but when the CD appeared in the early 1980s, the format was saddled with the duty.

The record industry lobbied to get rid of the levy and succeeded in getting a reduction several years ago, but politicians finally agreed in 1995 to

## GEORGE MICHAEL

(Continued from page 37)

repeal the tax. Sales of CD albums advanced in 1996 by 23% compared to the previous year, while cassette sales fell by 38%. Danish releases accounted for 36% of the total market. Figures from 1995 indicate a rise in the total market of around 20%, although IFPI Denmark says that comparisons between 1995 and '96 are difficult because new methods for compiling last year's statistics were employed.

PolyGram Denmark managing director and IFPI local chairman Stefan Fryland say that revenues from new outlets are a main reason for the upward trend in 1995. Supermarkets and larger hypermarkets began selling music, mostly top 20 and compilation releases, along with discounted records. Another factor that has helped boost revenues in the past couple of years has been extensive TV advertising.

## SINGAPORE GOES CRAZY FOR 'THAT THING'

(Continued from page 36)

ular movie following." Now, Phung is working to extend the soundtrack's life beyond the movie. "Whether it's possible with a fictitious band, I don't know," he admits. As for his per-capita sales assessment, approximately 1 in every 166 Singaporeans owns "That Thing You Do!," compared to 1 in every 614 Americans (SoundScan reports U.S. sales of 415,000 units).

Maybe the Wonders and other acts in the "Play-Tone Galaxy of Stars" should consider playing live in Singapore.

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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 from Canada's fiercely individualistic Atlantic provinces of Newfoundland, Nova Scotia, New Brunswick, and Prince Edward Island known throughout the world.

"We've got a lot of good talent and music here," says the St. John's, Newfoundland, native. "We're just drenched with it. That's the [Scots or Irish] traditions we've come out of. You've seen my office. You know I can see Ireland on a clear day."

With a staff of 12, Duckworth Music Group represents the Atlantic Canada region's largest distributor of domestic music.

Annual sales of the company's three divisions—Duckworth Distribution Co. in St. John's; Atlantica Music and Distribution in Halifax, Nova Scotia; and its French-music counterpart, Atlantica Musique, in Moncton, New Brunswick—are "around the high \$2 million [Canadian] mark," according to Brokenshire. The company distributes more than 350 recordings by Atlantic Canada-area artists to some 700 record stores in Canada.

In addition, 24 Atlantica/Duckworth titles are nationally distributed by EMI Music Canada, which also distributes Brokenshire's Toronto-based Latitude label.

Brokenshire entered the music business in 1972 after dropping out of his second year at St. John's Memorial University, where he was studying history and political science. With his father and three brothers, he opened the record store Fred's in St. John's, which remains in its original location and is now operated by his brother Jim.

In 1991, after working as a music producer at CBC-Radio in St. John's, Brokenshire launched Duckworth Distribution with \$10,000 (Canadian) cash and "\$50,000-\$60,000 worth of consigned inventory." Until then, geographically isolated from the mainstream music industry, Newfoundland-based artists had generally lacked access to labels and national distribution. Most self-distributed their recordings to area retailers or sold them through mail order or at their shows.

Duckworth Distribution began with a catalog that included such top Newfoundland talent as Simani, Buddy Wasiname & the Other Fellers, Tickle Harbour, and Evans & Doherty, as well the 27-album Pigeon Inlet catalog, owned by celebrated traditional fiddler Kelly Russell.

"I saw a vast pool of talent in Newfoundland, but the artists were selling their recordings on consignment," says Brokenshire. "It was extremely disorganized."

Says singer/accordionist Jim Payne, who hails from Pilley's Island, Newfoundland, "Before Duckworth, I dealt with a wholesale distributor in Corner Brook [Newfoundland], which distributed everything from potato chips to diapers to records."

In 1994, seeking to make a greater impact within the Atlantic Canada region, Brokenshire acquired Brookes Diamond's Atlantica Music and Distribution and Atlantica Musique. "Because there was a fair bit of recognition, we kept Atlantica as a logo," says Brokenshire.

"[Atlantica and Duckworth] are one and the same operation," says Shelley Nordstrom, sales manager of Atlantica Music and Distribution. "We have a warehouse here in Halifax, and there's one in St. John's."

So dominant are Duckworth and Atlantica within the Atlantic Canada region that few industry figures are neutral about the company.

"If you talk to 10 [industry] people here, you'll get five that support them and five that don't," says CBC-Radio music producer Glenn Meisner. "However, they certainly have taken music from

this region into the broader national market. Artists sell more albums through them. A few years ago, if an independent artist were selling 5,000 units, they were doing good. Now it's not uncommon for artists here to sell 25,000 or 35,000 units."

Says Mike Gretores, store manager for Sam the Record Man's downtown outlet in Halifax, "There's nobody on their level doing what they're doing. It's easier for us to deal with them [than with independent artists] in respect to getting stock, getting rid of the stock if it doesn't move, and in marketing and advertising the product."

Payne adds, "Fred's, really the only game in town. For a place like Newfoundland, a huge geographical area with a small population, it's more practical to work with Duckworth than to operate as an individual. Duckworth can keep somebody on the road going to all these small towns where they don't even have record stores. [The recordings] are in drugstores, department stores, any sort of retail outlet. It's difficult for me to cover all those places."

However, one industry source says, "One problem [with Atlantica/Duckworth] is Fred's cash flow. It's hard to get money out of his companies."

Brokenshire has heard such criticism. "I don't know if we're tight with the buck, but we're slow-paying," he says. "Look at [the national retail chains and distributors] we're dealing with. My signature is on over \$1 million [Canadian] worth of loans and commitments. As a distributor, we have about 30 unrecovered projects in which we invested money because we believed in them. I let passion and belief in artists get the better part of my business sense. I hope I can continue to do that, and make a profit."

In addition, Brokenshire maintains that many artists have unrealistic expectations of his distribution services. "Not everybody is going to get a major-label deal," he says. "There are all kinds of people who've

gone the independent route and are doing very well with us."

Such local artists as Buddy Wasiname & the Other Fellers, McGinty, Ellis & Wince Coles, the Masterless Men, John Allen Cameron, Terry Kelly, Men Of The Deeps, and the Punters continue to successfully release indie recordings in the region. Others—like Ashley MacIsaac, Laura Smith, Great Big Sea, and Natalie MacMaster—who had been successful with independent recordings have, in the past three years, signed directly or reached distribution agreements with Canadian multinationals, essentially circumventing Atlantica/Duckworth, which had first sold their recordings regionally.

While Brokenshire maintains that the multinationals aren't enthused about the bulk of the traditional and folk-styled music Atlantica/Duckworth handles, he says that the increased widespread success of such Atlantic Canadian acts has lessened his role in the region.

"In the past three years, the major labels have certainly signed enough bands from us," he says. "While we still subdistribute their product [for tourist and small-market outlets] instead of paying for or for [Canadian] a CD, we're now paying \$13.25. We're aware now that what we're playing here is a farm-team role."

That role was more pronounced this month as 2-year-old Latitude Records assigned its existing roster; Damhnait Doyle, Sandbox, and the Booming Aeroplanes—all of which have recorded one album—to EMI Music Canada.

Brokenshire flatly denies that Latitude is closing. "We're now looking for some other projects," he says. "However, we've found that it's so expensive to develop new artists in Canada. At this point, we couldn't go any further with [these artists'] development without huge infusions of cash, and that cash wasn't available."

Significantly, also this month, Ground Swell Records in Halifax has closed its distribution division, which had operated for six years. It will now operate as a management company and label (distributed nationally by Warner Music Canada), handling Rawlin's Cross, Natalie MacMaster, and Big Picture.

In explaining the decision to drop out of distribution, Ground Swell president Ian MacKinnon says, "Between 1991 and 1993, there was so much excitement and enthusiasm in the air here. We all felt there was a platinum record around every corner. In the past year, we've realized the East Coast music scene isn't quite as big or exciting as we once anticipated."

## MAPLE BRIEFS

A&M RECORDS singer Jann Arden will host the 1997 Juno Awards, to be held March 9 at Copps Coliseum in Hamilton, Ontario.

# U.K. ROOTS!



## 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**

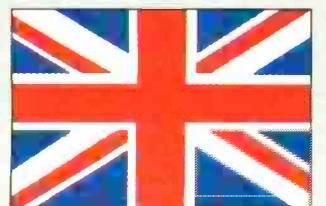
British music executives are far from discouraged. Most are looking ahead.

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

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# UK BRITS AROUND THE WORLD

## Signing & Selling Talent

Continued from page 41

highest new chart debut in history by a U.K. act.

"I've never known an artist to break so globally," says Paul Conroy, managing director of Virgin Records U.K. "Hopefully, the excitement that the Spice Girls are generating [in the U.S.] will help everybody [from the U.K.] over there."

"It's going to be an extremely interesting year for British talent in the U.S.," adds Peter Reichardt, managing director of EMI Music Publishing in the U.K. "American A&R men are swarming over baby bands in Britain."

British labels, meanwhile, are becoming more savvy about how to break the U.S. market as part of a global strategy. Brian Yates, VP of international for Sony U.K., describes touring itineraries for artists such as Kula Shaker, which will have them making repeat visits to America over the next year, beginning this month, rather than one marathon run at the market.

"I'm not a big advocate of bringing a band into America for six weeks," says Yates, citing the burnout that extended touring in the States can produce. At the same time, the process of circling the globe to work international markets in turn also can have creative benefits for musicians as well, suggests Yates. "They're exposed to different sounds and different cultures."

### WHY BRIT BANDS CROSS THE POND

There's no question that even for British artists who have achieved success worldwide outside America, such as Gary Barlow of Take

That, the lure of U.S. acclaim remains strong. "Take That never really cracked the U.S. market," notes Anna Broughton, head of international at RCA U.K., "so the challenge for us with Gary [as a solo artist] will be to break this market, which we will do through the album's release on Arista Records."

The biggest challenge for British labels in 1997 is not finding talented artists in the U.K. but giving each a new

signing priority in turn, in a greater number of international territories than ever, with tougher competition from both other labels and even their own affiliates.

"It's fiercely competitive," says Chris Windle, senior VP of international marketing with EMI International, who oversees U.K. repertoire. "What we're really gearing up for is artist development, not just superstars. We need the superstars of tomorrow. But there are some great bands around, and musically [in Britain]. It's really happening now."

### PRODUCT AND PLANNING

A survey of executives from the major labels in the U.K. who are responsible for the international marketing of British repertoire reveals a range of releases and strategies planned for 1997. A sample of expected releases follows. (All labels noted are for the U.K. market).

- Several of the key bands who have defined the Britpop phenomenon are releasing new albums this year, including Blur (Food/Parlophone); Oasis (Creation); the Bluetones (Superior Quality/A&M); Cast and Gene (both Polydor); Supergrass and Radiohead (both on Parlophone).

- Artists whose careers predate the Britpop wave will now benefit from it, with new albums from Suede (Nude); Prefab Sprout (Kitchenware/Columbia); the Lightning Seeds (Epic); Teenage Fanclub and Primal Scream (both Creation); Texas (Mercury); Gun and Del Amitri (both A&M), among others.

- The chart-topping success in the U.K. of Prodigy (XL Recordings) will be followed by the act's debut in the U.S. on Madonna's Maverick label. And that success also has bolstered the international prospects for several acts from British dance-club culture, including Leftfield (Columbia); the Orb (Island); Underworld (Junior Boy's Own); the Chemical Brothers (Virgin); Orbital (London); and Moodswings (Arista).

- The field of British soul/pop will see the return of Lisa Stansfield (Arista), Eternal (1st Avenue/EMI), Michelle Gayle (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 Mundy, 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 Owen (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); Headswim (Epic); Lighthouse Family (Polydor); Alisha's Attic (Mercury); Babybird (Echo); Sleeper (Indolent/RCA); Republica (deconstruction/RCA); Mansun (Parlophone); Dodgy (A&M); Kenickie (EMIdisc); Ocean Colour Scene and Living Joy (both MCA); and Placebo (Hut/Virgin).

- Other U.K. artists who are only now 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); Pusherman (Ignition); Symposium (Infectious); 3 Colours Red, Arnold, Toaster and Hurricane (all Creation); Arkarna and Martin Okasili (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. ■

Looking at the U.S.: Gary Barlow



Homegrown R&B: Mark Morrison



Bristol hip-hop: Tricky



## AND THE NOMINATIONS ARE...

The depth and diversity of the British music scene are reflected in this year's nominations for the ninth 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 new British bands and artists," says Paul Burger, 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 ITV 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 Britannia Music Club. A compilation of songs by nominated artists, "Brits '97: The Album Of The Year," is being released in Britain through Sony Music TV, while a video collection, "Brit Awards '97," is being released through Wienerworld 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 SINGLE

Babybird, "You're Gorgeous" (Echo)  
Kula Shaker, "Tattva" (Sony S2)  
Lighthouse Family, "Lifted" (Wild Card/Polydor)  
Manic Street Preachers, "Design For Life" (Epic)  
George Michael, "Fastlove" (Virgin)  
Mark Morrison, "Return Of The Mack" (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

Kula Shaker  
Lightning Seeds  
Manic Street Preachers  
Ocean Colour Scene  
Spice Girls  
**(1996 Winner: Oasis)**

### BEST MALE ARTIST

George Michael  
Mark Morrison  
Simply Red  
Sting  
Tricky  
**(1996 Winner: Paul Weller)**

### BEST FEMALE ARTIST

Dina Carroll  
Gabrielle  
Donna Lewis  
Louise  
Eddi Reader  
**(1996 Winner: Annie Lennox)**

### BEST NEWCOMER

Alisha's Attic  
Ash  
Babybird

Bluetones  
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  
John Leckie  
Tricky  
**(1996 Winner: Brian Eno)**

### BEST VIDEO

Chemical Brothers, "Setting Sun" (Virgin)  
Dodgy, "Good Enough" (A&M)  
Jamiroquai, "Virtual Insanity" (Sony S2)  
Manic Street Preachers, "A Design For Life" (Epic)  
George Michael, "Fastlove" (Virgin)  
Orbital, "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")** ■





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NIGEL KENNEDY

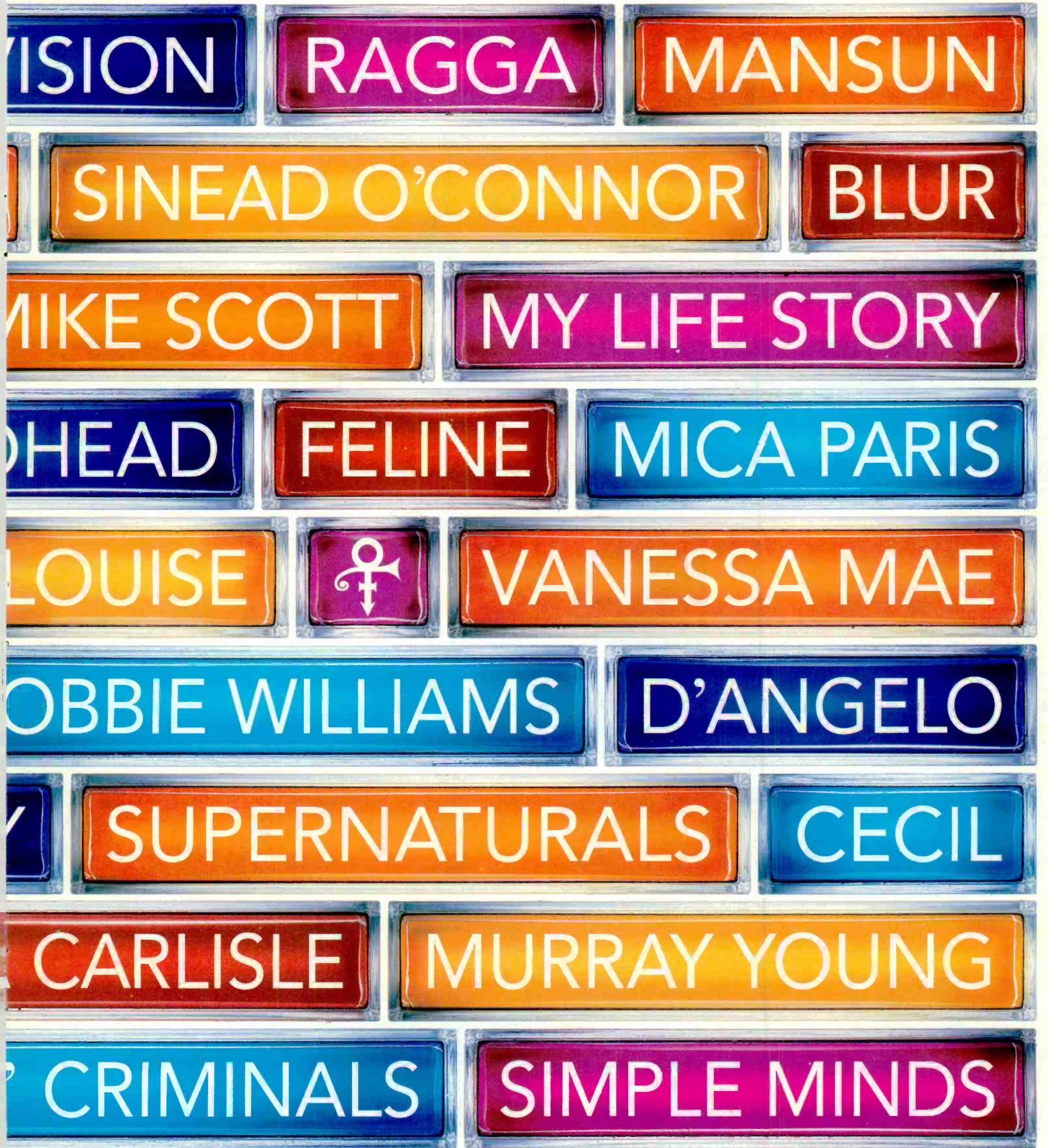
PAUL McCARTNEY

BELINDA

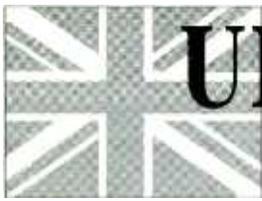
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# UK BRITS AROUND THE WORLD

## 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.**

### AUDIOWEB

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 "Bank Robber," 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 rap 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 dingy London cafe, 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

"If 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 shooting 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 1995 in Chester on the Anglo-Welsh borderlands, 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," Mansun 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 nowadays 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 AMITRI, "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" (FFRR/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: 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



**take it as red.**



## PUBLISHERS' Perspective

**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 bedroom 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' talents 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 Music, 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.'"

• The PRODIGY made the crossover from the dance scene to mainstream pop success in 1996, notching up two U.K. No. 1 hits: "Firestarter" and "Breathe." Now they are ready to do the same in the U.S., says Peter Reichardt, managing director of EMI Music Publishing. "It is not just so much the dance/techno crowd now," he says. "They have got all the right ingredients to make a world-beating band."



He describes the band as "innovative and unique" and says it has remained so, despite chart success. "Liam Howlett is the pivotal figure in the band, and he could walk down the street and hardly anyone would recognize him. That's the way he likes it," adds Reichardt. The Prodigy widened its appeal with live performances at some of last year's major summer festivals and outdoor concerts, and a new album, on XL Recordings, is due in March. Reichardt predicts, "It is going to be enormous, and I think it is going to be so big that the ripples will be felt immediately in Europe, closely followed by America." The band's "Firestarter" album has been released on Mute Records in the U.S.

• "The perfect soundtrack for the mid 1990s," is how MCA Music managing director Paul Connolly describes the work of DJ SHADOW (JAMES LAVELLE), who is signed internationally to the company through its joint-venture deal with Mo Wax Music. DJ Shadow first attracted attention in 1994 with the single "What Does Your Soul Look Like," and his debut album, "Introducing," was released to similar critical acclaim, according to Connolly. It

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 promotional 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.

• 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 Go! Discs founder 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 on the legendary Scottish 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 next year and, as well as their songwriting credits, they have made production contributions to projects by Gabrielle and the Chemical Brothers," Howard reports.

• "A unique vocal style and melodic songs" are the key attractions of RAISSA, according to peermusic managing director Nigel



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," record-

ed with Tricky collaborator Mark Saunders, was released in October to rave reviews from the music press, and Elderton 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.

• 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 Walker, 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 S & R collaborators: Spice Girls the Spice Girls has meant "People are queuing up to work with them," says Walker. 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 Walker. "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 Warner 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 a demo of 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 artist 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." ■



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# UK BRITS AROUND THE WORLD

## BRITS IN THE USA — Top 10 charts for British acts in the U.S.

Was it 1996 or 1966? 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)
2. "Sixteen Stone," Bush (Trauma/Interscope)
3. "(What's The Story) Morning Glory?" Oasis (Epic)
4. "Anthology 2," The Beatles (Apple)
5. "Seal," Seal (ZTT/Sire)
6. "Vault—Greatest Hits 1980-1995," Def Leppard (Mercury)
7. "Ozzmosis," Ozzy Osbourne (Epic)
8. "Mercury Falling," Sting (A&M)
9. "Stripped," Rolling Stones (Virgin)
10. "Older," 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. Def Leppard (Mercury)

5. Seal (ZTT/Sire)
6. Ozzy Osbourne (Epic)
7. Sting (A&M)
8. Rolling Stones (Virgin)
9. George Michael (DreamWorks)
10. Everything But The Girl (Atlantic)

### TOP 10 SINGLES BY U.K. ACTS IN THE U.S.

1. "I Love You Always Forever," Donna Lewis (Atlantic)
2. "Missing," Everything But The Girl (Atlantic)
3. "Change The World," Eric Clapton (Reprise)
4. "Wonderwall," Oasis (Epic)
5. "Fastlove," George Michael (DreamWorks)
6. "That Girl," Maxi Priest featuring Shaggy (Virgin)
7. "Back For Good," Take That (Arista)
8. "Don't Cry," Seal (ZTT/Sire)
9. "Roll To Me," Del Amitri, (A&M)
10. "Glycerine," Bush (Trauma/Interscope)

### TOP 10 U.K. SINGLES ACTS IN THE U.S.

1. Donna Lewis (Atlantic)
2. Everything But The Girl (Atlantic)
3. Eric Clapton (Reprise)
4. George Michael (DreamWorks)
5. Oasis (Epic)
6. Seal (ZTT/Sire)
7. Bush (Trauma/Interscope)
8. Take That (Arista)
9. The Beatles (Apple)
10. Del Amitri (A&M)

(Information compiled from Billboard charts by Music & Media chart editor Bob Macdonald. All rankings shown are for Billboard's 1996 chart period of Dec. 2, 1995 through Nov. 30, 1996. Labels shown are those that released these artists in the U.S.)

## Who's Selling Where

Continued from page 46

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.S., U.K., 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 OLDFIELD, "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, "BILINGUAL" (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: 3 million  
Top Markets: U.S., Europe, Japan, Australia, Argentina

SIMPLY RED, "GREATEST HITS" (EASTWEST)  
Worldwide Sales: 4 million  
Top Markets: U.K., Germany, Italy, France

SUEDE, "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, Asia

TRICKY, "MAXINQUAYE" (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 ■

## Brit Picks

Continued from page 46

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" (RCA), 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 member seemed destined to become. Although widely acknowledged as the talented one in 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

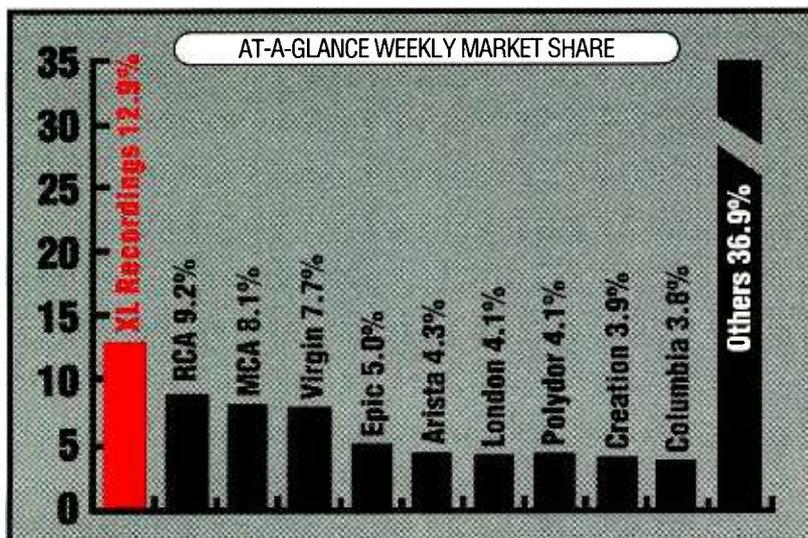
The most exciting new band in Britain? Symposium has barely gotten off the starting blocks, but already alarming claims are being made on its behalf. Four teenagers and a 20-year-old from Shepherds Bush, West London (home of Bush), Symposium has so far released just one single, "Drink The Sunshine" (Infectious), 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, Redd Kross and labelmate Ash—that have generated the tremendous industry 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.)



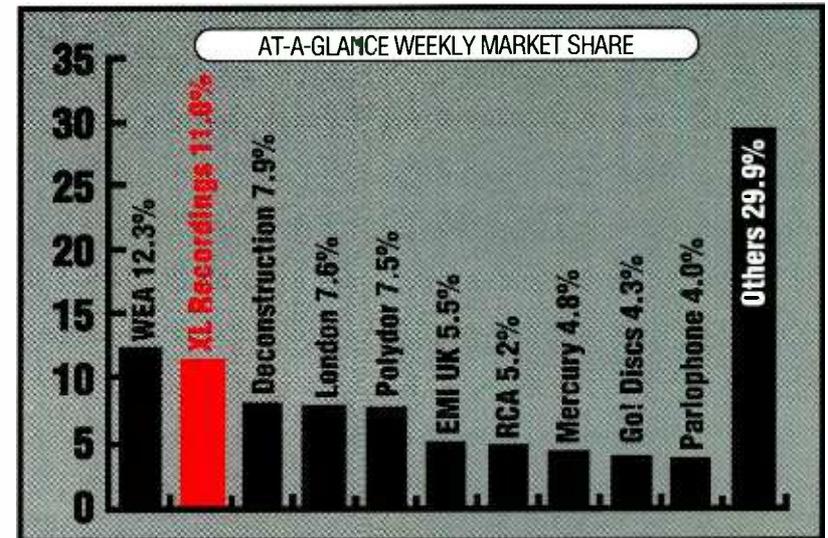
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# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Creativity, Marketing Key To Cashing In With Kids' Audio Specialty Chains Find Audio Niche

■ BY STEVE TRAIMAN

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 0.5% 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 Noodle Kidoodle, 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



Eric Idle reads from the audiobook "The Owl And The Pussycat" in a promotion for the launch of the Dove Kids line at FAO Schwarz in New York.

much as 80%-90%—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 pur-

chase is often a lullaby tape to help a child go to sleep. By offering a broad variety of music, including CD versions of the tapes when available, these chains keep parents coming back—with their growing children.

The latest boost for audio is books on tape for kids, highlighted by the success of the first six titles in the popular R.L. Stine "Goosebumps" series from Walt Disney Records/Parachute Press and the launch of the Dove Kids series, featuring top personalities reading their favorite books. Also involved are Bantam Doubleday Dell Audio for "Star Wars," Random House's Everyman's Library Children's Classics, Simon & Schuster Audio for "Star Trek," and Audio Renaissance with the James Herriot library.

"We've made an important commitment in space for our audio department and a significant dollar investment since the first Noodle Kidoodle opened in November 1993," emphasizes Stanley Greenman, chairman/CEO of the 31-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 lineal feet of space."

He sees audio rounding out the chain's multimedia offerings, which extend to videos and edutainment CD-ROMs, observing that "it's a great way to get parents with younger kids acclimated to our stores." While computer kiosks 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 observes,

(Continued on page 58)

## Brand Names, Hot Characters Key To Book-And-Tape Success

■ BY TERRI HORAK

NEW YORK—The range of available spoken-word audio products for children runs the gamut from deluxe limited-edition packages of classic literature to simple Norelco box-only cassettes by homespun storytellers. The configuration that has had the most success is the book and tape combination. But familiar characters or a recognizable brand name is key to widespread commercial appeal.

"It's a fun area of product to work on and develop. For us, they're line extensions and they make nice companion pieces," says Wendy Moss, senior VP of marketing for Sony Wonder, which is a major force in the market with its Sesame Street franchise and "Enchanted Tales" series.

Children's entertainment behemoth Walt Disney has dominated the category on Billboard's Top Kid Audio chart with its series of Read-Along titles. The

titles—"101 Dalmatians," "Toy Story," "The Hunchback Of Notre Dame," and "The Lion King," to name a few—are propelled by the films' popularity and the Disney name.

The latest Read-Along titles from Disney were released in January and tie in to the "Star Wars" 20th anniversary. The three titles, "Star Wars: A New Hope," "Star Wars: The Empire Strikes Back," and "Star Wars: Return Of The

**BIBLIOTECH**

Jedi," all incorporate the new material added for the films' re-release. (Non-read-along audio productions of the "Star Wars" trilogy are available from HighBridge Audio.)

The May release of the Disney animated feature "Hercules" will spawn a Read-Along title, this one starring Danny DeVito as Phil the satyr. For older children, Disney has brought R.L. Stine's popular "Goosebumps" series of stories to audio. Six titles were released in 1996, and three more are due in April.

### OTHER PLAYERS

While Disney product seems to work magic on parents and retailers alike, it is by no means the only quality spoken entertainment for children, either as ancillary or primary product. Children's entertainment producers, such as Sony Wonder, Kid-tel (a division of K-tel International), and Kid Rhino, are all bringing out product with notable licensers.

At Kid Rhino, VP Torrie Dorrell says that because the market—and label—is license-driven, the spoken-word area is a small but important part of their business. A recent joint venture with Warner Bros. Consumer Products, WB! Music, provides Kid Rhino access to all Warner Bros. properties, and the company is already experiencing success with its first release, "Space Jam: Audio Action-Adventure."

The audio, an adaptation of the fea-

(Continued on page 58)

## Sony, Universal: '96 Ends Up Quarterly Results Strong, Firms Report

■ BY DON JEFFREY

NEW YORK—Two major record companies, Sony and Universal, report strong results for the quarter that ended Dec. 31.

Sony Music Entertainment's worldwide revenue rose 16%, to 185.6 billion yen (\$1.6 billion), in the third fiscal quarter on the strength of such albums as Celine Dion's "Falling Into You" (550 Music/Epic).

The big increase is also due to the depreciation in the value of the Japanese yen against other currencies.

In total dollars, the global gain was only 3% up from revenue of \$1.55 billion the year before, but the company says that dollar sales in the U.S. rose 13%.

Tokyo-based Sony does not break out music profit, but it reports that operating income from entertainment (which includes Sony Pictures Entertainment) was up 13.6% in the quarter, to 31.7 billion yen (\$273.3 million).

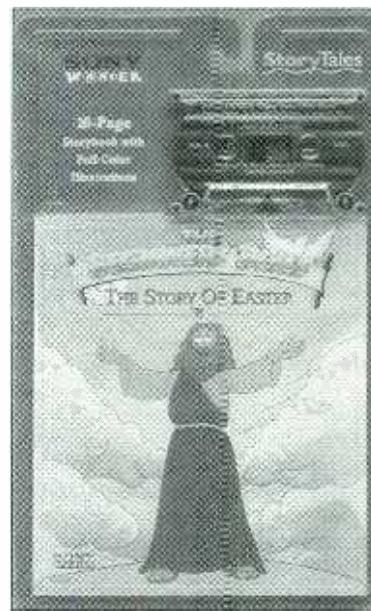
Revenue for the movie unit rose 36.3%, to 124.2 billion yen (\$1.07 billion),

but operating income "declined from the prior year due to the disappointing performance of several motion-picture releases, offset to some extent by strong television syndication profits and favorable home video results," said a company press release.

Seagram Co. Ltd. reports that revenue for its Universal Music Group rose 41.3% in the second fiscal quarter, to \$465 million from \$329 million the previous year. Universal had several top 10 albums on The Billboard 200 in the last three months of 1996, mostly from its 50%-owned label Interscope Records.

Earnings before taxes, interest, amortization, and depreciation for the music group increased 66.6%, to \$45 million from \$27 million in the same period a year earlier.

Seagram's movie and home video unit, Universal Pictures, reports earnings of \$65 million on \$999 million in revenue, compared with earnings of \$64 million on \$1 billion in revenue the year before.



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NAIRD

## 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 poles not devoted to such paintings 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 is 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, Janel Jarosz purchased a similar record store, named the Ooze. Both were small

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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 vying 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 Ooze 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 she ultimately agreed. 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 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 new 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 next expansion will be to create a room devoted to experimental "noise" music, complete with its own sound system.

Ozone also provides a listen-before-you-buy service for any CD in the store and sells 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-plus new vinyl titles, and more than 500 major-label cassette titles.

CDs comprise 50% of Ozone's total sales, while vinyl, cassettes, and other merchandise 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 tracking 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 sign in the store says a customer can "Impress friends or kill enemies" with a selection of Psycho Sodas with such

(Continued on page 57)

## newslines...

**SPEC'S MUSIC**, the 47-unit Miami-based music chain, has acquired the assets of Latin music company Digital Sound Distributors Inc., which runs a distribution company, a recording studio, and the Hits Only label. In addition to an extensive catalog, the label runs a publishing operation. The acquisition is part of Spec's previously announced plan to diversify beyond the music specialty retail business. Terms of the deal were not disclosed, but Melvin Noriega and Celso Ahumada, proprietors of Digital Sound Distributors, will remain with the company, which has been renamed DS Latino.

**THE PLAINTIFFS** in a price-fixing lawsuit against the major U.S. record companies have won round one in the battle, as a federal judge has ruled that the case can go back to state court (Billboard Bulletin, Feb. 12). The class-action suit, which will now be heard in state circuit court in Maryville, Tenn., was initially filed last year in Tennessee, but attorneys for the record companies had it moved to a federal court. The suit alleges that the labels have colluded to maintain and increase profit margins on CDs.

**NEWS CORP.** reports that operating profit from its Fox Filmed Entertainment unit rose 154% in the six months that ended Dec. 31 on the strength of the movie and video of "Independence Day." Released in July 1996, the film has grossed \$787 million in worldwide box-office receipts. Since the video release in November, 22 million copies have been shipped to retailers. For the quarter that ended Dec. 31, News Corp.'s film unit reports operating profit of \$84 million on \$937 million in revenue, compared with earnings of \$32 million on revenue of \$724 million in the same period a year earlier.

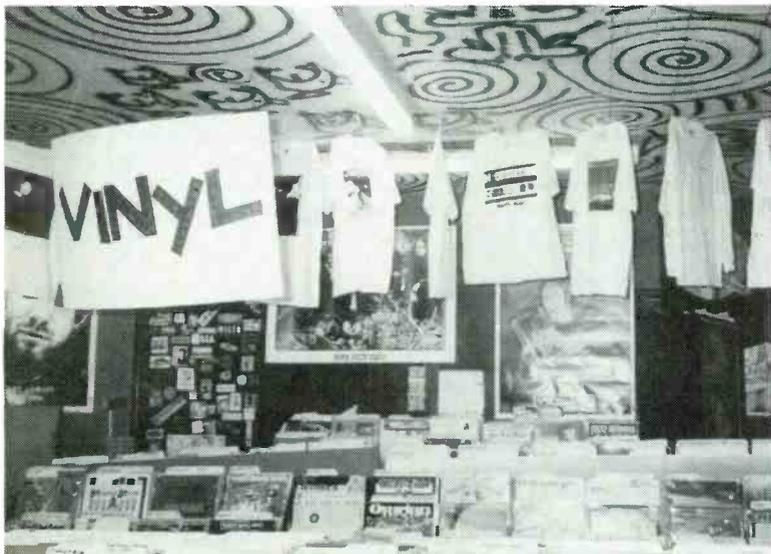
**READER'S DIGEST ASSN.** and Montreal-based CINAR Films have agreed to jointly produce and develop children's animated television programs worldwide. The first project is a 26-part series based on "The Country Mouse And The City Mouse Adventures." Reader's Digest will have exclusive home video rights for the series in English-speaking countries and says it is "looking for a retail distributor to complement its extensive direct-marketing capabilities."

**NAVARRÉ** reports a net loss of \$1.1 million for the third fiscal quarter on a 22% increase in revenue to \$69.6 million. The company states, "The lack of growth in the music industry and continuing financial difficulties of music retailers had a negative effect on the quarter's profitability." It also attributes the loss to "the higher percentage of sales from lower gross margin products and an expected loss from NetRadio Network," of which Navarre owns 50%. In the same quarter the year before, the company posted a \$949,000 net profit on \$57 million in revenue.



**UNIVERSAL STUDIOS** has signed an agreement for exclusive rights to storybook character Miss Spider. The rights include movies, home video, CD-ROM, music, interactive media, and theme parks. The deal was made with author David Kirk and publisher Nicholas Callaway. Kirk's third book, "Miss Spider's New Car," will be released by Scholastic in September.

**K-TEL INTERNATIONAL** posts net income of \$1.7 million for the second fiscal quarter, which ended Dec. 31, on sales of \$32.7 million, compared with a net loss of \$82,000 on \$18.8 million in sales in the same period the year before. The company says profit was up because of strong results from Europe and the settlement of a legal dispute with a U.K. firm that had infringed copyrights on masters owned by K-tel.



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

## EXECUTIVE TURNTABLE

**RETAIL.** Thomas C. Ovlatt is appointed treasurer of the Handleman Co. in Troy, Mich. He was executive VP/treasurer of Ralcorp Holdings.

**John P. Hacala** 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 senior director of creative affairs.

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



GIARRATANO



KRAMER

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 accounts manager at Warner Home Video.

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

## 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 frustrations of working in a music store. Such as the "vinylsaurs" who bore you with their theories on why LPs are superior to CDs, or the customers who waste your time tracking down some 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 Heitmueller Jr., who was indeed manager of a record store, BBC Records, in Lancaster, Pa., from 1988 to 1996.

Heitmueller says he entered a contest sponsored by Warner/Reprise, whose prize was a free trip to the New Music Seminar in New York in



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.

Last year, Heitmueller left Lancaster for New York, where a few months later he got a position as East Coast alternative marketing rep for Warner/Reprise. Now that he's left retail, Kalli & Rex have been retired. But Heitmueller's alternative career as a cartoonist hasn't ended. He now has a new autobiographical strip appearing in Dirt. Its title: "Major Label Scum."

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## Merchants & Marketing

### 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 wailing 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 bad weather in Michigan played a part in the weak sales.

Kotrys observes 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, make room 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)

## RETAIL TRACK

by Ed Christman



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# NAIRD Lines Up A 'Righteous Babe' For Confab

**C**ONVENTIONALLY 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.

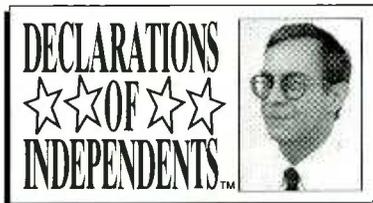
NAIRD executive director **Pat Martin Bradley** says that singer/songwriter/label owner **Ani DiFranco** has been confirmed as the confab's keynote speaker.

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 has issued several widely praised albums by its owner.

Heavily courted by the majors, DiFranco has opted to continue releasing her own 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 back. 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 the slots 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



by Chris Morris

22-24. Bradley acknowledges that "at this point it's kind of a balancing act," since neither the venues nor the labels have been confirmed yet, but she adds that the trade group hopes to have artist submissions finalized by the end of February.

A co-host for the annual Indie Awards banquet is still being finalized, but it looks like last year's co-toastmaster, Rounder Records GM **Duncan Browne**, will be making a return engagement. Bradley says that the night's music will be Crescent City-themed.

**QUICK HITS:** Velvel Records, **Walter Yetnikoff's** new record label, will debut March 18 with "Blue Plate Special," the latest album by the Juno Award-winning Canadian country band **Prairie Oyster**. The album, the group's fifth, was released north of the border last August... V.I.E.W. Video in New York has announced that it has formed a new full-service record label, Arkadia Entertainment Corp. The company has signed such jazz notables as pianist **Billy Taylor** and saxophonists **Dave Liebman** and **Benny Golson**, and plans an imprint for international repertoire, Arkadia Allworld, that will rerelease remastered works by **Edith Piaf**, **Mau-**

**rice Chevalier**, and others; Arkadia Classical, whose signings include pianist **Lara Downes**; and Arkadia Kids, which will issue eight titles in a series called "Edu-Song." Befitting its home video roots, Arkadia will be involved in the production of enhanced CDs and CD-ROMs... The fine New Orleans-based blues/R&B label Black Top Records has shifted its North American distribution to Passport Music in Denver. First releases under the agreement—a live **Snooks Eaglin** set, the label debut of Texas guitarist **Gary Primich**, and "Econo-line" compilations from **Ronnie Earl**, **Robert Ward**, and **Rod Piazza**—are due Tuesday (18). New albums by **Johnny Copeland** and **Robert Ealey** arrive in March... Needletime, a new Austin, Texas-based imprint run by producer **Ron Goudie**, the former head of the defunct Sector 2 Records, has bowed with the release of "Gadzooks! The Homemade Bootleg," by Declarations Of Independents' favorite certified lunatic, **Mojo Nixon**. Austin, Texas-based Needletime is being distributed and marketed by Santa Monica, Calif.-based Unity Label Group... Sugar Hill Records in Durham, N.C., has signed a pair of bright Texas talents, **Guy Clark** and **James McMurtry**; Clark was most recently with Elektra, while McMurtry cut two strong albums for Columbia. Clark's first live album, "Keepers," is set for March 18 release. Sugar Hill has also added Austin, Texas, thrash-bluegrass outfit and former Flag Wavers the **Bad Livers** to its roster.

**FLAG WAVING:** The Washington, D.C.-based trio **Trans Am** didn't start

out as an all-instrumental combo, according to bassist/keyboardist **Nathan Means**.

"We had vocals until about four years ago," Means says. "We had a singer, but it didn't work out. [Guitarist/keyboardist/mixer] **Phil [Manley]** and I would try to sing. It didn't sound that bad, but it didn't sound that good, either."

Rather than cut instrumental tracks and then slap on vocals that Means calls "really shoddy, last-minute things," **Trans Am**, which also features drummer **Sebastian Thompson**, eliminated the singing from its sound. The band's all-instrumental style is currently on display on its sophomore album, "Surrender To The Night," on Chicago's outstanding Thrill Jockey Records.

The new record, produced by **John McEntire** of the instrumental Chicago band **Tortoise**, moves away from the guitar-driven, **King Crimson**-like progressive rock stylings that were so apparent on **Trans Am's** self-titled 1996 bow. In their place are sorties into more keyboard-dominated terrain, with additional layering on some abrasive noise tracks.

"We had originally wanted to call the album 'Rock Justice,' but we realized it wasn't rock, and not really justice," Means says. The shift to a more elec-

tronic attack was purely situational, he explains. "We bought a new keyboard with more string sounds. There wasn't any internal malaise or anything. We weren't giving up on rock. The instruments dictated it."

Means also acknowledges the influence of the prolific **McEntire**, who has also produced such forward-looking groups as **Stereolab** and **Ui**: "We see as eye-to-eye with him as we do with anybody who's not in our band."

But he adds that **Trans Am** won't go so far as to release a series of 12-inch remixes of its tracks, as **Tortoise** did: "It's sort of begging to be called a puss-rock asshole."

Some writers have been groping in recent years for tags to identify the instrumental perambulations of groups like **Trans Am** and **Tortoise**. One such handle is "post-rock," a term that Means rejects outright.

"The label suggests we've gone past rock, which is totally ridiculous," he says. "Maybe half of our music is inspired by albums that are on classic rock radio."

**Trans Am**, which undertook a heavy schedule of U.S. touring during 1996, will hit the European trail in late February and March for a series of club shows. The trio will begin its '97 American tour in mid-April.

## WANT ALTERNATIVE? GO TO OZONE

(Continued from page 54)

names as **Rat Bastard**, **Root Beer** and **Resurrected Cola**—The **Crow City of Angels**. The store also offers hair dye, nail polish, leather goods, incense, smoking accessories, candles, gothic coffin purses, and an "ever-expanding candy and toy department," says Greif. "It is 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**, are 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-known bands 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



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)

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 spot) to sponsor free 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 released a local compilation. The company also has issued a **David Bowie** tribute album called "Crash Course For The Ravers," which contains versions of the artist's songs covered by seven local bands and seven national ones.



Almost every square inch of **Ozone** is covered either in paintings and spray-painted spirals or plastered with handbills, bumper stickers, and music posters. (Photo: Jennifer Walker-Mooney)

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## 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 Warner Bros. cartoon characters, including Bugs Bunny and Daffy Duck, is narrated by James Belushi. It also features the voices of Jordan and DeVito and comes packaged with a 28-page comic-style book. Kid Rhino's next movie 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 "Pinky And The Brain," a read-along title for the spin-off of the popular Warner Bros. cartoon "Animaniacs." Owing to the crossover appeal of the "Animaniacs" series to adults, Kid Rhino is releasing a CD version with a photo storyboard layout in the booklet so grown-ups can play, too. An "Animaniacs" 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 Pirate Ship" and "The

Great Adventures By Fisher-Price Castle," based on two of the company's popular play sets, feature original 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 promotion, Dorrell says, getting product into stores and merchandising it there is key. "The most effective marketing we have done that actually promotes sell-through with consumers is merchandising 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 themselves, and Dorrell says the experiment has gone "phenomenally well."

Another title in Rhino's Audio Adventures line features the beloved French schoolgirl character Madeline, created in 1939 by Ludwig Bemelmans. "Madeline" has been a syndicated television series since 1993, and the audio, "Madeline And The Dog Show," 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 franchise for children than Sesame Street. Sony Wonder offers 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 audience because they're smaller and made of much 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.

There are more than 10 other titles available in the Sesame Street book-and-tape line (not including sing-along titles), and the company has eight titles so far in the "Enchanted Tales" series, which features classic children's stories.

The lines' video configurations provide a lot of cross-promotion opportunities, Moss says. "They make nice companion products. When the children love the video, why not buy the book-and-tape and vice versa?"

A good example of the cross-marketing strategy can be found with Sony Wonder's newest series, "Beginners Bible," which has sold more than 2.5 million print copies and has 46 different licensees, 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 literature, 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 clamshell packages and include three book-and-tapes. The stories on Vol. 1 are also available individually in a standard blister pack.

Kid-tel also has three titles featuring the Hello Kitty character and is planning to issue a boxed set similar to the "Winnie-The-Pooh" treasury. The company is working on plans to merchandise the Hello Kitty book-and-tape package in gift and novelty shops.

As far as book publishers go, Harper-

Children's, a division of HarperCollins Publishers, offers a variety of spoken audio in its "Tell Me A Story" line of book-and-cassette and cassette-only packages. The two book-and-tape series available from HarperChildren's Audio are "I Can Read" and "Let's-Read-And-Find-Out Science."

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 include "Alice In Wonderland," "Little Women," and collections of Beatrix Potter and Roald Dahl titles, among others.

## SPECIALTY CHAINS FIND AUDIO NICHE

(Continued from page 53)

"but children's audio is one of our most important areas in every store."

At the 45 Imaginarium locations across the country, "we tend to do well with adult crossover titles like Jerry Garcia's 'Not for Kids Only' and Buckwheat Zydeco's 'Choo Choo Boogaloo,'" says Jane Saltzman, merchandise manager at the Walnut Creek, Calif., headquarters. "The baby boomers are buying 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 during the holidays. Response was good, and depending on what happens after an anticipated sale to a venture capital group this spring, Saltzman 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. "Just as children have their own (4-foot tall) entrance to every Imaginarium, we feel it's important that they have their own music area as well."

FAO Schwarz features children's audio in all 40 of its stores, with new outlets this year in Las Vegas and Orlando, Fla., that will be larger than the New York headquarters location, for which there is a planned addition.

"We added audiobooks early last year with a focus on more adult theme authors," reports Bill Miller, executive VP of FAO Schwarz. "We had in-store appearances by some top artists to help launch the Dove Kids line. Monty Python's Eric Idle read 'The Wind In The Willows,' Julie Christie did 'The Hunchback Of Notre Dame,' and Erica Jong narrated 'Megan's Two Houses,' her own book about a divorcee."

With about 80 "active" audio SKUs in each store, including cassettes, CDs, and audiobooks, and 200-plus video titles, the focus is definitely on cross-merchandising. "We created a 'Space Jam' shop when the movie opened," Miller notes, "with the CD and tape soundtrack, action figures and sports toys from Playmates and Hasbro, T-shirts, and other items. . . . Our key vendors for children's audio are Kid Rhino,

Sesame Street, and Disney, and we're definitely committed to expansion."

Music for kids—and their parents—has been a key merchandising element for Learningsmith since the first of the 35 current stores opened near its Cambridge, Mass., headquarters in 1991. The chain consistently looks for opportunities to cross-merchandise audio, books, videos, and stuffed animals.

"We get a much bigger boost when we can make a real multimedia presentation on a 'theme table,' or even as a

cash register display," observes Lisa Garlasco, assistant buyer of books and audio for Learningsmith.

With limited space, and about 100 children's audio SKUs, Learningsmith 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 our titles," says Garlasco, "and we look for educational value in the content of every music product."



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## BIG SEVEN

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## RETAIL TRACK

(Continued from page 56)

and to the majors strengthening their minimum-advertised-price (MAP) policies 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 25% 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.”

Manes 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 other markets—before consumer electronics retailers were weakened by the computer sales slump during Christmas—the combination of music discounters and electronics retailers in the same market generally amounts to a painful one-two punch for other music merchants.

**E**LSEWHERE IN OHIO, Rick Helton, the owner of indie merchant CD World in Cincinnati, reports that his business is up, thanks to the closure of a Coconuts outlet that was almost next door.

“We used the Lift system,” Helton 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 all the work, and they would get the sale.”

Another byproduct of the closure is the store's cassette sales.

“Cassette business is booming, thanks to the closure. We are getting a lot of customers looking for pop 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 difficult, 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 balks at the price.”

**I**N AN ADJACENT STATE, National Record Mart, the 149-store, Pittsburgh-based chain, enjoyed strong earnings in its fiscal third quarter, with net income jumping 53.8%, to \$2.46 million, up from \$1.6 million in the same time period last year. Earnings per share were 49 cents, as compared with 32 cents per share in 1995. During the period that ended Dec. 28, sales were \$36 million, up 61.9% from the \$33.9 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 37.1% of total revenue, as compared with 35% in the corresponding period last year.

Company executives weren'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 39-week period, net income totaled \$100,000, or two cents per share, up considerably from the \$935,000 loss, or 19 cents per share, that the company posted in the same time frame in 1995. Despite the strong showing in its fiscal third quarter, the chain may wind up in the red for the year, because the January-March period is traditionally the year's weakest.

National Record Mart closed Feb. 11 at \$1.875, up 0.375 cents from the previous day's trading.

# THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

**R**&B JONES: “Love Jones” is the first soundtrack we've heard that focuses exclusively on the new generation of so-called “alternative R&B” artists.

“We were very excited that someone was expressing a view on another side of the urban community than those that are usually explored in major films, and we felt that ‘Love Jones’ seemed custom-made for music by artists like those that were chosen for the soundtrack,” says Michael Mauldin, senior VP of the Columbia Records Group and executive VP of Columbia's black music division.

“This is where we feel music from an urban perspective is really headed,” Mauldin says. “It's got the basic R&B/jazzy feel, but it's definitely to the left of center.”

“Love Jones,” which is to be released by Columbia March 11, features contributions from such artists as Maxwell, whose “Something Something (Mellow Smooth Version)” is the first emphasis track; Groove Theory; Kenny Latimore; and a solo effort by Lauryn Hill of the Fugees. As part of the prerelease rollout, Columbia will simultaneously release the film's titular theme song (by the duo Melkie & Day) and Dionne Farris' “Hopeless.”

“We think Dionne's track will hit very strong at [R&B] radio and cross over strongly into top 40 fairly quickly,” says Mauldin. “And Melkie & Day, who are part of the Refugee Camp All-Stars, have more of a street feel, so we figure to have all bases covered.”

New Line Cinema will release “Love Jones” nationally March 16, and Mauldin says he expects the movie, starring Larenz Tate, to receive support both at the box office and from outlets such as Black Entertainment Television and MTV (whose Bill Bellamy plays a supporting role in the film).

**S**PIRIT DOG: While David Arkenstone's fanciful compositions, which combine equal parts progressive rock whimsy and classical grandeur, aren't everyone's cup of tea, it's hard to deny the impact the Chicago native has had on the new age landscape. Now, with his latest release, “Spirit Wind,” Arkenstone brings what he calls his “soundtracks for the imagination” to the realm of film.

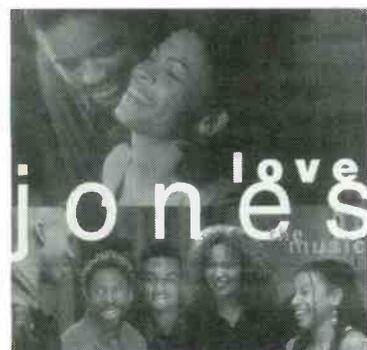
“Spirit Wind,” which Windham Hill will issue March 11, expands upon Arkenstone's score for the Discovery Channel production “The Legend Of Spirit Dog” (which will be made available on home video by Republic this summer).

“It's an interesting challenge to create music that feels good to me that also serves to advance the development of an external plot,” says Arkenstone. “In essence, that's what I did with my trilogy albums, only I was working with my own story line.”

That trilogy, which began with “In The Wake Of The Wind” (which reached No. 1 on Billboard's new age chart), revealed Arkenstone's mystical bent; a disposition that's well-suited to the metaphysical undertones of “The Legend Of Spirit Dog.”

“This has some stronger song-oriented elements to it because that's what the film needed, but it also has some of the grandness that has come to be associated with my music,” Arkenstone says of the suite, which is rife with Native American and Celtic influences. “People think of me as a storyteller, and that's the picture I have of myself—a person who invites people to explore the back roads of their imaginations.”

**L**OUNGE ALERT: We've always had a soft spot for New York lounge-noir act Lazy Boy, so we're happy to note that non-Gothamites will get a chance to hear from the band in the incidental music for the NBC series “Homicide,” which has optioned six songs for use in forthcoming episodes. . . . Elsewhere in TV land, we were puzzled by a January episode of “Friends,” in which a lounged out—and uncredited—version of Pavement's “Rattled By The Rush” bridged several scenes.



# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE 9 weeks at No. 1	188
2	2	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	287
3	3	BOB MARLEY & THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	400
4	6	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	120
5	4	GARTH BROOKS ▲ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	113
6	18	KENNY G ▲ ARISTA 18646 (10.98/16.98)	BREATHLESS	220
7	5	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	155
8	9	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	388
9	7	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	15
10	8	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	118
11	12	METALLICA ▲ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	360
12	10	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	284
13	24	AMY GRANT ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE	54
14	15	ENIGMA ▲ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	294
15	25	METALLICA ▲ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	314
16	17	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1038
17	11	DAVE MATTHEWS BAND ▲ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	122
18	16	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	424
19	14	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	135
20	20	ABBA ▲ POLYDOR 517007/A&M (10.98/17.98)	GOLD	113
21	22	METALLICA ▲ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	332
22	33	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	213
23	19	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	160
24	23	SARAH McLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	126
25	—	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	258
26	28	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	48
27	21	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	323
28	26	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	165
29	29	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	85
30	30	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	309
31	13	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	112
32	31	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	244
33	27	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	343
34	36	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	215
35	34	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	315
36	32	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	124
37	37	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	133
38	35	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	332
39	38	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	151
40	44	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	113
41	50	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	97
42	42	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	32
43	48	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	116
44	—	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	291
45	—	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	176
46	47	NINE INCH NAILS ▲TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	281
47	—	CAROLE KING ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	399
48	46	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (11.98/16.98)	CHRONICLE VOL. 1	220
49	—	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	255
50	—	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	68

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

# The Enter\*Active File

MERCHANTS & MARKETING

## 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 Aegean Records are among the labels using RealVideo to netcast music videos without any lengthy download.

"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. Records, and Virgin are among the labels that are using RealVideo to netcast videoclips in their entirety. However, most labels are only provid-

ing 30-second video samples.

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

"We have been dependent on others to show our videos and [electronic press kits] in the past, but this directly reaches the consumer," says Epic senior VP Steve Rennie. "There are still 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>, delivers real-time video at approximately 5-15 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 and quick edits, such as music videos, lower-speed Internet users can access a "slide show" feature that netcasts FM-quality audio with a succession of still frames, rather than moving video content. Another slow bandwidth solution employed by the software is the use of advanced buffering, which loads a portion of the video before it begins to play back on the computer.

Progressive Networks, which has more than 90% of the real-time Internet audio market, is not the first company to offer Internet video-on-demand to mainstream computer users. It follows Xing, VDOnet, Vxtreme, and other companies with its product, but analysts say that the company's strong content partners and existing brand identity will ensure rapid acceptance of the new software.

Its strongest competitor is VDOnet, which is owned partially by Microsoft. Approximately 4.5 million users have already downloaded the VDOLive player. However, more than 10 million users have downloaded Progressive Networks' RealAudio player. The newest

upgrade of that player is the RealPlayer, which bundles RealAudio and RealVideo technologies into a single player. Microsoft will include the RealPlayer in its 4.0 version of Internet Explorer, due in the coming weeks.

"Other companies are doing this, but no one has done as good a job of marketing and bringing in content partners as Progressive Networks," says Allen Weiner, a principal analyst at Dataquest. "The challenge for them will be to capture the interest and imagination of consumers."

Weiner says that the introduction of 56-kbps modems 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 Mefford, director of multimedia at Elektra. "At 28.8 [kbps], the video may seem like more of a novelty item. . . . but the RealVideo is a step up in quality."

Though the technology was officially unveiled at a press conference Feb. 10 in New York, it has been quietly shown as a work-in-progress to select music-industry executives over the past six months. The company had originally intended to release RealVideo in November 1996, but decided to delay its introduction so that it could fine-tune the product.

"I don't think [Progressive Networks] could wait any longer to announce this," says one major-label executive, who declined to be identified. "One of their biggest threats is Microsoft, which could come in with their own technology and take over the market."

Several nonmusic companies are embracing the RealVideo technology, including Yahoo, Hotwired, ABC Online, C-SPAN, Bloomberg, Fox News Corp., and MSNBC.

Filmmaker Spike Lee has created three short films specifically for use with RealVideo, including profiles on actor/director John Turturro and "Bring In 'Da Noise, Bring In 'Da Funk" star Savion Glover, as well as a documentary on the use of computers among Brooklyn, N.Y., kids.

Some cable channels are using RealVideo to expand the reach of their programming. Fox News Channel, C-SPAN, and C-SPAN II are the first cable channels to initiate a 24-hour RealVideo netcast. Music video programmer MuchMusic has experimented 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 portions of its animated series "Dr. Katz, Professional Therapist," and Lifetime, which is using RealVideo to distribute samples of its programming to an Internet audience.

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

For example, MGM is netcasting a behind-the-scenes preview of its forthcoming theatrical film "Hoodlum," while Touchstone Pictures is previewing "Con-Air" at its site. PolyGram Filmed Entertainment is showing previews for "When We Were Kings," "Gridlock'd," "Eighth 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. A low-fidelity recording of the ballad "The Playboy Mansion," which is taken from the forthcoming Island album "Pop," is available in the RealAudio format at <http://www.concentric.net/~u@wired/U2sound.ra>.

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

At the end of the Internet recording, a DJ back-announces the song, "That never even happened. You didn't hear that song. If someone from Island Records calls you up and says, 'Hey did you hear U2 on 91X this weekend?' tell them no. . . . That was a great song, but you didn't hear it, now did you?"

An accompanying World Wide Web site greets visitors with a graphic of a rotating disco ball and the message: "Hey. . . . What are you doing here? Get out of here! Who sent you here? Scram before I call [U2 manager] Paul McGuinness on you!"

### PRE-BUYS 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 date. CDnow guarantees that consumers will receive an album on the same day it hits retail shelves. CDnow has received more than 100 orders for U2's "Pop" album, which is due in stores March 4.

### BITS 'N BYTES:

Mass merchant Sears will stop selling CD-ROMs in its U.S. stores by the end of the year. . . . A 15-minute music video documentary about MCA act Sublime is netcasting using RealVideo technology at Web sites for L.A. Live (<http://www.lalive.com>) and Mucomo (<http://www.mucomo.com>). . . . Three unreleased Soundgarden performance clips, as well as live videos by Loop Guru and Ben Harper, are being netcast in RealVideo at imusic's Web site (<http://www.imusic.com>). In addition, Loop Guru's latest album, "catalogue of desires: vol. 3 (the clear white variation)" on World Domination, is being sold exclusively on the Internet at imusic's site. . . . N2K Entertainment and Grolier Interactive Europe are teaming to develop a French-language version of N2K's retail site Music Boulevard. The site will complement Grolier's Club Internet, which already contains CD reviews and other music content.

Ghostface Killah and members of the Wu-Tang Clan will participate in an interactive performance and interview session Wednesday (19) on the Internet program "88 Hip-Hop" (<http://www.88hiphop.com>). . . . Internet-only label J-Bird Records has signed Ava Cherry, who was a former backing vocalist for David Bowie and Luther Vandross. . . . Netscape founder Marc Andreessen and Progressive Networks founder Rob Glaser will deliver keynote speeches at the RealMedia Conference, to be held March 3-4 at the Hyatt Regency in San Francisco.

## ElectricVillage Relieves Radio Web Woes Net Developer Offers Pizzazz For Lifeless 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 Santa Cruz, Calif.-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 intriguing Internet content on their own.

With three sites up and running and more formats soon to follow, ElectricVillage is in the process of growing rapidly since its July 1, 1996, debut on the Internet. Currently, radio stations can subscribe to the "Rock Village" site

for classic rock at [www.rockvillage.com](http://www.rockvillage.com); alternative rock at [www.earwig.com](http://www.earwig.com); and the country format at [www.countryspotlight.com](http://www.countryspotlight.com).

In mid-March, ElectricVillage launched the top 40-formatted Groove-



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 Dweezil Zappa have been featured on Earwig, which will soon spotlight Luscious Jackson as well. Artists slated for GrooveWorld appearances include DJ Kool, Tony Toni 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 as part of an ongoing CD review scroll—are also in the works.

In addition, ElectricVillage is planning to participate in a netcast Feb. 22-26 of the Grammy Awards ceremony and related events, in collaboration with the National Academy of Recording Arts and Sciences and Apple Computers. Besides the awards ceremony on Feb. 26, the netcast will include live audio and video from several events leading up to the awards, including interviews and interactive chat with artists.

Soon, ElectricVillage plans to integrate additional netcast events into its sites, including concerts that affiliate radio stations will be able to broadcast on their own sites.

"Our aim is to create fun and engaging pages that enable radio stations to have a great Web site without having to worry about the cost of maintenance and upkeep," says ElectricVillage editor in chief Julie Vallone. "Basically, ElectricVillage came about as an idea when the people that originated the company noticed that a lot of radio stations were getting on the Web, but with sites that were not as slick as most other Web sites out there. . . . A lot of that has 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 then could be integrated into their own sites as added [syndicated] content."

The unique spin ElectricVillage puts on the arrangement is that their extensive Web pages appear with the subscribing radio station's own logo, creating the seamless impression that the content is part of the station's own site.

Philip Urso, GM at alternative station WDGE "the Edge" Providence, R.I., signed up with ElectricVillage's Earwig site immediately after he received a call from one of their sales representatives late last year.

"It's an enormous amount of content for our Web site," Urso says. "We've had our own home page for about a year now, which has mainly local data in it. 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."

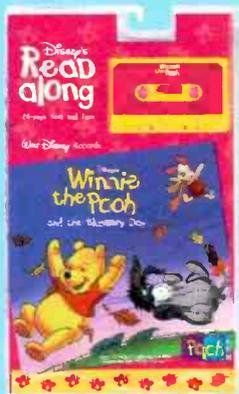
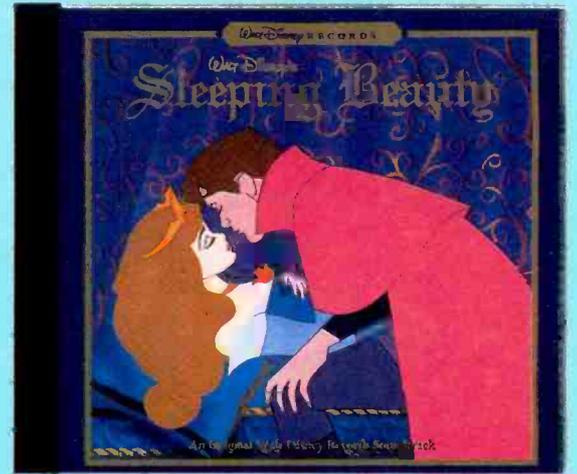
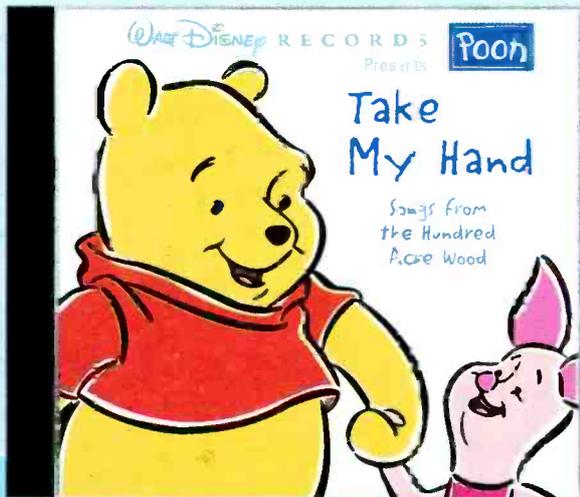
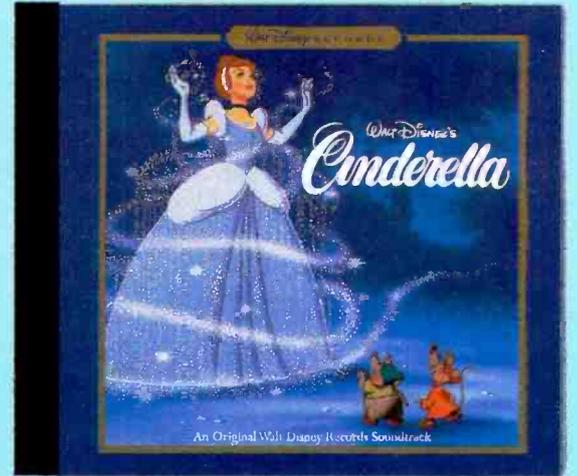
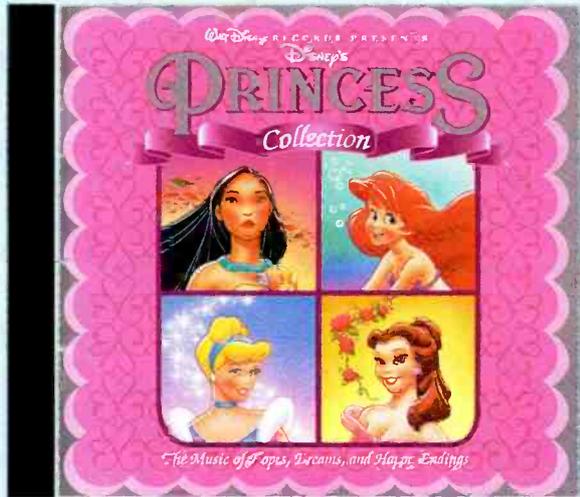
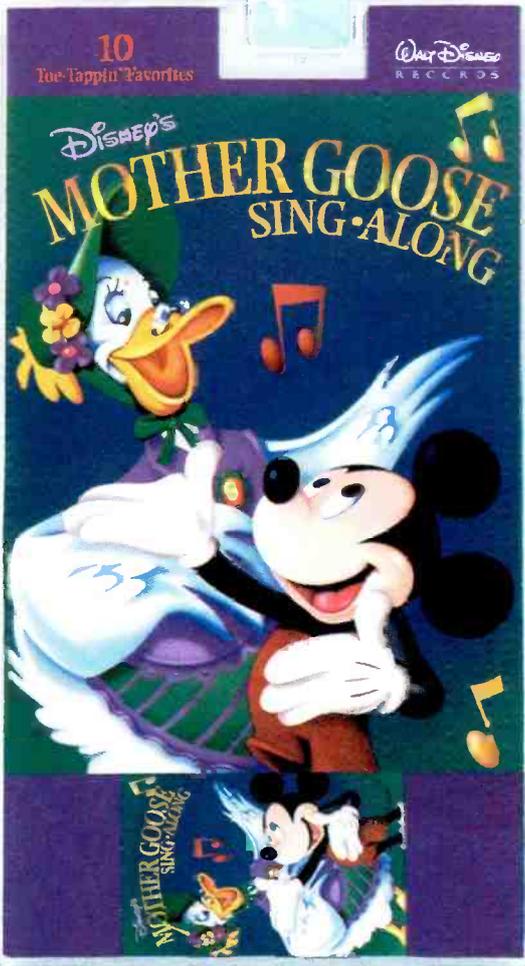
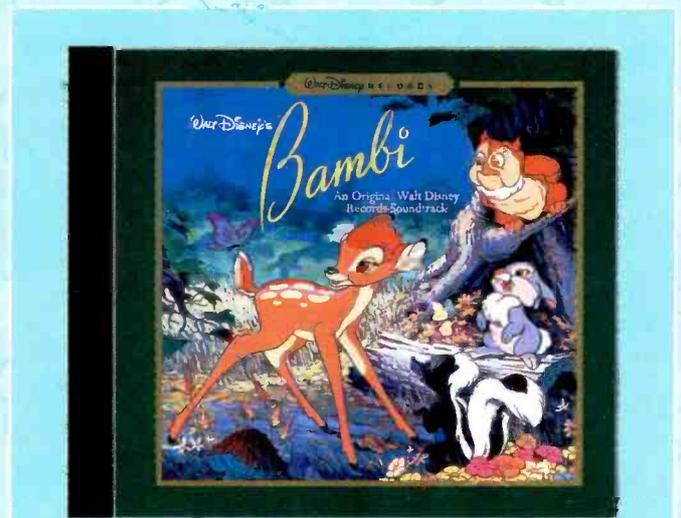
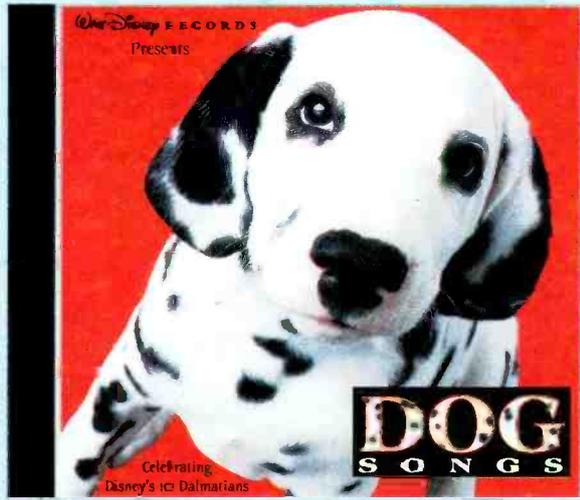
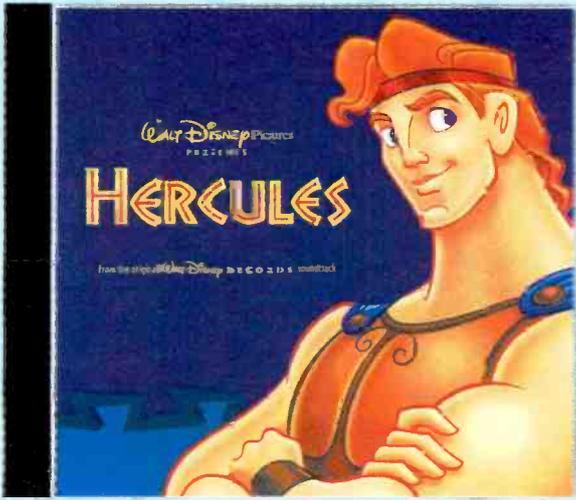


**Muppets Meet Microsoft.** The Microsoft Network has entered into an exclusive relationship with Jim Henson Interactive to develop original content. Family entertainment programming created specifically for the Internet is expected to debut this summer and will feature familiar Muppet characters, including Kermit the Frog (pictured).



# Children's Entertainment

# The Titles Families Want. The Sell-Through You Need.



WALT DISNEY  
RECORDS

Share  
the  
Music  
of  
Disney!

## Success Stories

While Labels Depend On Licensing, Artists Tour And Diversify

BY MOLRA MCCORMICK

Children's audio may not make as much retail noise as its video counterpart, but it does appear to be growing. Rather slowly and quietly, maybe, but growing nonetheless. The days of inflated expectations of five years ago—when major labels signed a plethora of kids' artists, only to give them the heave-ho when it became apparent that pop-level sales weren't going to happen—are truly over. But the kids' audio business has settled into a stable niche, whose numbers continue to build.

The big labels sell audio based on licensed product, and the children's singer-songwriters by and large release their own product—though there are a few indie labels with more than one kids' artist. It is a frustrating situation for the live performers, many of whom are unable to break out of the regions in which they're based, because they can't foot the bill themselves. Yet there are independent artists who are emphatically successful, whose talent is matched by their creativity and aggressiveness in selling their work.

### 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 Country Sing The Best 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" read-along titles, each corresponding to one of the trilogy's movies, which started Jan. 21. Disney also re-released digitally remastered original soundtracks from "Bambi," "Cinderella" and "Sleeping Beauty." "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 film, with what Beug describes as 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



The prolific Dave Kinnion

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."

### LICENSING 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 Torrie 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 Warner's 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 fixturing in key accounts," says Dorrell. "That way, we'll be able to switch programs in and out—the

'Batman And Robin' read-along title when the movie debuts, Fisher-Price titles when the toy company is doing a big push."

A total of 22 Kid Rhino releases are scheduled for 1997, compared to 17 in '96. "It's grown 30% in a year," notes Dorrell, who says that in addition to the "Batman And Robin" read-along, upcoming releases include soundtracks, individual titles from the four-CD boxed set "Schoolhouse Rock!" and "Toon Tunes," which consists of theme music from 50 classic cartoons. Dorrell is especially pleased with the "Warriors Of Virtue" soundtrack, due in May, on which "we were music supervisors—we created it from the ground up. Performers include Clannad, Vangelis, Speech and Mickey Hart."

Dorrell feels very strongly that "retailers should be responsible for the vine being strong. Kids' audio is such an impulse buy, it needs to be available at retail." She says she has talked to executives of the National Assn. of Recording Merchandisers (NARM) about the possibility of the kids' audio industry banding together for an annual promotion. "Once a year, we'd create a perceived need," she says. "There's so much competition for kids' attention these days, especially from video games and interactive product—we need a unified front."

### A WONDERFUL LIFE

For Sony Wonder, which does release product from live artists—including the sole kids' singer-songwriter on a major label, Tom Chapin—as well as licensed-character audio (Sesame Street, Puzzle Place, Madeline), consumer awareness is a major factor in deciding which Sony Music adult artists to approach about doing a Sony



Tish Honojosa sings to "Every Child."

Wonder Family Artists series album. Sony Wonder's 1994 family release "Return To Pooh Corner," by Kenny Loggins, has been certified platinum, according to senior VP of creative affairs Becky Mancuso-Winding, who notes that albums made specifically for kids is a category serviced well by "great regional and national kids' artists—it's a category they deserve to keep to themselves." Pop artists recording for Sony Wonder, therefore, are encouraged to do "family albums that appeal to the parents and grandparents too."

Mancuso-Winding says the success of Loggins, as well as that of Linda Ronstadt, whose Elektra lullaby album, "Dedicated To The One I Love," was nominated for a 1997 Grammy award, was instrumental in influencing the four as-yet-unnamed artists who are doing Sony Wonder

Continued on page 68

# SKIPPING THE BIG SCREEN

Straight-To-Video Titles Capitalize On Familiar Stories And Characters

BY CATHERINE APPLEFELD OLSON

No longer an unprecedented experiment, the direct-to-video release of children's features has forced the formation of a whole new, and highly successful, category of video retailing. But with this new classification comes a new set of rules for labels, including rock-solid marketing campaigns and proven track records, which have kept many from entering the field.

Walt Disney Home Video blew open the concept of releasing children's titles directly to video with its 1994 "Aladdin" sequel, "The Return Of Jafar," which received a marketing campaign befitting a theatrical blockbuster and grabbed the attention of a skeptical industry. And although some insiders claim Disney is less than enthralled with the sales on its third series entry, "Aladdin And The King Of Thieves," Disney executives say "Thieves" is close to catching "Jafar" in sales and the two have topped \$250 million. The studio's direct-release slate for 1997 is looking rosy as well. On tap are the live-action "Honey, We Shrank Ourselves," set for March release, a "Pocahontas" sequel, a "Beauty And The Beast" sequel, a "Lion King" complement and a new "Winnie The Pooh" feature.

### TIME AFTER TIME

Until recently, MCA/Universal Home Video had been the only other major contender in the direct-to-video children's market, with its seemingly unending animated "Land Before Time" line. The studio unleashed the fourth "Land" installment in December and has at least two more on the schedule for this year, says Andrew Kairey, executive VP at the studio. MCA/Universal also has six additional direct children's films in development, he adds, including an animated feature based on the television show "Venus And Hercules" that will be on shelves in late 1997.

The name of the game now is building on the series' established story lines on the content side, and sales record on the distribution side, Kairey says. "We are already experiencing over 50% and as much as 60% sell-through on the title, and the crux of the advertising is just falling into place now," Kairey says. "It is all based on historical performance. The biggest issue in all of sell-through today is managing expectations, and we have been able to present what sales have looked like on the product."

As far as building out the line, MCA/Universal is constantly thinking of ways to keep the stories fresh and forward-looking. "In every new feature, we introduce new characters, and that allows us to branch out and build on the line. You have to have a long-term strategy that allows flexibility," he says. Among the various concepts being bandied about for "LBT"

are sing-along versions of the stories. The label released a 60-minute "Wee Sing" longform in December that tied in with "LBT4," which has been performing well, Kairey says.

### FOLLOWING THE LEADERS

The successes at Disney and MCA/Universal naturally have piqued the interest of other major studios, and at least one new heavyweight contender is set to enter the market later this year. Fresh from flexing its marketing muscle in the adult sell-through ring, FoxVideo is hoping to scare up some direct-to-video sales with a "Casper" prequel it is creating in conjunction with Saban Entertainment. "Casper" is slated to hit retail during the third or fourth quarter.

"This is an area we definitely want to get into, and we will be teaming up with the right partners to make a strong, qualified entry," says Steven Feldstein, VP of communication for Fox Home Entertainment. Feldstein adds that Fox has two additional direct-to-video children's movies on slate for 1997.



"The Land Before Time" is an ongoing tale.

Similar Entertainment, which has a long history in the sell-through children's market, threw its hat into the direct-to-video theatrical ring last summer in conjunction with Hearst Magazines International and the "Good Housekeeping" series of animated features. Similar thus far has released a trio of titles—"Christopher Crocodile," "The Princess And The Pirate" and "A Tale Of Two Kitties"—with at least three additional animated films and three live-action features on tap this year beginning in February.

Licensing the "Good Housekeeping" name and providing the magazine with an integral role in approving only product that meets its stringent checklist has been a strong help for the company to enter the market competition, says Similar president Edward Goetz. "It was a way for us to find brand identity," he says. "If you don't have a Barney or you are not Disney, you need a way to make sure people notice you and trust you."

Goetz declines to break out sales figures, but says the titles are selling particularly well in mass merchant stores such as Kmart and Wal Mart, as well as the Best Buy chain. In a surprise revelation, he says the youngest-skewing of the three,

Continued on page 64

## NEW ARRIVALS

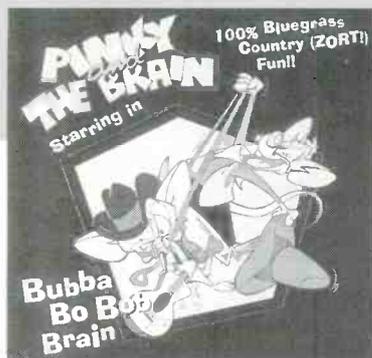
The following is a selective listing of children's titles we're expecting in '97

### FIRST QUARTER

#### AUDIO

##### KID RHINO

Various Artists, "Billboard Presents: Family Lullaby Classics," "Toon Tunes: 50 Favorite Classic Cartoon Theme Songs"  
Cave Kids, "Cave Kids Sing-Along"



Pinky & The Brain, "Pinky And The Brain: Bubba Bo Bob Brain (Read Along)"

#### KIDEO

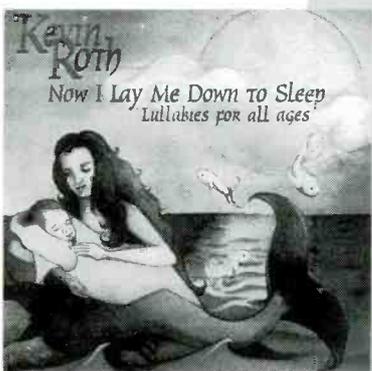
Gregory And Me Series: "Sing Along Songs"

##### WALT DISNEY RECORDS

Star Wars Read-Along Series: "Star Wars: A New Hope," "The Empire Strikes Back," "Return Of The Jedi"  
Soundtracks: "Bambi," "Cinderella," "Sleeping Beauty," "That Darn Cat," "Jungle To Jungle"  
"Mother Goose Sing-Along"

##### LYONS GROUP/LYRICK STUDIOS

Barney, "Run Jump Skip & Sing"  
Joe Scruggs, "Ants, Deep In The Jungle"



##### MARLBORO RECORDS

Kevin Roth, "Now I Lay Me Down to Sleep"

##### MOULIN D'OR RECORDINGS

Jim Salestrom, "All The Colors"

##### SABAN/MERCURY

Soundtrack: "Turbo: A Power Rangers Movie"

##### SONY WONDER

Sesame Street, "Hot! Hot! Hot! Dance Songs," "Kids Guide To Life: The Emperor's New Fur (Book & Tape)"  
The Beginner's Bible, "Sings!," "The

Story Of Moses (book & tape)," "The Story Of Creation (book & tape)," "The Story Of Easter (book & tape)"

##### TIME-LIFE KIDS

The Big Comfy Couch, "Bedtime With Loonette And Molly"

#### VIDEO

##### ANCHOR BAY ENTERTAINMENT

"The First Easter Egg," "Hansei & Gretel," "Thomas The Tank Engine & Friends Sing-Along & Stories"

##### DK VISION

Amazing Animals series: "Animal Appetites," "Animal Survivors," "Nighttime Animals"

##### FAMILY HOME ENTERTAINMENT

"This Land Is Your Land: The Animated Kids' Songs Of Woody Guthrie"

##### FOX HOME ENTERTAINMENT

Star Wars Animated Classics, "Ewoks: The Haunted Village," "Droids: The Pirates And The Prince"

##### HALLMARK HOME ENTERTAINMENT

"The Pathfinder," "Zoobilee Zoo"

#### KIDEO

Gregory And Me Series: "See What I Can Do," "My Amazing Animal Adventure"

##### LYONS GROUP/LYRICK STUDIOS

Barney, "Barney's Sense-Sational Day," "Barney's Colors And Shapes"  
Various Artists, "Kids For Characters (re-release)"  
Francesco's Friendly World, "The Last Stone"  
Joe Scruggs, "Live From Deep In The Jungle," "Joe TV"

##### PARAMOUNT HOME VIDEO

"Harriet The Spy"  
The Oz Kids Collection, "Journey Beneath The Sea," "The Monkey Prince," "The Return Of Mombi," "Underground Adventure"  
The Adventures Of Corduroy, "The Dinosaur Egg," "Home"  
Peanuts, "It's The Easter Beagle, Charlie Brown"  
Gullah Gullah Island, "Dance Along With The Daise Family"  
Eureeka's Castle, "Sing Along With Eureeka," "Wide Awake At Eureeka's Castle"  
Rugrats, "Grandpa's Favorite Stories," "The Return Of Repair," "A Rugrats Passover"

##### QUALITY VIDEO

"Trains For Tots," "A Day With Officer Pete"

Continued on page 73



"Harriet The Spy" eyes a video release.

# Music By Grownups

Mainstream Artists Reach Out To The Young And Young At Heart

BY CATHERINE CELLA

Lucky the child born to a professional singer. And lucky their contemporaries who can share the music born of that parent-child bond.

Singing lullabies and more to their own children, artists such as Linda Ronstadt and Kenny Loggins have found a new audience among baby-boomer and now boomerlet 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 Family Artist Series," says Sony Wonder's Alan Winnikoff. "The album is a charter member of Billboard's children's music charts and is rapidly approaching platinum sales."

Loggins credits Sony Wonder's role in keeping its marketing promises and says of his artistic vision, "I wanted to create an atmosphere appropriate for bedtime that was also listenable to me as a dad. 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 friends 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 as the little one.

"I looked for classic rock songs that had this baby theme," says Ronstadt. "The rhythm nuances are straight rock 'n' roll, [but] I sing in a whisper." The result is unique interpretations of such unlikely lullabies as Queen's "We Will Rock You" and 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 biculturalism 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's encountered in that special milieu.

"My palette—in both English and Spanish—is really broad," offers Hinojosa. "My American 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."

Naturally, this eclectic mix translates to her music, making for difficult categorization but irresistible listening. Whether it's the anthemic title track, the tender "Always Grandma," the playful "Barnyard Dance," the rousing "Even The Dead Are Rising Up To Dance" or the magnificent "Magnolia"—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 are much more sophisticated now. My own children, even at 3, were listening to songs that had an edge to them." Making Hinojosa especially appealing to families are 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

#### SKIPPING THE BIG SCREEN

Continued from page 63

"Christopher," has been outpacing the other two tapes so far.

Although they are among the few early pioneers in this new business, Goetz and Kairey say they expect more competitors to 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 whether or not 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

album on Silo's Alacazam 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 play across the album in unpredictable, delightful ways. Harper credits her two girls in helping her find this whimsical approach. "I sometimes 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."

#### KIDDIE 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 celebration of Disney World's 25th anniversary, featuring Take 6, Patti Austin and The Rembrandts; and "Mouse 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 dazzling 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"—benefitting the Pediatric AIDS Foundation—had nothing but the utterly charming "Come Take A Trip In My Airship" by

Natalie Merchant, it would be worth getting. But then it has 15 other gems, including Celine Dion's "Brahms' Lullaby" in French and English, Babyface's fine rendition of "If" and Seal's magical spin on "Puff The Magic Dragon."

If Linda Ronstadt is right about parenthood being "an amazing love affair," then these are the love songs. ■



Nora's Room

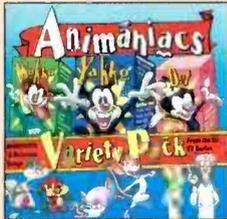


"Aladdin" works magic on video.

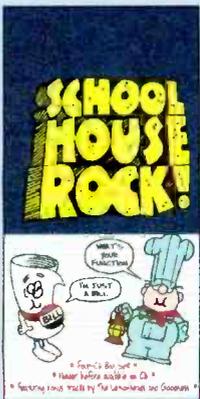
# Look **How** We've **GROWN**

1995

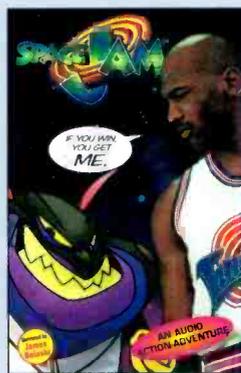
This acclaimed song album features 16 tracks from the hit series *Animaniacs*. Includes "Variety Speak," "Pinky And The Brain," and more!  
R2/R4 72180/72181



A hilarious parody album featuring the Furry 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



Narrated 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

1996



1997

**BATMAN™  
&  
ROBIN™**

*Batman & Robin*  
Audio Action-Adventure

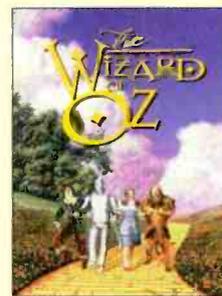
Based on the major motion picture from Warner Bros., this package includes a "photo album" of the movie. Available in blister cassette and CD formats!  
Available May - R4 72637/R2 72638

**WARRIORS  
OF VIRTUE**

*Warriors Of Virtue*

Original Motion Picture Soundtrack

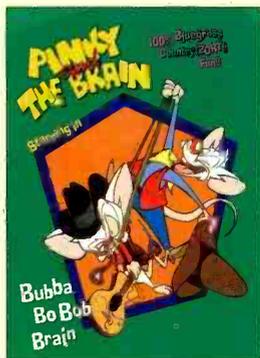
Soundtrack to the upcoming feature film from MGM/UA. Features original score and songs from the film, including the remake of "It's A Beautiful Morning" by Speech of Arrested Development, Clannad, Mickey Hart and more!  
Available April - R4 72639/R2 72640



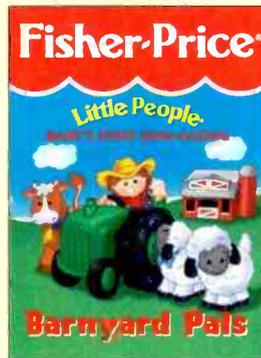
*Wizard Of Oz*

Original Motion Picture Soundtrack

The core music from this classic soundtrack on one CD/cassette, now available in blister formats, and includes a sampling of newly discovered unreleased recordings — all skillfully remastered.  
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*Bubba Bo Bob Brain*  
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*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 72767



*Steel*

Audio Action-Adventure  
An action-adventure audio story based on the major motion picture from Warner Bros. starring Shaquille O'Neil. Package includes a "photo album" of the movie. Available in blister cassette and jewel CD formats.  
Available July - R4 72740/R2 72750

## 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.



## MAKING LEARNING FUN

Kids Multimedia Titles Entertain And Educate

BY STEVE TRAIMAN

In a relatively flat year for computer software sales, one bright spot was children's "edutainment." 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 \$459 million in the U.S. and Canada. Representing mostly kids' edutainment programs, this figure certainly took off through the holiday season.

### TEACHING THE BASICS

At multimedia pioneer 7th Level 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 perpetual 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 download 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.

"Edutainment 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 fam-

ily 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-feature graphics program with special effects.

Microsoft will be at Toy Fair for the first time to unveil "ActiMates Interactive Barney," featuring the No. 1 kids artists (licensed from the Lyons Group). This innovative combination of software and hardware, available in September, is designed as an early learning system for preschoolers and works with the PC or VCR with Microsoft's new Real-time animation technology.

Mattel Media was caught by surprise with the runaway success of "Barbie Fashion Designer" since its November release. President Doug Glen says, "Certainly, the edutainment values of the product were a key reason, in addition to just plain fun." Edutainment is a factor in upcoming releases as well, with "Barbie Magic Fairy Tales: Barbie As Rapunzel" teaching kids early reading and decision-making skills, and "Barbie Fashion Designer II" for creative designers.

"Disney Interactive's success with both our 'Activity Center' and 'Animated Storybook' releases—each a unique combination of education and fun—is a big boost for our first Learning Series and creativity titles this spring," says communications director Amy Maslin. "Disney's Ready To Read With Pooh" kicks off the Learning Series, and "Disney's Draw & Paint" is first in the creativity line.

"Sesame Street has expanded its reach with our edutainment 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, num-

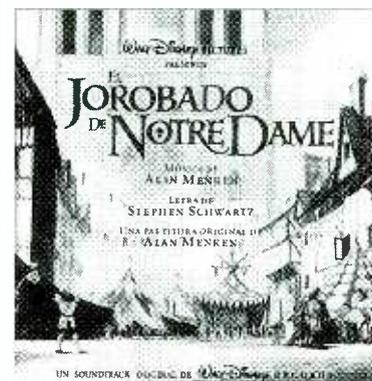
# Teaching Via The Universal Language

Lyrics In Spanish Or French Are Music To Multicultural Ears

BY CATHERINE CELIA

Bilingual is big. As the world shrinks and international contact expands, it will only get bigger. So whether it's to give an educational edge or enhance cultural awareness, parents increasingly want their children to be exposed to other languages—before they hit high school.

Enter the music industry. What it may lack in grammar and writing skills, music more than makes up for in vocabulary and pronunciation and sheer fun. Kids like to sing—in any language—and so will hardly notice they're learning at the same time.



Disney Records' release of "The Hunchback Of Notre Dame" soundtrack 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 can have 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 Niño/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 Niño" also reveals Hinojosa's appreciation of Spanish as "a very playful language."

While Tish's songs themselves are bilingual, singer-lyricist Denise Lifeson offers separate English and Spanish cassettes of her Club Baby series. With husband Adrian and brother-in-law Ron D. Lifeson III, Denise has produced four all-original 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 hi-tech, top-of-the-line studio."

The sound is unique and catchy, with lyrics designed to teach Spanish. "In 'The Birthday Song,' for example, the tag line is Happy Birthday La-la-la-la or Feliz Cumpleaños La-la-la-la-la," sings Lifeson. "So children are going to automatically understand."

Other worthy Spanish offerings include Juanita Newland-Ulloa's "Canta Conmigo/Sing With Me"; Lisa Marie Nelson's "Sonrisas Radiantes Y Cielos Brillantes/Bright Smiles And Blue Skies" on Rounder Kids; and Music for Little People's South American "Fiesta Musical," which, according to president Sheron Sherman, has seen a 50% jump in sales in the last year.

"We've seen improvement in all our bilingual albums," says Sherman, "but particularly in Latin music."

### ON PARLE FRANÇAIS

From bilingual Canada comes the charming Carmen Campagne on the MCA Canada label. While not truly bilingual—her CDs and videos are French—her warm, genial style makes her the perfect accompaniment to a child's language lessons. Already bestselling in Canada—her albums have all gone gold—Campagne seems poised to take on the ever-more-culturally-aware States.

Launched just last year is the Kidzup line of five CDs available in both French and English. Children benefit not only from listening to contemporary takes on everything from dance tunes to lullabies but also from



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 products pairing English with the big two plus Italian, German, Japanese and Swedish. And the list is growing.

"We've had requests to do Chinese and Vietnamese, and soon we'll be doing Portuguese for some clients in

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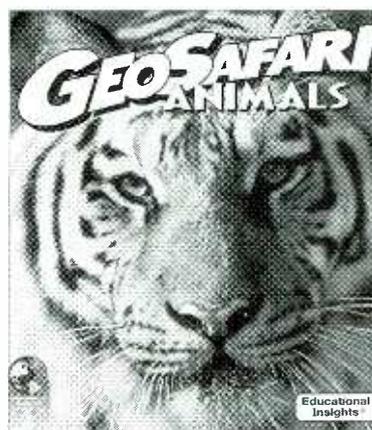
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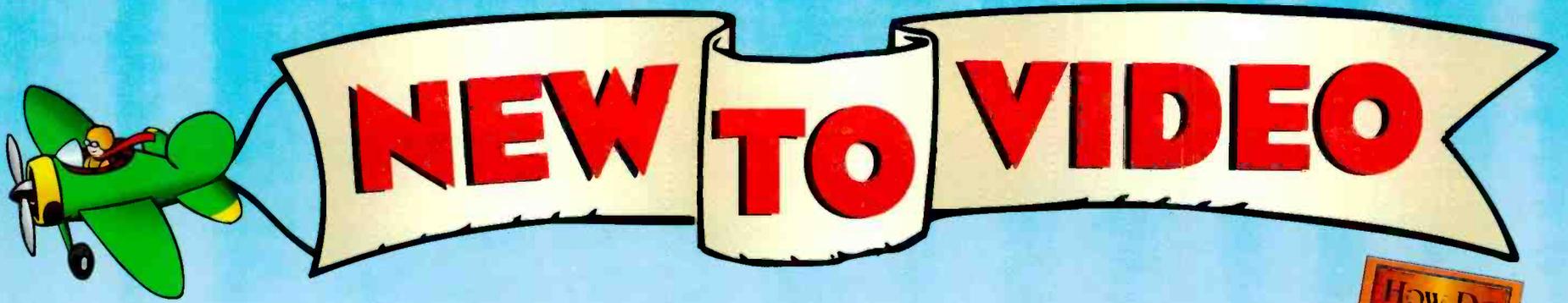
AUDIO PUBLISHERS ASSOCIATION



bers, 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 Grouch-keteers."

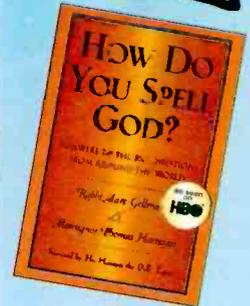
Gary Carlin, VP of marketing at Hasbro Interactive Worldwide (HIW), says, "I really believe the greatest potential in this [edutainment] industry exists in the kind of games we're producing, games that everyone wants to play. Marketing will be key to reaching out to a mass audience with that message." The

Continued on page 72



# NEW TO VIDEO

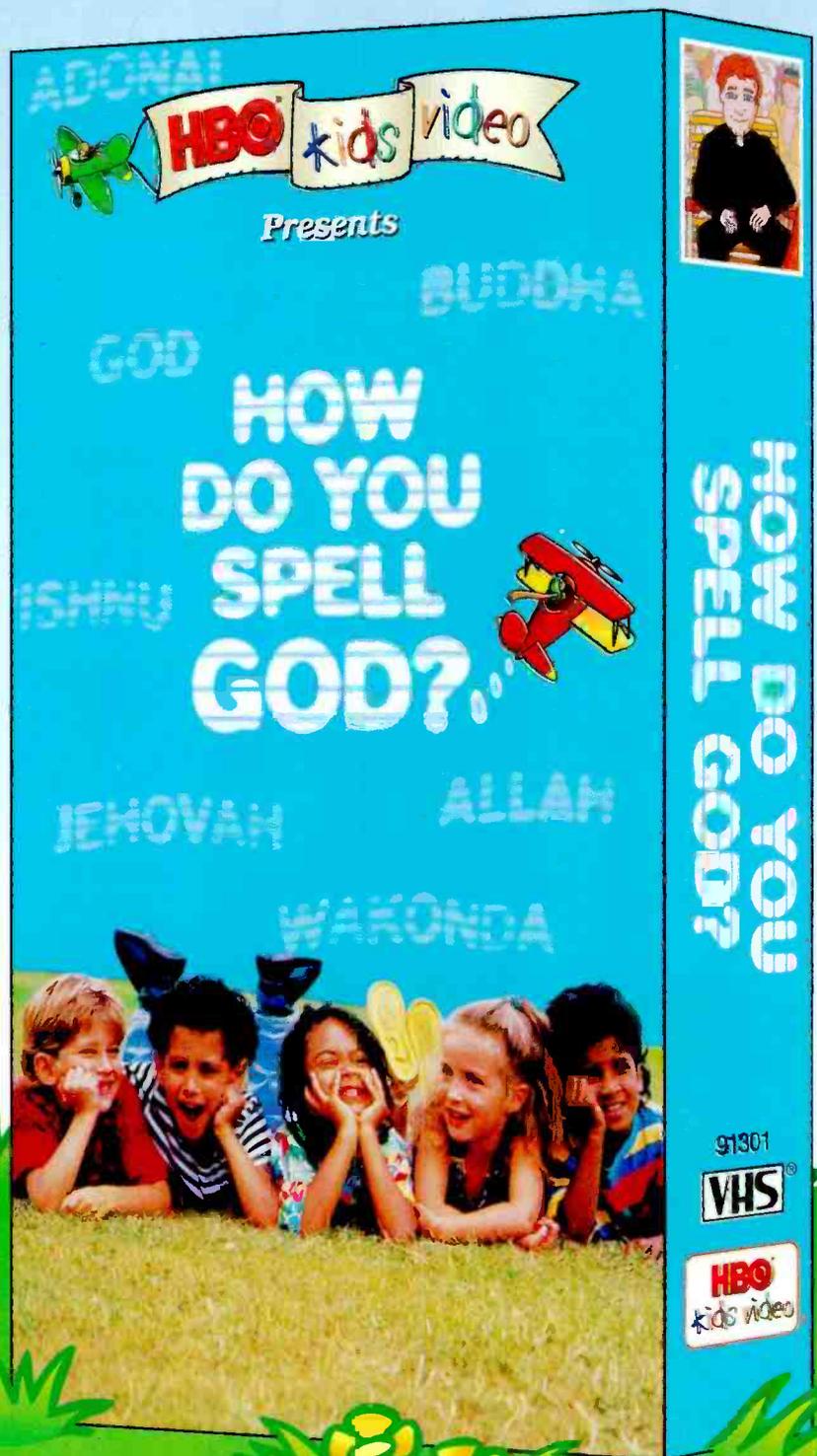
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## SUCCESS STORIES

Continued from page 63

family albums this year.

Tom Chapin's "Around 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 NOMS

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



Grammy nominees Cathy & Marcy

(whose upcoming album "Sing A Song Of Seasons" is 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."

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

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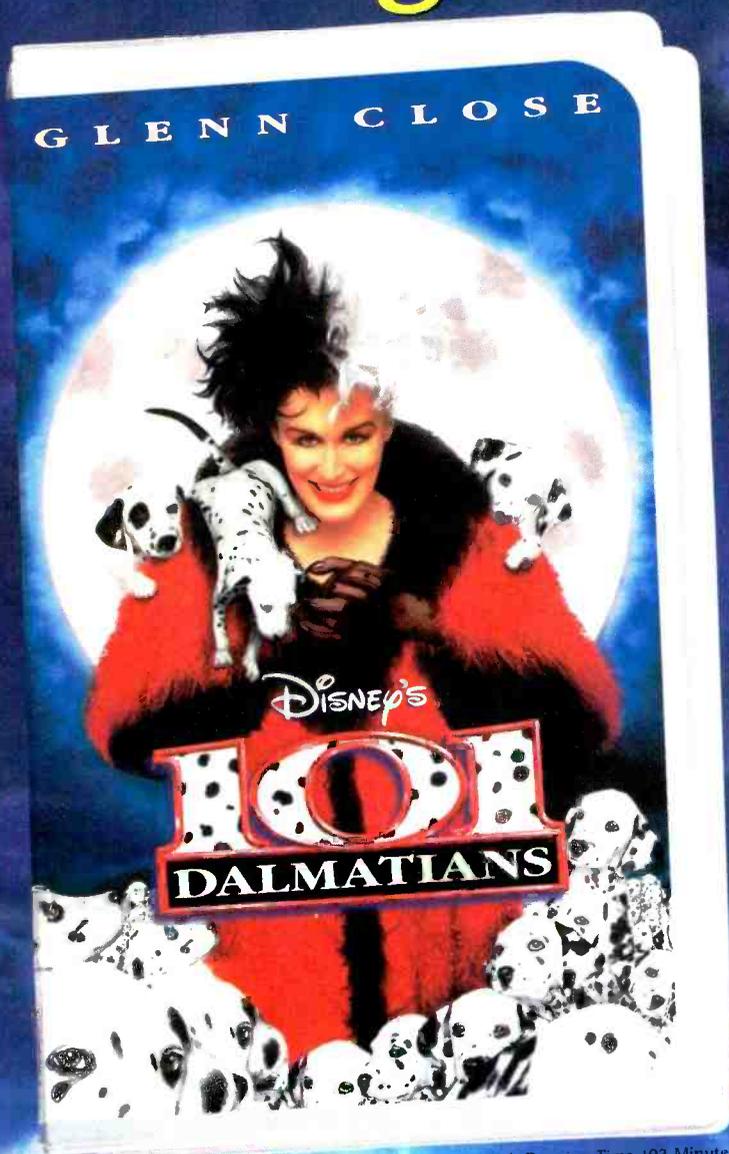


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\*BVA Internal Research. †Best Actress 1987, 1988; Best Supporting Actress 1982, 1983, 1984. \*\*Additional purchases required on all offers. Complete details on mail-in certificates inside 101 Dalmatians video, on in-store displays and tear pads, and on instantly redeemable coupons attached to specially marked ALPO products. Nestlé offer good and purchases must be made April 15, 1997, through June 13, 1997. ALPO offer good, and purchases must be made April 15, 1997, through December 31, 1997. \$2 instant coupon expires June 30, 1997. ††Rent A Car offer details and product

# Successful Films Ever - Breaking Retail Event!



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- Joel Siegel, *Good Morning America*

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**PREBOOK: March 4, 1997**

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"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 a catalog." 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" are the latest in McCutcheon's "Rainbow" compilation series, which benefits nonprofit organization Grassroots Leadership. Storytellers on these volumes include Garrison Keillor, Jackie Torrence, Brother Blue and Jay Silverheels.

#### STRONG AS AN OAK

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, including catalog by best-selling artist Carmen Campagne, who currently records for the Toronto-based Tanglewood Music Group, and preschool titles such as "Chantez Avec Babar" and "Chantez Avec Spot."

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 Ailef Ausland. "We've been more focused in our sales efforts, working our catalog more," says Paquin. A case in point is Fred Penner's "TreePack," three specially priced catalog cassettes marketed together.

Still, Paquin feels that significant American recognition is a goal that has yet to be achieved. "We have a 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 stepped-up touring 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

Continued on page 70

**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 Greathall's 17 albums have sold more than 250,000 units since the label's 1989 debut. Two new titles are due for October '97.

Greathall'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 to build as 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—even 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-Along"), 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 Tanja 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—so they're suitable for a book/tape down the road, maybe. A songwriter always thinks of 'down the road.'" ■

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the singable songs collection

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- Singable Songs for the Very Young
- More Singable Songs
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*Celebrate the 20th Anniversary of Raffi's first album with this special collection*

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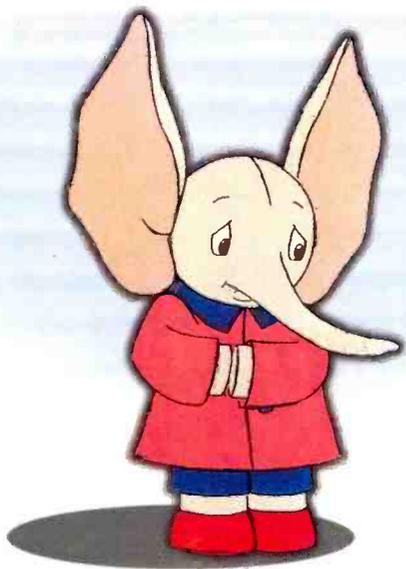
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An Emmy-winning animated and live-action  
story told through music and the animated  
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for '97...**

### The Sprouse Twins

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



**MULTIMEDIA EDUTAINMENT**  
Continued from page 66

newest edutainment release, which will preview at Toy Fair and ship in June, is the grammar-spelling-and-vocabulary game "Boggle." It will join "Monopoly" and "Scrabble," both with highly successful Web sites, as well as "Clue," "Battle-ship," "Risk," "Yahtzee" and "Trivial Pursuit."

"Our 'GeoSafari Multimedia' CD-ROM extended the basic premise of our GeoSafari product line, to develop critical thinking skills," observes John Squires, Educational Insights director of sales and marketing. Original Woodstock star Richie Havens continues as host, narrator and in-store demonstrator for "GeoSafari Animals," released just before the holidays. "Response has been excellent from parents, educators and the press," says Squires. A "GeoSafari Jr." title for younger kids is due later in 1997. "Our products are seen as great alternatives to pure action games," says Squires, "with a unique combination of entertainment value and educational content." ■

**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. Penton credits this to both the quality of the product and its aggressive marketing.

"We're in book, gift and teacher-supply stores and catalogs," notes Penton. "And the program is down-linked via PBS satellite into classrooms serving 9 million students."

And for the very young—infants, in fact—the company distributes the six-language Sound Beginnings set of three cassettes. Its premise, says Penton, is that "the earlier children learn the sounds of a foreign language, the less accent they'll have later."

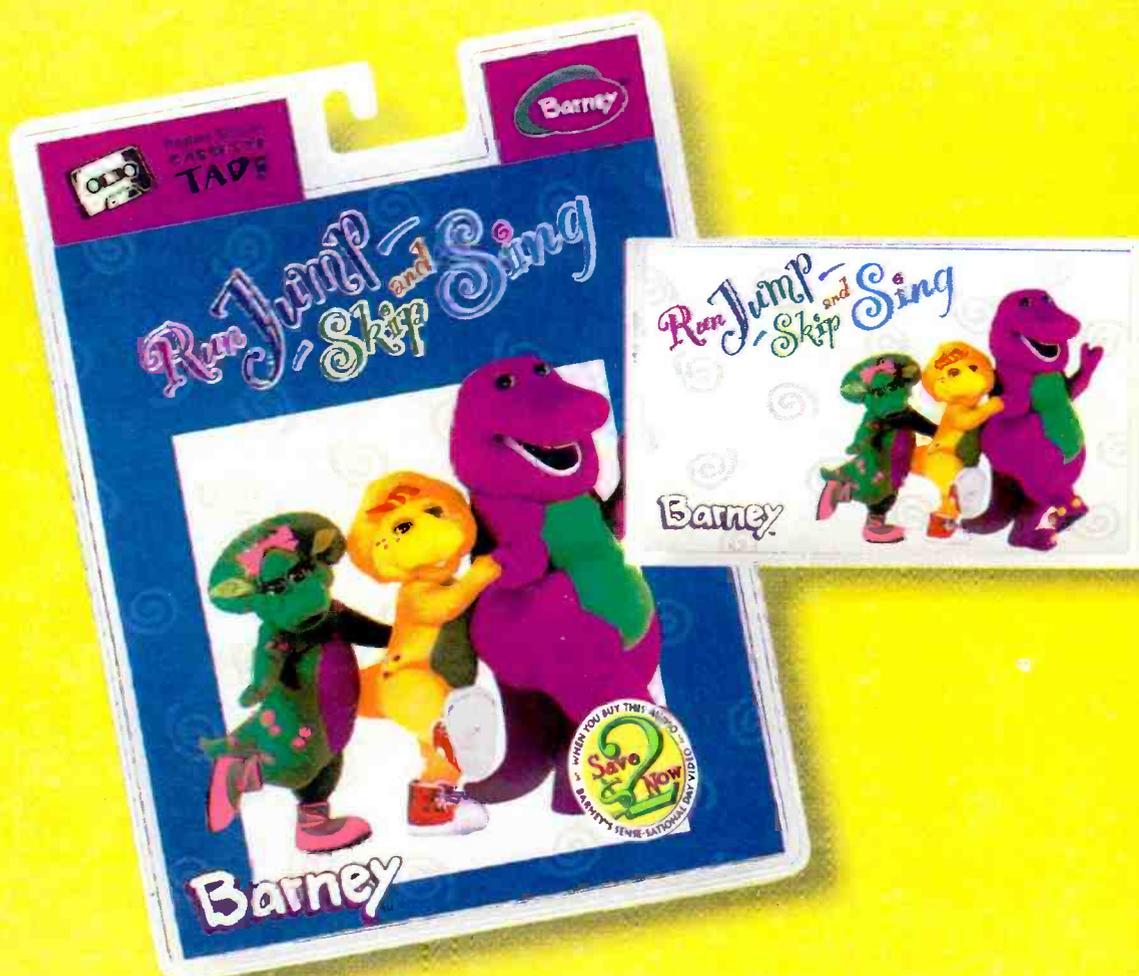


Kids learn to "Sing 'N' Sign For Fun!"

**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. ■

Before it's gold  
or platinum, it's got  
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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.

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## NEW ARRIVALS

Continued from page 64

### SONY WONDER

The Beginner's Bible, "The Story Of Moses," "The Story Of Easter," "The Story Of Creation"  
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 Dinosaur"

### 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 Bloopers"  
BUGS!, "Voyagers"

### YOUNGHEART MUSIC

Shari Lewis, "Shari's Passover Surprise"

### 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-Schooler," "Kindergarten"  
Schoolhouse Rock "Thinking Games"

### DISNEY INTERACTIVE

"Disney's Ready To Read With Pooh," "Disney's Magic Artist," "101 Dalmations, Escape From De Vil Manor"

### DK MULTIMEDIA

"Eyewitness Encyclopedia Of Science 2.0," "Chronicle Of The 20th Century," "Amazing Animals Activity Pack"

### INSCAPE

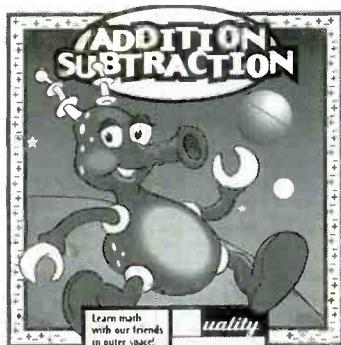
"Squeezils"

### MICROSOFT

"Microsoft Plus For Kids"

### QUALITY VIDEO

Children's Multimedia Series, "Spelling," "Transportation," "Addition/Subtraction," "Amazing Animals," "Geography," "Multiplication," "Phonics," "Reading"



### VTECHSOFT INC.

"PC Talker," "Take Flight," "Inventions To Mention"

### THE LEARNING COMPANY

"Reader Rabbit 1 Upgrade," "Treasure MathStorm! Upgrade"

### MECC

"Storybook Weaver Deluxe Upgrade"

### SECOND QUARTER

#### AUDIO

### KID RHINO

Schoolhouse Rock, "Multiplication"

Continued on page 74

# AN AMERICAN ORIGINAL!

Introducing the animated sing-along video collection of Woody Guthrie's classic kids' songs!

**\$12.98** SRP

*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.*

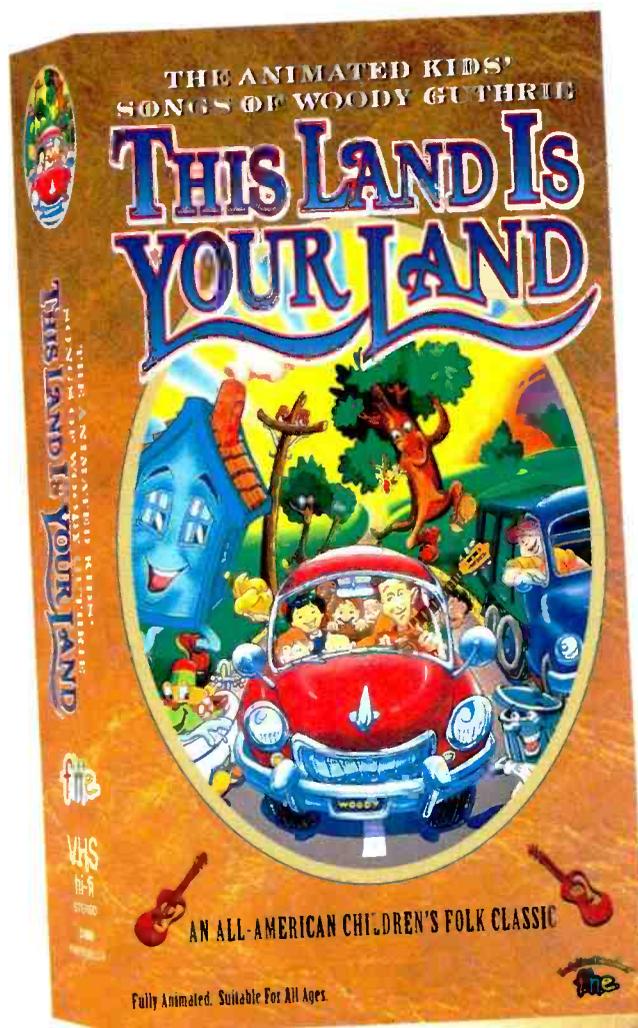
• An animated journey through classic American folk songs written by Woody Guthrie

• Ideal for introducing children to the rich tradition of American folk singing

• Imaginatively animated storylines that appeal to adults as well as kids

• Features the vocal talents of both Woody and Arlo Guthrie

• Among the many contemporary artists influenced by Guthrie are Bob Dylan and Bruce Springsteen.



Approx. Run Time:  
28 Minutes  
Suitable for All Ages  
Duplicated in SP Mode  
Cat. No. 27659

## Includes nine great Woody Guthrie classics!

*This Land Is Your Land • Take You Ridin' in My Car-Car • Bling Blang • Grassey, Grass, Grass • How'do? 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 KIDS' SONGS OF WOODY GUTHRIE"

FEATURING THE VOICES OF WOODY GUTHRIE AND ARLO GUTHRIE. ANIMATION BY CALICO ENTERTAINMENT PRODUCED AND DIRECTED BY TOM BURTON AND CLAUDIA Z. BURTON  
SOUNDTRACK PRODUCED BY FRANK FUCHS EXECUTIVE PRODUCERS TOM BURTON, LEE MANN, NORA GUTHRIE, HAROLD LEVENTHAL AND FRANK FUCHS. SPECIAL THANKS TO THE RICHMOND ORGANIZATION  
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Guthrie / Calico  
PRODUCTIONS

CALICO  
ENTERTAINMENT

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

CC

the  
LIVE  
ENTERTAINMENT

LIVE  
ENTERTAINMENT

# Children's Entertainment

## NEW ARRIVALS

Continued from page 73

Rock," "Grammar Rock," "America Rock," "Science Rock"  
Fisher-Price Little People", "Baby's First Sing-Along: Barnyard Pals & Home Sweet Home"  
Various Artists, "Ben & Jerry's One World, One Heart For Kids"  
Soundtracks: "Warriors Of Virtue," "Wizard Of Oz"  
"Batman & Robin Audio Action Adventure"  
Baby Looney Tunes, "Born To Sing! 20

Mother Goose Parodies"

### WALT DISNEY RECORDS

Goosebumps Audio Book Series  
Soundtracks: "Hercules," "Mary Poppins," "George Of The Jungle"

### LYONS GROUP/LYRICK STUDIOS

Barney, "Barney's Big Surprise"  
Joe Scroggs, "Traffic Jams"  
Francesco's Friendly World, "Francesco Soundtrack"

### TIA'S QT PRODUCTIONS

Tia "The Fourth R Is Respect"

### ROUNDER RECORDS

Rachel Buchman, "Sing A Song Of Seasons"  
Various Artists, "Rainbow Tales," "Rainbow Tales Too"

### SONY WONDER

Sesame Street, "Platinum Too," "The Best Of Elmo," "Oscar's Trashy Songs"

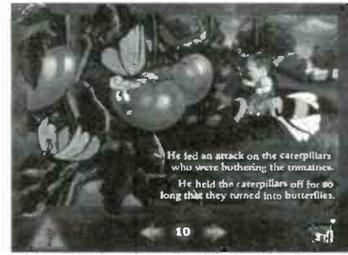
### VIDEO

### FAMILY HOME ENTERTAINMENT

"Bruno The Kid - The Animated Movie," "Flash Gordon: The Animated Movie," "Highlander: The Adventure Begins," "Speedracer: The Movie," "Phantom 2040: The Ghost Who Walks"

### LYONS GROUP/LYRICK STUDIOS

Wishbone, "A Tain In Twain," "Hercules Unleashed"  
Barney, "Barney's Scrapbook"



"A Story About Me: In The Backyard"

### PARAMOUNT HOME VIDEO

Allegra's Window, "Allegra Play Along"  
Rugrats, "A Rugrats Summer Special"  
Hey Arnold!, "Arnold & Gerald's Urban Adventures," "Helga Stories"  
Rocko's Modern Life, "Machine Madness," "With Friends Like These"  
Aaahh!!! Real Monsters, "Monsters Night Out," "Meet The Monsters"  
Little Bear, "Meet Little Bear,"

"Family Tales"

### SONY WONDER

Sesame Street, "Quiet Time," "Sing Yourself Silly At The Movies"  
Enchanted Tales, "Anastasia"

### TIME-LIFE KIDS

Zoo Life With Jack Hanna, "Bonkers For Babies"

### UNIVERSAL

"The Land Before Time Sing Along Songs"

### MULTIMEDIA

### CREATIVE WONDRS

Schoolhouse Rock, "Activity Pack"

### DK MULTIMEDIA

"Eyewitness Encyclopedia Of Nature 2.0," "I Hate Math & I Hate Spelling," "Eyewitness Virtual Reality: Earth Quest"  
My First Learning Adventure Series:  
"Math 1: Counting And Sorting,"  
"Math 2: Adding And Subtracting"

### HASBRO INTERACTIVE

"Boggle"

### MINDSCAPE

"Adventures On LEGO Island"

### PHILIPS MEDIA

Sesame Street, "A Story About Me: In The Backyard"

### VECHSOFT INC.

"That's Earthshaking," "Stories In The Sky"

### THIRD QUARTER

### AUDIO

### KID RHINO

Steel, "Steel Audio Action Adventure"  
Animaniacs, "A Hip Hop Christmas (Read-Along)"  
Looney Tunes, "Bugs And Friends Sing Elvis"  
Justice League, "Justice League Audio Action Adventure"  
Fisher Price, "Dream Dollhouse Audio Adventure"

### WALT DISNEY RECORDS

Various Artists, "Patriotic Songs"  
Soundtracks: "Absent-Minded Professor," "Little Mermaid"

### LYONS GROUP/LYRICK STUDIOS

Barney holiday release  
Joe Scroggs, "Merry Christmas"

### ROUNDER RECORDS

John McCutcheon

### VIDEO

### ACORN MEDIA

"The Lion's Kingdom"

### LYONS GROUP/LYRICK STUDIOS

Barney, "Outdoors And Cooking," "The Adventure Bus," "Waiting For Santa"  
Wishbone, "Wishbone Episode"  
Francesco's Friendly World, "The Gifts Of Christmas"

### HBO HOME VIDEO

"Zeus & Roxanne"

### MULTIMEDIA

### BRODERBUND SOFTWARE

"Where In Time Is Carmen Sandiego?"

### CREATIVE WONDRS

Schoolhouse Rock, "Elementary School Essentials"

### DAVIDSON & ASSOCIATES

Fisher-Price, "Ready For First Grade"

### MICROSOFT

"ActiMates Interactive Barney"

### VECHSOFT INC.

Educational Learning Series: "Little Smart," "Smart Start," "Talking Whiz Kid," "Get The Message," "That's History" ■

Only one company sells  
more children's music  
than Cedarment Kids.

Perhaps it is a  
small world after all.

Since its launch 3½ years ago, the Cedarment Kids product line has sold more than 4.5 million units, making it the best selling Christian children's music product line in the world.

In fact, only Disney sells more music for children than Cedarment Kids.

As a result, the Cedarment label has consistently occupied virtually every Top 10 sales chart position in the Christian children's music product niche, and was awarded Billboard's #2 Children's label for 1996.



The secret to Cedarment 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.

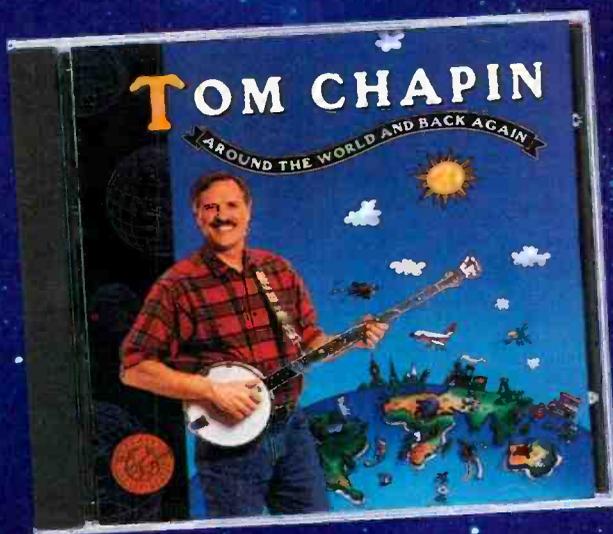
It's a proven formula that has made Cedarment one of the most successful music product lines in the world.

Call us today, and we'll tell you how you can bring the unique appeal of Cedarment Kids to your store.

Cedarment Kids is the #1 selling Christian children's music series in the world. For more information, call 1-800-688-2505

NAIRD CEDARMONT  
KIDS

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Here's to singer/songwriter

Tom Chapin, for his 1997 Grammy

nomination for *Around the World And*

*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.

**SONY**  
**WONDER**

# BRAV

Look for these other titles by Tom Chapin: *Billy the Squid*, *Family Tree*, *Moon Boat*, *Mother Earth* and *Zag Zig*.

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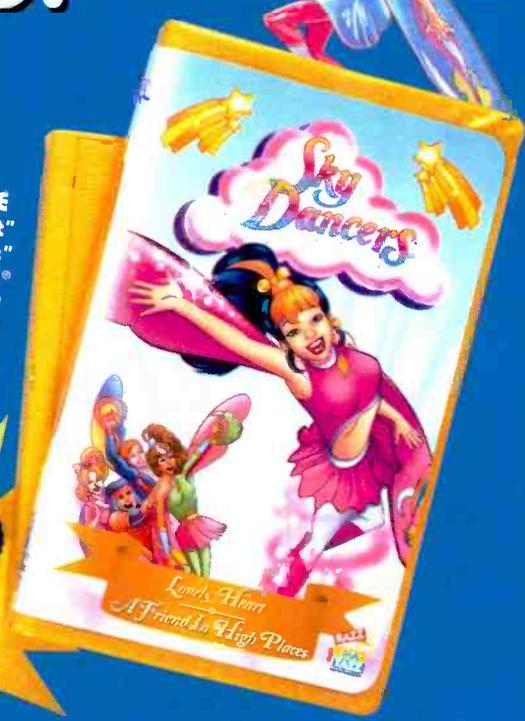
[www.americanradiohistory.com](http://www.americanradiohistory.com)



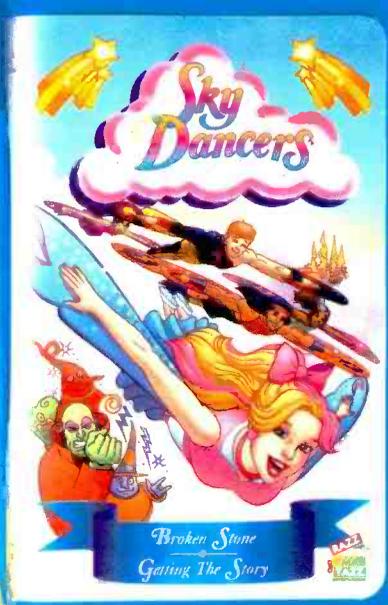
# The Best Selling Toy Comes To Home Video!



**PINK Volume**  
 "The Sky's the Limit"  
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 Collectible SKY DANCER® "Necklace,"  
 free in every cassette!  
 Cat. #CF2155 • Approx. 50 Minutes SP



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*Color Coordinated Cassette Shells and Clam Shells!*  
 Each volume has its own color for cassette shells and clam shells,  
 a distinctive look sure to grab your customers.

## Sky High TV Consumer Advertising Campaign



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DISPLAYS AVAILABLE IN  
 Counter Displays: CF21512 (12)  
 Floor Displays: CF21524 (24)  
 CF21536 (36)  
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 CF21560 (60)  
 Power Wing Displays: CF21504 (16)  
 CF21506 (24)  
 CF21508 (32)



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**Will Wonders Never Cease?** Sony Wonder celebrates the launch of its made-for-video series, *Doors Of Wonder*, adapted from children's books 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 Safter, Sony Music Distribution regional sales director; and Ted Green, Sony Wonder executive VP/GM.

## 'Star Wars' Still Hot On Tape Retailers Chase Down Few Copies Available

BY EILEEN FITZPATRICK

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 revitalized "Stars Wars" Jan. 31, retailers have scrambled to get their hands on the relatively few remaining sets of the George Lucas series. 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 the-

aters 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 sell-through buyer Rosemary Ruley-Atkins. "Luckily, we had a heads-up and brought in a lot of boxed sets."

Ruley-Atkins says the 531-store chain was able to stock each outlet with an average of five to seven copies of the boxed set and as many as 28. The move has paid off. Since the rerelease, West Coast has sold 15% 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 7 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 would have had a whole new opportunity to sell the trilogy. But not to the degree as before," Duncan maintains.

Sikich concurs. "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. "Independence Day" in 1996 and "Speed" the year before were dropped into the supplier's fourth-quarter lineup at the last moment.

"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.

## 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 531-unit chain, headquartered in Newtown, Pa., an hour from downtown Philadelphia, showed off its store of the future in nearby 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 customer sees on entry is a sell-through section holding a big portion of the store's 15,000 cassettes. In a form of in-your-face salesmanship, customers have almost no choice except to walk among the bright red 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 raises sell-through to 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 foothold. 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 Steven 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 ecstatic," says sell-through video buyer Rosemary Ruley-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 McDonald & Co.'s Jeff Stein. Their good words are important to West Coast, which is trying to put a floor under its share price. 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 cashflow.

At the same time, West Coast wooed bankers who will be needed to finance deals such as the recently announced acquisition of the 108-store Movieland chain in Australia. The money set was treated to a perfunctory and abbreviated demonstration of DVD at the Newtown offices. West

Coast wanted them to be aware of the latest technology, although the retailer itself is shrugging off DVD until more studios are involved. Plain-vanilla VHS, bought and rented, holds its attention these days.

**CHILDREN'S HOUR:** 20th Century Fox Home Entertainment announces its Fox Kids Video label during the National Assn. of Recording 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 Saban, 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 merchants" in

attendance, DiMuro says. "These are mostly conceptual meetings," letting the studio and accounts block out promotional dates for the third and fourth quarters.

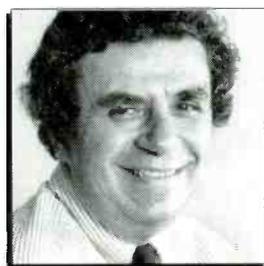
Second, Fox Home Entertainment held a national sales meeting starting Feb. 10 in Phoenix. So NARM is a "natural" for the announcement, he adds. The studio also made use of the annual Toy Fair in New York this month to trumpet its first animated feature, "Anastasia," a future lead title for Fox Kids.

Distributors will play an ever-shrinking role in getting Fox product, including kid vid, to retail. "We are direct with about 95%" of the key consumer electronics, mass merchant, and wholesale club retailers, DiMuro estimates. Some of them are going the next step, establishing branded 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 game versions of hit titles such as the "Die Hard" trilogy and "Independence Day." It's separate from video, but "where I can, I will bring people to interactive," DiMuro says. As the product filters into video accounts, the staffs may be merged.

**NOTEWORTHY:** Warner Bros. Records enters DVD with the March 24 delivery of "Eric Clapton—Unplugged," Madonna's "The Girlie Show—Live Down Under," and R.E.M.'s "The Road Movie." Marketed under the Warner Reprise Video banner, the titles will join Warner Home Video movies in retail displays in New York, Los Angeles, Chicago, San Francisco, Washington, D.C., Seattle, and Dallas. Warner Bros. Records expects to add five releases later this year.

PICTURE  
THIS



by Seth Goldstein



The return of Luke Skywalker, Princess Leia, and Han Solo to the big screen has prompted a scramble for Fox Home Entertainment's "Star Wars" trilogy.

who scoured the market for copies.

Virgin Megastore video buyer Marty Sikich says the seven-store chain had some copies in inventory. "Knowing how well the piece sold before and seeing the buzz about the movie, we knew people would be looking for it," he adds. "But we didn't go out of the way to bring in hundreds."

Sikich says the chain took its remaining inventory and "loaded up" its New York, Los Angeles, and San Francisco locations with the product. He also called Fox, which was able to get about 100 additional sets from dealers that had more than they needed.

The first choice among retailers is the widescreen edition. But, hoping anything will do in a pinch, Torrance, Calif.-based Warehouse Entertainment scrounged for 1,000 pan-and-scan sets for its 260 stores, according to video VP Lynn Duncan. "We've seen sales of the boxed set double over the last few weeks," says Duncan.

A spokesman for Fox says there is a "negligible" amount of "Star Wars" product available. "Maybe someone's finding a box behind another box on a shelf in their warehouse, but there's

The enthusiasm doesn't carry over to the animated kid-vid spinoffs that are new to retail. "We did very little with them," says Tower Video video product manager Cliff MacMillan. "We don't 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 \$14.98 each.

Sikich says Virgin won't buy heavily. "We're not bringing the cartoon in a major way," he notes, but cautions, "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 Maher. "If anybody else were releasing this, we wouldn't have ordered as much, but we have complete faith in Fox's marketing and their 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.

### B'buster's Greatest Hits, Music And Film, In Book

**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 movies and music 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. Store employees will be required to keep a copy of the book handy to assist customers.

Also in stores this month is a limited-edition Guess/Do Something T-shirt, which will benefit the jeans maker's community outreach program, Do Something. Each Blockbuster store will carry just 15 shirts, priced at \$12 each. All proceeds, expected to total at least \$250,000, will go to the program. Previously, the shirts were only available in select department stores.

"Melrose Place" star and Do Something spokesman **Andrew Shue** will be featured in a public service announcement that will air on the Blockbuster Entertainment Tonight network, an in-store program hosted by **Leeza Gibbons** and produced exclusively for the chain.

In addition to selling the shirts, Blockbuster has a five-year and \$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 Fast 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 undercuts 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 \$4-\$10, including "Jurassic Park" and "Throw Mama From The Train." Aside from "Independence Day," priced at \$16.96, the site isn't offering many recent hits.

Shipping charges, via UPS ground service, add another \$4.25 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 merchandise yet. Wal-Mart's online address is <http://www.wal-mart.com>.

**RENT THEN BUY:** Tucked away in the recent announcements for Warner Home Video's spring rental 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," "North Star," "The Glimmer Man," "Bad Moon," "The Proprietor," "Surviving Picasso," "Sleepers," "Sweet Nothing," and "Michael Collins."

In addition, Warner is throwing in a retail incentive. For every unit purchased from the nine rental titles, dealers will get \$3 off each copy of "Space Jam" they order. "Space Jam" also carries a \$5 consumer rebate from Ballpark hot dogs, a \$4 cash-back offer from Rayovac batteries, and another \$5 with the purchase of the title and any one of 30 Warner Family Entertainment titles.

**ALIEN ARRIVAL:** Consumers will get \$12 worth of rebates with the purchase of LIVE Home Video's "The Arrival," to be repriced 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 \$6 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.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>★ ★ ★ No. 1 ★ ★ ★</b>								
1	1	11	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
2	3	37	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
3	2	13	THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
4	6	3	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.95
5	4	15	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
6	<b>NEW ▶</b>		CASINO ◊	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
7	<b>NEW ▶</b>		12 MONKEYS ◊	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt	1995	R	19.98
8	5	13	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
9	10	2	D3: THE MIGHTY DUCKS	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez	1996	PG	22.99
10	8	6	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
11	9	11	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
12	7	19	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
13	15	2	ALASKA	Columbia TriStar Home Video 80200	Charlton Heston	1996	PG	14.95
14	13	24	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
15	11	13	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
16	22	2	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	19.98
17	18	54	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
18	<b>RE-ENTRY</b>		BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
19	23	7	THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
20	17	2	BROKEN ARROW	FoxVideo 8963	John Travolta Christian Slater	1996	R	19.98
21	14	17	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
22	27	20	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
23	12	88	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
24	20	7	PLAYBOY: 21 PLAYMATES VOLUME II	Playboy Home Video Uni Dist. Corp. PBV0808	Various Artists	1996	NR	19.98
25	34	18	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
26	19	29	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
27	24	16	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
28	21	201	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
29	16	193	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1986	PG	5.99
30	29	12	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	R	24.98
31	31	17	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
32	<b>RE-ENTRY</b>		STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
33	<b>RE-ENTRY</b>		PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
34	25	11	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant	1995	PG	19.95
35	26	13	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
36	<b>RE-ENTRY</b>		SCARFACE ◆	MCA/Universal Home Video Uni Dist. Corp. 80047	Al Pacino	1983	R	19.98
37	32	13	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
38	28	7	PLAYBOY: GIRLS OF SOUTH BEACH	Playboy Home Video Uni Dist. Corp. PBV0802	Various Artists	1996	NR	19.98
39	39	15	FLIPPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
40	35	18	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98

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

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	2	3	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Keanu Reeves
2	1	6	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
3	3	4	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
4	4	9	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
5	10	3	ESCAPE FROM L.A. (R)	Paramount Home Video 332493	Kurt Russell
6	5	5	FLED (R)	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
7	8	6	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
8	6	6	CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
9	9	18	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
10	7	6	THE ISLAND OF DR. MOREAU (PG-13)	New Line Home Video Turner Home Entertainment N4444	Marlon Brando Val Kilmer
11	NEW		THE FAN (R)	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes
12	15	2	EDDIE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8949	Whoopi Goldberg
13	12	13	THE NUTTY PROFESSOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
14	NEW		IL POSTINO (PG)	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
15	13	9	THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
16	NEW		SHE'S THE ONE (R)	FoxVideo 4119	Cameron Diaz Jennifer Aniston
17	11	11	STRIPTease (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
18	16	14	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
19	18	11	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
20	14	10	DRAGONHEART (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery
21	17	6	THE FRIGHTENERS (R)	MCA/Universal Home Video Uni Dist. Corp. 82830	Michael J. Fox
22	20	5	WELCOME TO THE DOLLHOUSE (R)	Columbia TriStar Home Video 82563	Heather Matarazzo
23	NEW		KANSAS CITY (R)	New Line Home Video Turner Home Entertainment N4510	Jennifer Jason Leigh Miranda Richardson
24	19	17	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
25	25	2	ALASKA (PG)	Columbia TriStar Home Video 80200	Charlton Heston
26	NEW		DEAD MAN (R)	Miramax Home Entertainment Buena Vista Home Video 8991	Johnny Depp
27	NEW		BULLET (R)	New Line Home Video Turner Home Entertainment N4415	Mickey Rourke Tupac Shakur
28	21	13	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
29	37	2	D3: THE MIGHTY DUCKS (PG)	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez
30	26	17	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
31	NEW		THE TRIGGER EFFECT (R)	MCA/Universal Home Video Uni Dist. Corp. 82870	Elisabeth Shue Kyle MacLachlan
32	30	15	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
33	23	3	BORDELLO OF BLOOD (R)	MCA/Universal Home Video Uni Dist. Corp. 82821	Dennis Miller Erika Eleniak
34	36	5	JOE'S APARTMENT (PG-13)	Warner Home Video 14042	Jerry O'Connell
35	35	2	THE POMPATUS OF LOVE (R)	BMG Independents BMG Video 80228	Jon Cryer Mia Sara
36	22	6	A FAMILY THING (PG-13)	MGM/UA Home Video 905535	Robert Duvall James Earl Jones
37	32	14	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
38	31	14	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
39	27	15	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
40	28	7	THE CROW: CITY OF ANGELS (R)	Miramax Home Entertainment Buena Vista Home Video 8947	Vincent Perez Mia Kirshner

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# Columbia TriStar's 'Secret'

**'SECRET' STORM:** With the March 18 release of six volumes of the series "Secret Adventures," Columbia TriStar Home Video is making available to a mass audience one of the finest collections of original family programming this columnist has ever had the pleasure to view.

Produced and originally released by Studio City, Calif.-based independent Taweel-Loos & Co. Entertainment (TLC), "Secret Adventures" had previously been available only in specialty bookstores. Now, since Columbia TriStar acquired the property last year and is offering it on a much wider basis, video retailers have a chance to introduce this first-rate family entertainment, which appeals to kids and grownups alike.

"Secret Adventures"—which has garnered over two dozen awards—focuses on morals and life lessons, and features a female as its main character. Thirteen-year-old Drea Thomas, played by **Tamara Daniels**, is just the sort of role model most parents wish their daughters would have.

Drea isn't model-thin or conventionally pretty, but she is very attractive in an offbeat way. She's smart, funny, honest, and even gets along with her mom and dad. She's not perfect, mind you, but she tries to overcome her failings.

In each half-hour installment, Drea takes her two young babysitting charges, Matt and Rebecca, on "secret adventures." They turn themselves into animated characters in sequences that illustrate predicaments and how to solve them.

"Secret Adventures" is anything but didactic or preachy. Liberal use of loopy humor keeps things light, and wacky touches like the computer-animated toaster with which Drea converses make for an overall feel that's substantive yet enjoyable.

The series' film-like production values (each episode cost \$500,000), top-notch acting, and sharp, lively writing give each installment the air of a "mini-movie," as TLC bills it. "Each show has multiple story lines," notes TLC's **George Taweel**. "There's a story line involving Drea at home, and one at school; there's a subplot involving Matt and Rebecca, and the 'secret adventure' they go on; there's usually a story involving the adults as well."

Columbia has repackaged and retitled each \$12.95 episode to emphasize the lesson being taught, such as "Honesty Is The Best Policy," "A Little Teamwork Goes A Long Way," "Believe In Yourself," "Two Kids, One Dog And A Big Responsibility," "Perseverance Wins," and "There's No Place Like Home." A number of guest stars put in appearances, including **John Tesh** and basketball stars **A.C. Green** and **Cheryl Miller**.

The packaging features Drea front and center on a cover that resembles a diary—a reference to the "electronic diary" that Drea uses to voice her thoughts. Animated characters appear to be popping out from the diary's pages, and each episode has a different-colored cover.

Columbia TriStar marketing VP **Nancy Harris** says that the primary audience will "probably be girls ages 4-12, but young boys may get something out of it as well, because of the animation and guest stars like A.C. Green."



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 floor displays, flags, shelf-talkers, header cards, and mobiles, all in "very bright primary and secondary colors," notes director of marketing **Elaine**

**Perliss**.

In addition, according to Perliss, cable network the Family Channel has given "Secret Adventures" its seal of approval, prominently featured on each cover. Perliss says the channel will promote the series in the entertainment section of USA Today, on its "Home & Family Show," and on its World Wide Web site.

Perliss, who says that there have been "a lot of discussions" about broadcast possibilities, adds that a "Secret Adventures" trailer is featured on all consumer copies of "Fly Away Home," released Feb. 11. The direct-to-sell-through movie stars teenager **Anna Paquin** and is expected to appeal primarily to girls.

# Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			*** No. 1 ***		
1	1	9	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
2	3	15	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
3	2	19	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
4	8	43	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
5	25	3	BARNEY'S SENSE-SATIONAL DAY Barney Home Video/The Lyons Group 2015	1997	14.95
6	4	15	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
7	10	23	ALL DOGS GO TO HEAVEN 2 MGM/UA Home Video/Warner Home Video M505541	1996	22.98
8	6	61	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
9	11	15	MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
10	20	57	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
11	19	49	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
12	9	25	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
13	15	11	THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98
14	13	51	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
15	RE-ENTRY		SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
16	14	75	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
17	7	11	SKY DANCERS: BLUE VOLUME Cabin Fever Entertainment 2165	1996	14.98
18	22	5	101 DALMATIANS: PONGO & PERDITA SING ALONG SONGS Walt Disney Home Video/Buena Vista Home Video 8525	1996	12.99
19	18	103	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
20	NEW		BANANAS IN PAJAMAS: MONSTER BANANA PolyGram Video 8006375473	1997	12.95
21	5	13	SKY DANCERS: PINK VOLUME Cabin Fever Entertainment CF2155	1996	14.98
22	NEW		SESAME STREET: BEST OF ELMO Sesame Street Home Video/Sony Music Video 51229	1996	9.98
23	NEW		BANANAS IN PAJAMAS: SPECIAL DELIVERY PolyGram Video 8006375493	1997	12.95
24	16	5	WEE SINGDOM-LAND OF MUSIC AND FUN! MCA/Universal Home Video/Uni Dist. Corp. 82964	1996	12.98
25	RE-ENTRY		BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99

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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ★ MICHAEL BROOK

**Albino Alligator**  
 PRODUCER: Michael Brook  
 4AD/Warner Bros. 9 46504  
 Producer/infinite guitar whiz Michael Brook is a master of insular atmosphere and abstraction, as evidenced on his excellent solo guitar album "Cobalt Blue." But in the spirit of Jon Hassell and Brian Eno, Brook is at his best conjuring collaborative impressions of a fourth world. Akin to his groundbreaking productions of Nusrat Fateh Ali Khan and U Srinivas for Real World, Brook's steamy score to the bayou noir film "Albino Alligator" weaves the organic, ethnic sounds of bluesy sax, Arabic ney flute, and tuned percussion into enveloping electro-ambient dreamscapes. Bonus: The one vocal track is a sublimely spooky duet on the standard "Ill Wind (You're Blowing Me No Good)" by crooner Jimmy Scott and R.E.M.'s Michael Stipe.

#### ★ TODD THIBAUD

**Favorite Waste Of Time**  
 PRODUCER: Kevin Salem  
 Courage Brothers co-founder and former front man Todd Thibaud comes into his own on this fine solo debut (see Continental Drift, page 16). As a songwriter, Thibaud has opened up here as he taps into real experiences that suit his unpretentious style. Essentially dynamic and electric guitar-oriented, the album features keyboard and harmonica accents that create a bluesy, Southern rock feel, while acoustic guitars lay a warm foundation. Memorable melodies abound, and it's not surprising that "Sweet Destiny" and "That Wasn't Me" are already getting rock radio airplay. Producer Kevin Salem, a singer/guitarist on Roadrunner Records, performs on a couple of tracks. Contact: 617-783-6308.

#### ★ JELLY ROLL KINGS

**Off Yonder Wall**  
 PRODUCER: Robert Palmer  
 Fat Possum/Capricorn 314-534-131  
 The Oxford, Miss.-based Fat Possum has

### SPOTLIGHT



#### DAVID BOWIE

**Earthling**  
 PRODUCER: David Bowie  
 Virgin 42627  
 Can the man who fell to earth sell the world a new incarnation of his protean artistic persona? The answer is yes, given that David Bowie's latest is his most inspired, most cutting-edge, and most promising effort since "Let's Dance." Having inspired a new generation of sonic provocateurs—from Beck to Trent Reznor 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 frenzied grooves of "Looking For Satellites" 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.

been turning out the truest blues records of the '90s, specializing in recording underdocumented masters of the form. The Jelly Roll Kings are ace guitarist/vocalist Big Jack Johnson, keyboardist/harpist/vocalist Frank Frost, and drummer Sam Carr; and "Off Yonder Wall" finds the soulful trio rollin' and tumblin' through a set of standards

### SPOTLIGHT

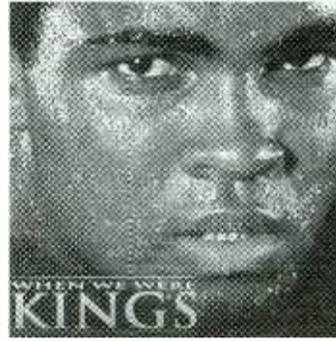


#### RAHSAAN PATTERSON

PRODUCERS: Keith Crouch, Jamey Jaz, Les Pierce  
 MCA 11559  
 R&B stylist Rahsaan Patterson issues a cavalcade 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 taps vintage soul sounds, the overall feel remains grounded in contemporary rhythms. "Stop 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 searingly romantic ballad blended to generate sensual urgency. "Where You Are," while also romance-laden, provides a flowery background for the vocalist's professions of love. "Stay Awhile" is a swaying love excursion more in the traditional sense, while "Joy" is an a cappella sonnet cradled in ethereal nirvana as violin strings, mated with fluttering guitar strokes, provide a cozy backdrop for the artist's classic R&B vocal delivery. An artist to watch in '97.

and sturdy originals. Also just out is "The Best Of Fat Possum," a robust primer featuring classics from juke-joint legend Junior Kimbrough and two hard-assed new tracks from north Mississippi wizard-cum-Jon Spencer mate R.L. Burnside, as well as deep blues from Cedell Davis, Dave Thompson, and Paul "Wine" Jones.

### SPOTLIGHT



#### VARIOUS ARTISTS

**When We Were Kings—The Original Motion Picture Soundtrack**  
 PRODUCERS: Various  
 The DAS Label/Mercury 534 462  
 Soundtrack to the acclaimed documentary about the Muhammad Ali/George Foreman title bout in Zaire in 1974 features new material from some of the biggest hit makers in R&B and hip-hop, plus recently unearthed concert footage of the "black Woodstock" show that accompanied the fight. In the latter category are burning live tracks from B.B. King, Bill Withers, James Brown, the Spinners, and the Jazz Crusaders, plus memorable sound bites from Ali. The archival material alone is worth the sticker price, but there's more: "Rumble In The Jungle," a collaboration between the Fugees, A Tribe Called Quest, Busta Rhymes, and Forte; the title track, a dramatic duet by Brian McKnight and Diana King; and Zelma Davis' revved-up "I'm Calling (Say It Loud)." The old and the new embody the same rogue spirit that made Ali a towering figure and a role model for a generation of young artists.

### RAP

#### ▶ CAMP LO

**Uptown Saturday Night**  
 PRODUCERS: various  
 Profile 1470  
 As suggested by album's title and its "Good Times"-inspired cover art, this group owes much to the influence of Sat-

urday-afternoon kung-fu flicks and '70s blaxploitation movies like "Sparkle" and "Foxy Brown." You can see it in the duo's "black mack" persona and hear it in their Afro-puffed voices, which move with a laid-back pimp stroll, creeping over hypnotic, thumping bass and flexing, funky fun. The first single, "Luchini Aka (This Is It)," which is already capturing crossover ears, bounces rubber beats against dramatic soundtrack-style strings and horns. Other thumping songs include "B-Side To Hollywood," which features De La Soul's Trugoy The Dove, and "Swing," which employs bare-bones orchestral maneuvers to winning effect.

#### ▶ FUNKMASTER FLEX

**The Mix Tape Volume II**  
 PRODUCERS: various  
 Loud 67472  
 In hip-hop culture, multiartist mix tapes are an artist-development necessity, even though they're mostly illegal, underground products. However, Funkmaster Flex's second project, like his first, is big-company legit. This set features old-school tracks by Parliament, the Gap Band, and Run-D.M.C., and new songs by the likes of soul singer Yvette Michelle alongside fly freestyle rhymes by Bootcamp Clik, Redman, Method Man, the Notorious B.I.G., Sean "Puffy" Combs, and many more. The WQHT New York jock pulls everything together and sparks the air by building mighty musical blends, performing metronomic manipulations like back spins, and shooting frothy shout-outs to friends and associates. Distributed by RCA.

### COUNTRY

#### ▶ REGINA REGINA

PRODUCERS: James Stroud, Wally Wilson  
 Giant 24662  
 Like Mindy McCready, Regina Regina is a bright, bouncy act with savvy producers and crafty songwriters who create an instant persona and body of work for them. They also have some heavy visuals going for them: eye-popping outfits and bare midriffs on display. Does it all work? Some of the time. On a great song, such as Tia Sellers' "Ticket Out Of Kansas," the Reginas sound convincingly country. On other cuts, like the current single, "More Than I Wanted To Know" (which is getting only lukewarm radio response), they sound like some kind of  
 (Continued on page 82)

### VITAL REISSUES

#### PATTI LABELLE

**You Are My Friend: The Ballads**  
 COMPILATION PRODUCER: Leo Sacks  
 Epic/Legacy 65069

#### ARETHA FRANKLIN

**The Early Years**  
 COMPILATION PRODUCER: Leo Sacks  
 Columbia/Legacy 65068

#### REDD FOX

**The Best Of Redd Foxx: Comedy Stew**  
 PRODUCER: Ted Perlman  
 Epic/Legacy 65107

#### TEENA MARIE

**Lovegirl: The Teena Marie Story**  
 ORIGINAL PRODUCER: Teena Marie  
 COMPILATION PRODUCER: Leo Sacks  
 Epic/Legacy 65070

#### HADDA BROOKS

**Jump Back Honey—The Complete Okeh Sessions**  
 COMPILATION PRODUCER: Nedra Olds-Neal  
 Columbia/Legacy 65081

Legacy Recordings' latest "Rhythm & Soul" series spotlights a diverse group of artists: soul queens Aretha Franklin and Patti LaBelle, late comic genius Redd Foxx, underrated blues stylist Hadda Brooks, and funkstress extraordinaire Teena Marie. The Franklin disc spotlights the singer's early years, when she was searching through gospel, blues, and pop standards for what would eventually become her artistic signature; similarly, the LaBelle album is a compendium of her work with the trio LaBelle and

her early solo releases on Epic; Foxx's "best of" is a compilation of first-time-CD releases of raw live recordings from the '50s, when the artist was cultivating the act that would influence a generation of comics; the Brooks title compiles her sessions for Okeh; and the Marie disc is culled her '80s 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 Loggins  
 Columbia/Legacy 48880  
 Although Laura Nyro never cracked the top 40, her songs were big hits for

the 5th Dimension; Blood, Sweat & Tears; Three Dog Night; and Barbra Streisand. The introspective, waifish 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-scene poetry was matched with asymmetrical, multipart song structures, rhythm changes, patches of silence, Eastern harmonies, and jazzy inflections. This two-CD set abounds in exquisite Nyro moments: the ringing piano opening of "Wedding Bell Blues"; the keening, multitracked vocals of "Eli's Comin'"; the tempo-free lyricism of "New York Tendaberry"; Duane Allman's stinging guitar licks on "Beads Of Sweat"; and the serene piano-and-violin accompani-

ment 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 '90s version and an in-concert "And When I Die" remake. Yet only two cuts from her LaBelle-backed, Gamble & Huff-produced soul covers album are included, and flawed-but-worthwhile albums like "Smile" and the out-of-print "Nested" deserve more than one track each (possibly at the expense of some of her more recent eco-feminist material). It may be impossible to truly discern the "best" of this supreme songstress, and Nyro's first four albums are so utterly splendid that true fans will consider any track's omission an outrage. 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: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

## SINGLES

EDITED BY LARRY FLICK

### POP

► **REAL MCCOY One More Time** (3:59)

PRODUCERS: J. Wind, O-Jay, Tony Moran  
WRITERS: O. Jeglitza, J. Wind, B. Argovitz  
PUBLISHER: not listed

Arista 3257 (c/o BMG) (cassette single)

It's been two years since Real McCoy helped turn the tide for dance music at pop radio with "Another Night," "Runaway," and "Come And Get Your Love." And while there are dozens of competent, similar-sounding acts vying for attention, there's truly nothing like the real thing—as proved by this giddy preview into the group's forthcoming sophomore release. The beats race with Euro-NRG verve, and the chorus is downright unshakable. The combination of chorus-chirping and verse-rapping continues to work extremely well. Expect immediate—and much deserved—airwave saturation.

► **SELENA Last Dance/The Hustle/On The Radio** (4:08)

PRODUCER: A.B. Quintanilla III  
WRITERS: P. Jabara, V. McCoy, D. Summer, G. Moroder  
PUBLISHER: not listed

REMIKERS: A.B. Quintanilla III, Chris Fonseca  
EMI-Latin 11947 (cassette single)

Disciples of the late Latin-pop icon will rejoice in the availability of another little-known recording, which is attached to the soundtrack to the biopic "Selena." The texture of her voice and the engaging energy of her performance here only further illuminates the sadness of Selena's untimely death. It also adds fuel to speculation that mainstream pop stardom was right around the corner. The musical strength of the single (which comes in a fine extended club mix and a live version), matched by the imminent media blitz behind the movie, renders this a sure-fire smash.

ENIGMA T.N.T. For The Brain (4:00)

PRODUCER: Michael Cretu  
WRITER: M. Cretu  
PUBLISHERS: EMI-Virgin/Mambo/Edition Enigma, ASCAP  
Charisma 12230 (c/o Virgin) (cassette single)

Although pop radio may have finally gotten its fill of Enigma's brand of atmospheric, Gregorian chant-laced pop, there is no denying the high quality of this single. Its melody and instrumentation are far more complex and pleasing to the ear than most pop fodder, while its hook is appropriately prominent. Stations that are beginning to embrace the budding electronic dance movement may want to give this cut a whirl for its chilled keyboards and shuffling rhythms.

CLUELESS Don't Speak (3:46)

PRODUCER: Adam Marano  
WRITERS: E. Stefani, G. Stefani  
PUBLISHER: Kick Yourself Out, ASCAP  
REMIKERS: F.M.T. Posse

ZYX 66073 (cassette single)

How can you tell when an act has made an indelible public impression with a song? When others groups begin crawling out of the woodwork with dance versions of that tune. This time, it's No Doubt's recent pop smash getting the galloping hi-NRG treatment. The vocals here bear a remarkable resemblance to the original performance, and the chorus is an impressive match with its fast-paced beat. Don't be surprised if crossover programmers jump on this big time. Contact: 516-253-0820.

### R & B

BROTHAZ BY CHOICE Forever (4:42)

PRODUCER: Chris Jasper  
WRITER: C. Jasper  
PUBLISHER: Jasper Stone, ASCAP  
Gold City 9601 (CD single)

Isley Brothers vet Chris Jasper may not be in on the Brothers' recent fame, but his

songwriting/production work for budding act Brothaz By Choice shows that his roots still run deep. "Forever," the group's first single, reeks of "Caravan Of Love" melodies and sentiments and is laden with trademark Isley Brothers electric guitar riffs. The Brothaz, who could use a bit of vocal fine-tuning, fare well with Jasper's help. As the group gets more airplay, look for a savvy sound to propel it toward star status.

JOHNNY GILL Love In An Elevator (4:40)

PRODUCERS: Andre Harrell, Johnny Gill, Steve McKeever, Troy Taylor, Charles Farrar  
WRITERS: T. Taylor, C. Farrar, C. Thomas  
PUBLISHERS: Kharatroy/B. Black/Fair-Elm, ASCAP  
Motown 63202 (CD single)

Content to once again take a back seat to Ralph Tresvant and Ricky Bell on the recent New Edition reunion album, Gill is completing the cycle of a potential career downside by buying into the slackness of new-jack R&B on his solo project. Once a premier balladeer, Gill trades quality songwriting for unflattering and unromantic lyrics. High-tech production is a plus for the project, but Gill's voice and sentiment, coupled with sultry grooves, was what sold earlier product.

RARE ESSENCE No Bang No More (no timing listed)

PRODUCER: Donnell Floyd  
WRITERS: D. Floyd, A. Johnson, G. Burton, K. Wood  
PUBLISHER: Funk, BM!

Sounds of the Capital 900 (c/o Liaison) (cassette single)

Featuring Big G. from the Backyard Band, this track is a fitting follow-up to the act's midcharting '96 hit, "Body Snatchers." Big G.'s raps flow with a streetwise flair that will also appeal to pop ears. He is backed by a live funk outfit that keeps the beats fresh and the guitars jangly. All in all, good fun for those hankering for something a little left-of-center. Contact: 410-880-6111.

### COUNTRY

► **COLLIN RAYE On The Verge** (3:44)

PRODUCERS: Paul Worley, John Hobbs, Ed Seay  
WRITER: H. Prestwood  
PUBLISHERS: Careers-BMG/Hugh Prestwood, BMI  
Epic 78525 (c/o Sony) (7-inch single)

Collin Raye's wonderfully expressive voice embracing a fine Hugh Prestwood song... does it get any better than this? There's something fresh and inviting about the production, which—when combined with Raye's performance—creates a lilting, magical record. Word is that the powers that be at Epic Records postponed the release of Raye's forthcoming greatest-hits package until August because of its belief in the commercial strength of this single—and rightly so. This is a breath of fresh air that country programmers should revel in playing.

► **TRACY LAWRENCE Better Man, Better Off** (3:35)

PRODUCERS: Flip Anderson, Tracy Lawrence  
WRITERS: B. Jones, S.P. Davis  
PUBLISHERS: Ensign, BMI, Shoot Straight, ASCAP  
Atlantic 7056 (7-inch single)

The first single from Lawrence's upcoming Atlantic release, "The Coast Is Clear," is lyrically reminiscent of Clint Black's debut hit, "Better Man." It revisits the theme of a man who learns from his mistakes and finds himself a better person in the wake of a failed relationship. Anderson and Lawrence's production gives the tune a radio-ready feel, and Lawrence sings with a believability that adds to the strength of the song. All 17 of Lawrence's singles have placed in the top 10 of Billboard's Hot Country Singles & Tracks chart, and this track looks sure to continue that momentum.

► **TANYA TUCKER Little Things** (3:27)

PRODUCER: Gregg Brown  
WRITERS: M. Dulaney, S.D. Jones  
PUBLISHERS: Ensign, BMI, Island Bound/Famous Corp., ASCAP  
Capitol 10378 (7-inch single)

This is the first release from Tucker's latest album, "Complicated," which is due

early next month. Tucker has always had one of country music's most distinctive voices, and she shines on this warm, sweet ballad about the importance of the little things, like laughter and a good back rub, to a happy relationship.

★ **BURNIN' DAYLIGHT Say Yes** (3:51)

PRODUCER: Mark Bright  
WRITERS: M. Beeson, C. Jones  
PUBLISHERS: EMI-April/K-Town, ASCAP, Hamstein Cumberland/Fugue, BMI  
Curb 1320 (CD promo)

There's a yearning and an urgency in lead singer Mark Beeson's performance of this well-written song that will make programmers smile upon impact. Backed by fellow Daylight members Kurt Howell and Sonny LeMaire, Beeson turns in an affecting performance on this tune about a man hoping that his love will answer in the affirmative. This act has a terrific sound and a good song sensibility that should help propel it ahead of the pack.

★ **THE BELLAMY BROTHERS She's Awesome** (3:54)

PRODUCERS: The Bellamy Brothers  
WRITERS: H. Bellamy, D. Bellamy  
PUBLISHER: The Bellamy Brothers, ASCAP  
Bellamy Brothers/Intersound 9150 (CD promo)

Howard and David Bellamy have been making great music for 20 years, and they just keep getting better as this latest single from their incredible "Sons Of Beaches" album demonstrates. The infectious rhythm of the guitars, combined with the smooth richness of their vocals, gives this love song a sensual feel that listeners will thoroughly enjoy. Country radio airplay is often an uphill battle for independent acts, but these guys are certainly familiar enough to radio audiences and deserve a fair shot.

### DANCE

★ **SECOND CHANCE Love And Happiness** (no timing listed)

PRODUCER: Paul Hunter  
WRITER: P. Hunter  
PUBLISHERS: Filterbank/Barking Pogo, BMI  
REMIKERS: Paul Hunter  
Freeze 50109 (12-inch single)

Scottish-born producer/composer Paul Hunter earned the respect of tough-to-please underground DJs last year with the Second Chance single "May The Funk Be With You." This time, he's aiming to maintain his hardcore following, while simultaneously gunning for mainstream dancefloors with a convincingly uplifting house music anthem. The beats are hearty and appropriately aggressive, while the keyboards are rich and rife with old-fashioned soul. There are two fine dubs on the 12-inch, though you are advised to stick

with the sprawling full-length main mix. Contact: 212-294-2900.

★ **MANTRONIK Let It Go** (5:14)

PRODUCER: Mantronik  
WRITER: not listed  
PUBLISHER: not listed  
Kult 068 (12-inch single)

What a pleasure it is to welcome Mantronik back to active club duty. This is the lead cut from his new "Disco '97" EP, and it reveals that he's as creatively vital as ever. The current rush of retro-leaning tracks serves the producer/artist extremely well, since most of his competition is nicking from his original recordings. You'll be able to pluck out familiar sounds in the melody, while wriggling to the house depth of the groove. Not to be missed. Contact: 212-966-4889.

### AC

► **RICHARD MARX Until I Find You** (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Capitol 12006 (CD promo)

Marx previews his forthcoming album, "Flesh And Bone," with one of his can't-miss ballads. The formula is instantly recognizable, but oh-so-pleasing to the ear. His voice oozes with Romeo-like romance, and he is bolstered by instrumentation that smoothly rises from a soft acoustic opening into a grand, string-laden climax. AC programmers will trip over themselves to play this delicious offering, with ballad-seeking top 40 folks likely to follow closely behind.

★ **ELEANOR McEVROY Whisper A Prayer To The Moon** (4:03)

PRODUCERS: Kevin Moloney, Eleanor McEvoy  
WRITER: E. McEvoy  
PUBLISHERS: Blue Dandelion/EMI-Blackwood, BMI  
Columbia 9169 (c/o Sony) (CD promo)

It is long past the time for McEvoy to find welcoming arms at radio. Perhaps this cut will be the charmer. Taken from the must-hear album "What's Following Me?," this softly shuffling acoustic-pop tune is rife with clever, heartfelt lyrics and a melody that quietly circles the brain before taking permanent hold. The good news is that this composition also has the kind of sing-along chorus that mainstreamers can easily bond with. Please seek this one out—with or without the onset of radio airplay.

**BRIAN HOWE Touch** (3:58)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Touchwood 107 (CD promo)

It seems like everyone is aiming to match the spiritual rush of Martin Page's "In The House Of Stone And Light"—with only fair-to-middling creative results.

Howe comes the closest with this sweeping slice of pop melodrama. He infuses white-knuckled emotion into nearly every note he sings, often coming across as a Lou Gramm/Bryan Adams hybrid. Fortunately, the song has the words and melody needed to keep Howe from sounding like he's simply howling in the wind. In fact, "Touch" could easily go the AC distance. Contact: 212-977-7800.

**EVERETTE HARP What's Going On** (5:45)

PRODUCER: Everette Harp  
WRITER: not listed  
PUBLISHER: not listed

Blue Note 53068 (c/o Capitol) (CD cut)

Acclaimed saxophonist Harp may be best known in middle America as a former member of the in-house band on "The Arsenio Hall Show," but he is putting himself on a fast track to wider musical acceptance with this title cut from his forthcoming Marvin Gaye tribute album. The groove here is faithful to the original recording, with Harp's solos replacing the words. His fluid lines nicely capture the essence of Gaye's lyrics. A shooin for AC stations aimed at sophisticated listeners, this track will be of interest to jazz and R&B fans alike.

### ROCK TRACKS

► **PORNO FOR PYROS Hard Charger** (4:40)

PRODUCERS: John King, Perry Farrell  
WRITERS: Porno For Pyros, P. Farrell  
PUBLISHER: I'll Hit You Back, BMI  
Warner Bros. 8656 (CD promo)

The hotly anticipated soundtrack to "Howard Stern's Private Parts" is off and running with this wickedly contagious slammer. Perry Farrell is backed by several members of Jane's Addiction, which adds to the "event" nature of this single. The truth is that Farrell is in such excellent vocal and lyrical form that this cut would be of immediate interest regardless. Take the extra time and dig into the full six-minute-plus version.

★ **LORI CARSON Something's Got Me** (3:48)

PRODUCER: Lori Carson  
WRITER: L. Carson  
PUBLISHER: not listed

Restless 096 (CD promo)

Carson's latest collection, "Everything I Touch Runs Wild," should get a nice boost in visibility from this intriguing jam, which merges elements of drum'n'bass club culture with classic folk and traditional jazz sensibilities. Holding this seemingly disparate array of concepts together are Carson's quirky voice and savvy production. It's easy to envision rockers and underground DJs equally heralding this adventurous gem of a recording.

★ **THE URGE All Washed Up** (3:23)

PRODUCERS: Michael Vail Blum, the Urge  
WRITERS: S. Ewing, K. Grable, T. Painter, P. Malecek  
PUBLISHER: Neat Guy, ASCAP

Immortal/Epic 9140 (c/o Sony) (CD promo)

Now here's a fresh idea. Thrash rock with big-band horns and jiggly funk guitars. It doesn't get a whole lot more inventive or instantly satisfying than this. However, as cool as this jam is, one gets the feeling that the real heat of this band is felt in a live setting. Simply put, play this record... and then promptly search for this band on its stateside club trek.

### RAP

**CYDAL Hollywood** (3:50)

PRODUCER: Bosco Kante  
WRITERS: T. Holloway, E. Carson, B. Kante  
PUBLISHER: T-Luni & Mr. Ekipz/House Reps/Funky Ass, BMI

C-Note/EastWest 9738 (c/o Elektra) (cassette single)

Borrowing classic breakbeats and rhyme flows, Cydal makes an interesting debut with "Hollywood." While the chorus is the kicker of this not particularly original track, twisting famous rhyme sequences hides any real credibility the trio may have. Nevertheless, catchiness sells, and hip-hop-heads should love the blend of classic beats.

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

# Reviews & Previews

(Continued from page 80)

power-pop-country. Take care of the music first, then think about the videos.

## VARIOUS ARTISTS

**Peace In The Valley**

PRODUCERS: various  
Arista/Nashville 07822

What might have been only a curiosity has turned out to be a highly satisfying venture. Country singers turning to gospel is nothing new, especially since so many came out of the church or religious families. "Peace In The Valley," unlike many such projects, is not predictable (no "Amazing Grace," for instance). Various Arista/Nashville artists picked gospel songs that are meaningful to them and did them the way they wanted. Hearing Lee Roy Parnell and the Fairfield Four harmonize on the seldom-heard "John The Revelator" is worth the price of admission. Other highlights include Brooks & Dunn's honky-tonk gospel and Michelle Wright's reading of "People Get Ready."

## JAZZ

### ► SHIRLEY HORN

Loving You

PRODUCERS: Shirley Horn, Richard Seidel, Jean-Philippe Allard  
Verve 537 022

The latest release from Shirley Horn is a romantically downtempo, smokily atmospheric set that should reaffirm her place as one of the greatest jazz singers working today. Horn's breathy, deeply soulful vocals are accompanied by her own piano playing, with some electronic keyboard ambience added by sometime arranging partner George Mesterhazy. A gentle Latin pulse runs through this album on such tracks as "The Man You Were," Antonio Carlos Jobim's "Someone To Light Up My Life," and Ivan Lins' "The Island." (Mesterhazy weaves an enchanted backdrop for "Love Dance," another Lins theme.) Horn accompanies herself solo for some wistful, nearly arrhythmic takes on such themes as the title track and "Should I Surrender."

### ► CHICK COREA & FRIENDS

Remembering Bud Powell

PRODUCER: Chick Corea  
Stretch/GRP 9012

Multifaceted keyboard master Chick Corea goes traditional with this tribute to the compositions and spirit of legendary pianist/composer Bud Powell, accompanied by young hotshots Kenny Garrett, Christian McBride, Wallace Roney, Joshua Redman, and Roy Haynes (himself a veteran of various Powell bands). Highlights of a strong set include the bright cadences of "Bouncin' With Bud," the antic, air-borne tempo of "Tempus Fugit," and "Oblivion," which breaks into a wild drum-and-percussion duet. Although Powell was synonymous with bebop, his "Willow Grove" has a kind of punchy, '60s modal flavor, and "Glass Enclosure" emerges as an offbeat, practically avant-garde fanfare. Redman and McBride join Corea for a trio spin through the lush romanticism of "I'll Keep Loving You," and Corea goes it alone for an excellent take on the Powell standard "Celia." The sole Corea original is "Bud Powell," a coulda-been-bebop theme adorned with Roney's muted Miles-like tone and Garrett's Getz-ian riffing.

## LATIN

### ► ENRIQUE IGLESIAS

Vivir

PRODUCER: Rafael Pérez-Botija  
Fonovisa 0001

In the past year, nonstop promotion by Fonovisa and U.S. Spanish-language network Univision—both of which are owned by Mexican media behemoth Televisa—has created a preteen heartthrob whose second disc blew onto The Billboard 200 last week at No. 33. The sophomore effort by the handsome son of Julio brims with sing-along teen love songs buttressed by a

much more polished musical backdrop than on his eponymous debut. Young Iglesias, whose whispery, aching delivery at times recalls his father's wispy style, seems to be still defining his vocal personality. His thin, raspy wailings mesh best with such dramatic uptempo entries as "Miente" and "Viviré Y Moriré."

### ISABEL PANTOJA

Amor Eterno

PRODUCER: Roberto Livi  
PolyGram Latino 533276

The label debut by this hyper-expressive mezzo from Spain finds producer Roberto Livi neatly meshing the diva's rich, gypsy-inflected delivery with emotionally charged, mostly melancholy testimonials of fractured romance. Uptempo tracks "100%," "Echa A Andar," and "Una Lágrima En La Garganta" could help resurrect the stateside profile of an artist absent too long from radio and retail.

## CONTEMPORARY CHRISTIAN

CONSIDERING LILY

PRODUCERS: Brent Milligan, Michael Anderson  
ForeFront 5153

ForeFront's sister act Serene & Pearl have evolved into the label's newest alternative band, Considering Lily. Lead vocalist Serene Campbell and sibling Pearl Barrett lead a finely crafted alternative pop/modern rock album that should satisfy fans who enjoyed the pair's duet days as well as draw in new fans of their expanded band sound. The fragile ballad "Come Rest" is an affecting cut, as is the ethereal "Calling All Angels." "Beautiful You" is an enjoyable outing, but the album's highlight is the well-written "I Don't Need A Picture," penned by Ceili Rain's Bob Halligan Jr. With the soulful vulnerability in Campbell's lead vocals and the able backing of the band, this album introduces a fresh act that Christian audiences will enjoy.

## CLASSICAL

PHILIP GLASS

► "Heroes" Symphony

PRODUCERS: Kurt Munkacsy, Michael Riesman  
Point Music 454-388

### ★ The Secret Agent

PRODUCER: Kurt Munkacsy  
Nonesuch 79442

Based on the visionary avant-pop of David Bowie and Brian Eno, Philip Glass' "Heroes" Symphony is a follow-up to the hit "Low" Symphony of '93, his previous Bowie/Eno derivation. Although not as cohesive a symphonic work as "Low," the "Heroes" piece is no mere pastiche redux. Such haunting movements as "Neuköln" stand out as textured, quasi-Romantic variations on a theme, and the whole is inventively orchestrated and full of atmosphere. But the "Heroes" Symphony shouldn't overshadow Glass' sublime score to the upcoming film "The Secret Agent." Mining a mysterious, darkly lyrical vein, Glass has fashioned for the soundtrack some of his most alluring, involving music since his Violin Concerto.

### ★ SHOSTAKOVICH

Redemption: Symphony No. 5, Chamber Symphony, Op. 110a; Mark Gorenstein, Russian Symphony Orchestra

PRODUCER: Gene Pope  
Pope Music 1009

Like last year's "Written With The Heart's Blood," the justly Grammy-nominated Shostakovich recording by the New Century Chamber Orchestra on New Albion, this album pairs Shostakovich's harrowing Chamber Symphony (transcribed for string orchestra from his String Quartet No. 8) with a similarly toned work—in this case, the composer's monolithic Symphony No. 5. The performances are idiomatic and powerful, the packaging and notes elaborate and evocative in the manner of Pope Music's other thematic discs. Although the two-mike recording technique is questionable, the creative presentation is a model of indie innovation.



## DOCUMENTARY

THE FREE WILLY STORY: KEIKO'S JOURNEY HOME

Discovery Channel Video

50 minutes, \$19.95

As dramatic as the "Free Willy" movies are, the story of their protagonist, an orca whale named Keiko, was even more attention-grabbing. Word that Keiko was living in substandard conditions in Mexico during much of the filming made headlines around the world and signaled a call to animal-rights activists. This original Discovery production, hosted by actor Rene Russo, puts Keiko in the spotlight, portraying his journey from his capture by fishermen off the coast of Iceland, to his dramatic move to Mexico, to the airlift last year that transported him to the same Oregon aquarium where the movie took place. A '90s instance of life imitating art, with a very happy ending.

MARY-KATE AND ASHLEY OLSEN: THE CASE OF THE VOLCANO MYSTERY

DualStar/WarnerVision

30 minutes, \$12.95

The sleuthing sisters and their best buddy Clue return to the small screen, hot on the trail of a most unusual monster who has made a home in the mines of the Jelly Jungle. Not quite as hair-raising as the current big-budget thriller "Dante's Peak," "Volcano Mystery" sticks close to the Olsen twins' tradition of focusing on songs rather than scare tactics. Also new in the series is "The Case Of The U.S. Navy Adventure," an outer-space odyssey that finds the girls in the company of the government as well as some unidentified flying gizmos.

ARTHUR WRITES A STORY

Random House Home Video/Sony Wonder

30 minutes, \$12.98

The animated aardvark star of his own book, CD-ROM, and PBS TV series waddles onto home video for the first time with a trio of titles, including this scholastic-minded treatise. Struggling with writer's block while trying to complete a school paper, Arthur decides to put his imagination to work—and discovers that it can work overtime! In the other complete episode included on the tape, "Locked In The Library," Arthur finds himself locked in the city's finest with a classmate he has been teasing. Also new are "Arthur's Pet Business" and "Arthur's Eyes." Contact: 212-940-7723.

## MADE FOR TELEVISION

JACK HANNA'S ANIMAL ADVENTURES

Haber Video

30 minutes each, \$14.98 each

The animal magnetism of Jack Hanna continues to charm a growing TV audience, and now video retailers have a chance to do the wild thing as well. Three first-time-on-video titles—"Baby Boomers," "Gorilla Quest," and "It's Elephant Time!"—spotlight a trio of his most popular programs. Automatic winner "Baby Boomers" is an up-close and personal visit with the truly young and restless, including baby giraffes, gorillas, kangaroos, and chimpanzees. "Gorilla Quest" takes viewers to the forests of Uganda to search for the gorillas in the mist, and "It's Elephant Time!" perhaps the most fascinating of the three, provides an introduction to

Africa's wondrous native sons. Lighter than National Geographic, but substantive enough to qualify as educational programming. Contact: 800-450-0045.

## HEALTH & FITNESS

CHAIR DANCE AROUND THE WORLD

Chair Dance International Inc.

50 minutes, \$19.95

Country/western tunes, Caribbean calypso, Brazilian samba, even an Israeli, Greek, and Russian medley—what sounds like the makings of an international dance competition describes the segments that make up a unique exercise program that helps users strengthen their muscles without their feet ever touching the ground. Chair dancing, a workout alternative custom-made for the elderly or anyone else who prefers to get their daily exercise while seated, is tougher than it looks. A series of aerobic moves that can be completed with weights—or even paper plates, for beginners—helps beginner-through expert-level exercisers stay in shape. Also available is the like-minded "Sit Down & Tone Up." Contact: 800-551-4FUN.

## SPORTS

NASCAR'S GREAT DRIVERS: PAST, PRESENT AND FUTURE; GREAT MOMENTS—THE EARLY YEARS

Sony Music Entertainment

50 minutes each, \$12.98 each

ESPN analyst Dr. Jerry Puncher adds some punch to this nostalgic look at 10 drivers who have been singled out through the years as all-time greats in their field. Dale Earnhardt, Lee Petty, Curtis Turner, Richard Petty, and Jeff Gordon are among the racers who receive in-depth profiles, which are packed with action shots and analysis. "The Early Years" homes in on the wonder years of stock-car racing, when it metamorphosed from the vision of a Daytona Beach, Fla., restaurateur into a full-fledged sport. Hosted by former Winston Cup champ Benny Parsons, the tape reveals the softer side of NASCAR.



BILL NYE THE SCIENCE GUY: STOP THE ROCK!

Pacific Interactive

Windows/Macintosh CD-ROM

Fans of "Bill Nye The Science Guy" can get interactive with the Emmy Award-winning show on this disc, which is aimed at children ages 9 and up. Users can navigate through Nye's device-filled science labs, which include a rocket hangar, fossil lab, tectonics bay, and, of course, the mandatory kitchen. There are more than 17 scientific devices that allow the user to perform several experiments, including earthquake measurement and weather manipulation. In all, 20 science lessons are contained on the disc, and each is adapted from the National Science Education Standards manual. Nye's humor helps keep the tasks entertaining rather than brain-bending. Factual fun.

MAGIC: THE GATHERING—BATTLEMAGE

Acclaim

PC CD-ROM

Acclaim has a sure hit with its first

title based on the role-playing game "Magic: The Gathering." Like the successful card game, players can assume the role of one of six wizards. Die-hard followers of the original game will be pleased with the adaptation, which brings the static characters from the card game to life and allows players to journey into a fantasy environment filled with 30 battlefields. An expansion program will be offered in the coming year to ensure that the game keeps pace with the ever-expanding Magic universe. One potential glitch: Acclaim's release will likely be confused with another recent CD-ROM based on the "Magic" series from Spectrum Holobyte. However, that title is a straightforward translation of the fantasy card game, rather than an action/strategy release.



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Read by the author

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By Martin Kinch

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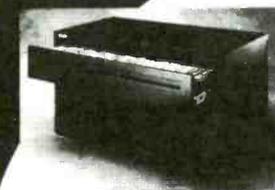
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## CALENDAR

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

### FEBRUARY

Feb. 18, **An Evening With Glen Ballard And David Foster**, sponsored by the California Copyright Conference, the Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

Feb. 18, **ASCAP Black History Month Lecture Series Featuring James Mtume And Bernie Worrell**, ASCAP headquarters, New York. 212-621-6323.

Feb. 19, **The State Of Black Radio**, presented by the Black Rock Coalition, City Gallery, New York. 212-713-5097.

Feb. 20, **"Radio Promotion As It Exists Today,"** presented by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.

Feb. 22-26, **National Assn. For Campus Activities Convention**, Pennsylvania Con-

vention Center/Philadelphia Marriott, Philadelphia. 803-732-6222.

Feb. 24, **Brit Awards**, Earl's Court, London. 44-171-287-4422.

Feb. 24, **A Tribute-Roast Honoring Stan Goman**, hosted by the American Jewish Committee's Music-Video division, Copacabana, New York. 212-751-4000, extension 338.

Feb. 24, **MusiCares Person Of The Year Dinner, Concert, And Silent Auction Honoring Phil Collins**, Waldorf-Astoria, New York. 310-392-3777.

Feb. 25, **4th Annual Patrick Lippert Awards**, honoring Sheryl Crow, LL Cool J, and Steve Young, among others, to benefit Rock the Vote, the Roxy, New York. 212-621-6027.

Feb. 26, **Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

### MARCH

March 5-8, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 6, **Echo Awards**, Congress Center, Hamburg. 49-40-581935.

March 6-9, **Canadian Music Week**, Crowne Plaza Hotel, Toronto. 416-695-9236.

March 8-11, **National Assn. Of Recording Merchandisers Annual Convention**, Marriott Hotel, Orlando, Fla. 609-596-2221.

March 13-15, **Replitech Europe**, Montjuic 2, Barcelona, Spain. 914-328-9157.

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

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

### APRIL

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

April 16-17, **Music Radio '97**, BAFTA, London. 44-171-255-2010.

April 16-20, **Impact Super Summit Conference XI**, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 215-646-8001.

April 23, **32nd Annual Academy Of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

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

## 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 having delivered cutting-edge results; 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 Congrès in Paris, the Victoires show was reshaped 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).

Flèouter 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 act 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 should be targeted at the youth. Young acts need these kind of awards, because it can open some doors for them. What kind of doors can this open for me?"

The absence in the venue of many of the winners—Les Innocents (band), Teri Moise (Francophone act), Eddy Mitchell (album), F.F.F. (concert)—was also a source of disappointment to industry executives.

The most endearing moment of the show was the award for best song, given to Khaled for "Aïcha," 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 piquancy the day the right-wing National Front gained

political control of its fourth large city in France, as best video winner Marc Lavoine pointed out.

The Victoires for most exported album of French *chanson* was finally awarded to Mylène Farmer, for international sales in excess of 91,000 units of her Polydor album "Anamorphosee." Sony 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.

Farmer's was the first unquestionably new album in the list. Nonetheless, its modest international sales are being seen as a sign of France's inability to effectively export its music.

Italian acts represented at the Victoires were Eros Ramazzotti, who performed one song, and Andrea Bocelli, whose album jumped to No. 1 in the French charts two weeks after release (see story, page 1).

Following is a complete list of Victoires winners:

**Male act:** Charles Aznavour (EMI).  
**Female act:** Barbara (Mercury/PolyGram).

**Song of the year:** "Aïcha," Khaled (Barclay/PolyGram).

**Album:** "Mr. Eddy," Eddy Mitchell (Polydor/PolyGram).

**Band:** Les Innocents (Virgin).

**Upcoming act:** Juliette (Le Rideau Rouge).

**Video of the year:** "C'est Ça La France," Marc Lavoine (Avrep/RCA/BMG).

**Francophone act or band:** Teri Moise (Source/Virgin).

**Concert:** F.F.F. at the Olympia (Alias).

**Film score:** "Microcosmos," Bruno Coulais (Travelling/Auvidis).

**Jazz album:** "New York Tango," Richard Galliano (Dreyfus Jazz/Sony Music).

**Traditional music album:** "I Muvrini A Bercy," I Muvrini (Columbia/Sony Music).

**Stand-up comedian:** Valerie Lemerrier.

**Children's record:** "Far West," Henri Des (Productions Mary-Josée).

## GOOD WORKS

**\$UPER BENEFIT:** One million dollars were raised for the Elton John AIDS Foundation at New York's Waldorf-Astoria, at which John and opera superstars Jessye Norman and Luciano Pavarotti performed before an audience of more than 1,000 guests. The evening included dinner and a live auction followed by the performances of the guest stars. The auction raised \$210,000. The event was the first time in two years that John had performed a benefit concert for the foundation, which has raised more than \$13 million worldwide—\$9 million in the U.S. and \$4 million in Europe—since it was established five years ago. On March 24, John will host his fifth annual Academy Awards Party at Maple Drive Restaurant in Beverly Hills, sponsored by Raymond Weil-Geneve and In Style magazine. John celebrates his 50th birthday the next day. Contact Sarah McMullen or Nancy Miller at 310-276-5214, or Kevin Mazur at 212-620-0651.

**ASSISTING YOUNG MUSICIANS:** The American Society of Young Musicians (ASYM) will present its fifth annual ASYM Pre-Grammy Gala, hosted by artist Brandy, Tuesday (18) at Billboard Live in Hollywood. Performers will include Keiko Matsui, Maria Conchita Alonso, Shanice Wilson, Marilyn Scott, and Impromptu 2. In addition, songwriter Burt Bacharach will receive the group's Trailblazer Award. The event, at which more than 500 members of the music industry, among others, are expected, will benefit ASYM, a national nonprofit group committed to the enrichment and advancement of young musicians through a mentor and leadership program, a drug and substance abuse program, and the group's annual Scholarship for the Arts Trust Fund. For more information, call Marke Johnson at 310-285-9744.



**An Epic Year.** Epic Records Group chairman David R. Glew, center, celebrates his honor as the T.J. Martell Foundation's 1997 humanitarian of the year with BMI president/CEO Frances W. Preston, left, and Epic Associated Labels senior VP/GM Tony Martell. Preston, who is president of the foundation, and Martell, who is chairman, agree that Glew is the ideal individual to lead this year's fundraising campaign. The award will be presented at a May 8 gala in New York. The T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research was established in 1975 and has raised nearly \$100 million.

## LIFELINES

### BIRTHS

Boy, Benjamin Carter, to **Roberta L. Korus and Stephen B. Ward**, Jan. 12 in New York. Mother is an entertainment attorney and counsel to the Sukin Law Group. Father is a recording engineer.

Girl, Karolena Rose, to **Bob and Inga Daitz**, Jan. 23 in New York. Father is road manager for Van Halen and East Coast sales representative for CLS Transportation.

Girl, Eva Marie, to **Rick Shoemaker**

and **Denise Abbott-Shoemaker**, Jan. 29 in Los Angeles. Father is president of Warner/Chappell Music.

Boy, Khalil Anthony, to **Keith and Avis Thompson**, Feb. 3 in Los Angeles. Father is director of marketing for Blue Note/Metro Blue Records.

Boy, Liam Jacob, to **Daniel and Deborah Glass**, Feb. 6 in New York. Father is the owner of the new indie label Underdog and president of the board of LIFEbeat, the music industry AIDS organization.

Girl, Bailey Jean, to **Melissa Etheridge and Julie Cypher**, Feb. 10 in Los Angeles. Etheridge is an Island recording artist.

### MARRIAGES

**Vince Jordan to Kristy Bauer**, Jan. 8 in Las Vegas. Groom is talent buyer/co-owner of the Blue Cafe in Long Beach, Calif.

### DEATHS

**Dawn Crosby, 33**, of an alcohol related illness, Dec. 15 in Annapolis, Md. She was the lead vocalist for Fear Of God. The group's most recent album, 1994's "Toxic Voodoo," was released on Pavement Music, and it was preparing material for a new release at the time of her death. Fear Of God's 1991 album, "Within The Veil," was released on Warner Bros. Records. Prior to joining Fear Of God, Crosby was the vocalist for Detente. She is survived by her parents.

## 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" (*Billboard*, 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 [Mellenkamp]. I've followed him for about a hundred years but have never had the opportunity to work with him or even chat. If that band ever happened again, I'd love to do it."

A Feb. 15 *Billboard* Report on electronic music misidentified the labels on which the Chemical Brothers' sophomore album, "Dig Your Own Hole," is released. The album is being released in the U.S. by Astralwerks/Caroline, and by Virgin in all other territories.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## newsline...

**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 WHTZ (Z100) New York dropped the syndicated "Lovephones" show, syndicator Westwood One did also. Now, 1996 Billboard/Monitor Radio Conference keynoter 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-AM-FM Los Angeles. Word is that tension had developed over "Lovephones" and Westwood's competing show, "Lovelines," and that Dr. Judy affiliates were being encouraged by Infinity—whose KROQ Los Angeles serves as the flagship for "Lovelines"—to drop her for "Lovelines."

**YES, WE CAN TALK.** Joan Rivers joins the growing list of celebrity DJs as she launches "The Joan Rivers Show" March 3 7-9 p.m. on the WOR 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 52 stations—32 AMs, 11 FMs, 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 clothe herself with Wild 107 bumper 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.' Arbitrons—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 unassailable as the No. 1 and No. 2 commercial stations in London, while Richard Branson's album rock Virgin Radio FM cracked a 1 million cume in London for the first time.

**MONEY BAGS.** BIA Research ranks WFAN-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, WCBS-AM New York, and KLOS Los Angeles. Meanwhile, the Radio Advertising Bureau recently reported '96 revenue at a record-setting \$12 billion, an 8% gain over '95.

## Promo Lets Nashville Tune In To MCA

### Billboard-Based Station Targets Traffic, Passers-By

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—Borrowing an idea pioneered by Atlantic Records in New York several years ago, MCA Records will become the first Nashville label to utilize a low-powered radio station to promote its product when it signs on a station atop a billboard this month. The one-watt station, which does not require a Federal Communications Commission (FCC) license, was expected to sign on at 106.9 FM by Monday (17).

MCA has a long-term lease on a 1,600-square-foot billboard, which sits more than six stories high over the high-volume traffic intersection at 21st and West End avenues in Nashville. MCA senior director of artist development/A&R Stephen McCord, who developed the low-powered radio station idea for the label, says its potential audience is huge. Citing Tennessee Audit Bureau figures, McCord says 70,000 cars pass the billboard daily, and it generates 44,000 visual impressions in a 24-hour period.

The board will change every 30-60 days to feature a different artist signed to MCA or sister label Decca. The station will be promoted with a permanent



banner on the board, which says "tune in now to 106.9 FM—MCA radio." Decca's Gary Allan will be the first artist featured.

In most cases, McCord says, the artist being featured on the station will correspond to who's pictured on the board. Programming will include music, interview snippets, and ads for MCA product. According to McCord, the label is considering an advertising tie-in with sister

liquor company Seagram, which does not advertise most of its products on FCC-licensed radio stations because of the radio industry's self-imposed hard-liquor advertising ban.

McCord says the label will master a new CD each month or two with a 30- to 60-minute program, which will be permanently looped to repeat itself on the station.

## 'Dante's Peak' Gets Push From Radio Phone Card Promo

Universal Pictures is aiming for the top with a radio-only phone card promotion to spread the word on its new disaster movie, "Dante's Peak."

The on-air campaign was launched in the top 50 radio markets Jan. 27, close to two weeks before the opening of the movie starring Pierce Brosnan and Linda Hamilton. It debuted at No. 2 at the box office Feb. 7, following "Star Wars."

"All of our promotions are intended to establish 'Dante's Peak' as an event film," says Universal VP for national promotions John Polwreke. "The Sprint Foncard helps us offer a compelling prize package to enhance our radio promotions."

Winning callers participating in on-air contests are awarded a "Dante's Peak" prepaid phone card from Sprint worth 10 minutes of long distance in the promotion. Movie tickets, hats, and T-shirts are also part of the movie's push on radio.



CHUCK TAYLOR



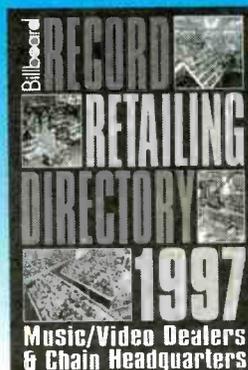
**All About Mary.** During a recent interview with Westwood One's Celebrity Connection (Billboard, Feb. 1), Mary Tyler Moore told all about her best-selling autobiography, "After All." During the interview, she spoke with Westwood One affiliates live via satellite. Shown, from left, are Bill Bregoli, program manager of Westwood's "The Source"; Moore; "Source" director Dia Stein; and Donna Moran, East Coast editor of Westwood One Entertainment's Spin Radio Network.

## The #1 Choice Of The Record and Video Industry

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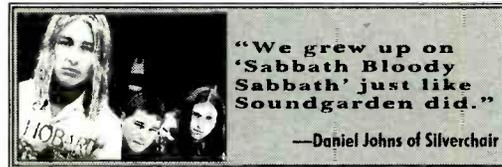
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Although the members of Silverchair were only 16 years old when the group's debut album, "Frogstomp," became a modern rock sensation, the band won its fans more with an anthemic, arena-ready sound than with boyish, garage-band charm. So along with its hit album, the group took some serious hits from critics—the scribes accusing the Aussie trio of being grunge pretenders; adolescents aping the amped angst of their elders.

Silverchair's response to the bad press can be found in the first single from the band's sophomore Epic album, "Freak Show." Asking for it in more ways than one (the startling similarity in tone and title to Nirvana's "Rape Me," for instance), "Abuse Me"—at No. 5 on Modern Rock Tracks this week—finds singer/guitarist Daniel Johns vocalizing abstractly

about the pain of being panned. More concretely, he defends his band's aesthetic by pointing out that Silverchair shares a sonic approach with Seattle's finest because, like those bands, he and his mates share the same influences: classic albums by Led Zeppelin and



"We grew up on 'Sabbath Bloody Sabbath' just like Soundgarden did."  
—Daniel Johns of Silverchair

Black Sabbath. "People want to lump us in with the grunge thing, but it's just that we grew up on 'Sabbath Bloody 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 to think 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. "The song is basically saying, 'Say what you like. We don't give a fuck 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 another song I've heard. And I'm sure if we called a song 'Cat,' there would be someone with a song called 'Dog.'"

Billboard®

FEBRUARY 22, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	1	14	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
2	2	2	4	LAKINI'S JUICE SECRET SAMAHDI	LIVE RADIOACTIVE/MCA
3	12	—	2	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
4	4	5	5	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
5	5	10	9	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
6	8	12	6	KING NOTHING LOAD	METALLICA ELEKTRA/EEG
7	3	3	19	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
8	6	7	5	DISCOTHEQUE POP	U2 ISLAND
9	7	4	18	LADY PICTURE SHOW TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
10	14	14	9	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
11	9	8	16	HAVE YOU SEEN MARY WAX ECSTATIC	SPONGE COLUMBIA
12	15	17	4	CASUAL AFFAIR LEMON PARADE	TONIC POLYDOR/A&M
13	10	6	23	HERO OF THE DAY LOAD	METALLICA ELEKTRA/EEG
14	11	11	13	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
15	13	9	16	LOOKING FOR STIR	STIR AWARE/CAPITOL
16	16	15	13	JUST ANOTHER DAY MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
17	17	18	22	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
18	24	26	4	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
19	25	25	3	HOPE IN A HOPELESS WORLD BOMBS & BUTTERFLIES	WIDESPREAD PANIC CAPRICORN/MERCURY
20	20	24	7	CHANGE THE LOCKS TOM PETTY AND THE HEARTBREAKERS MUSIC FROM "SHE'S THE ONE"	WARNER BROS.
21	18	20	6	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
22	28	32	3	RESIGNATION SUPERMAN BEAUTIFUL WORLD	BIG HEAD TODD & THE MONSTERS REVOLUTION
23	22	22	19	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
24	39	—	2	TUMBLE IN THE ROUGH TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
25	27	23	18	WHAT I GOT SUBLIME	SUBLIME GASOLINE ALLEY/MCA
26	31	31	3	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	NINE INCH NAILS NOTHING/INTERSCOPE
27	21	16	17	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
28	23	21	19	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
29	19	13	15	HALF THE WORLD TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
30	33	40	3	TOURNIQUET ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
31	NEW ▶	1		VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
32	26	19	13	CAN'T GET THIS STUFF NO MORE BEST OF VOLUME 1	VAN HALEN WARNER BROS.
33	36	36	3	CAN'T TAME THE LION TRIAL BY FIRE	JOURNEY COLUMBIA
34	30	28	25	WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
35	29	27	22	STINKFIST AENIMA	TOOL ZOO/VOLCANO
36	34	—	2	EVERYDAY IS A WINDING ROAD SHERYL CROW	SHERYL CROW A&M
37	32	30	5	THE WAKE-UP BOMB NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
38	38	—	2	WHEN THE ANGELS SING WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
39	NEW ▶	1		H. AENIMA	TOOL ZOO/VOLCANO
40	NEW ▶	1		THE FRESHMEN VILLAINS	THE VERVE PIPE RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

FEBRUARY 22, 1997

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	1	5	DISCOTHEQUE POP	U2 ISLAND
2	2	2	4	LAKINI'S JUICE SECRET SAMAHDI	LIVE RADIOACTIVE/MCA
3	5	8	11	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
4	4	4	12	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
5	7	7	5	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
6	6	5	10	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
7	9	9	9	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
8	3	3	13	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	GARBAGE CAPITOL
9	10	10	9	LOVEFOOL FIRST BANO ON THE MOON	THE CARDIGANS STOCKHOLM/MERCURY
10	8	6	18	ALL MIXED UP 311	311 CAPRICORN/MERCURY
11	15	16	13	CRASH INTO ME CRASH	DAVE MATTHEWS BAND RCA
12	13	21	6	SANTERIA SUBLIME	SUBLIME GASOLINE ALLEY/MCA
13	11	14	4	THE PERFECT DRUG THE LOST HIGHWAY SOUNDTRACK	NINE INCH NAILS NOTHING/INTERSCOPE
14	12	11	6	BARREL OF A GUN ULTRA	DEPECHE MODE MUTE/REPRISE
★★★ AIRPOWER ★★★					
15	33	—	2	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
16	16	12	14	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
17	14	13	6	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
★★★ AIRPOWER ★★★					
18	23	35	3	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
19	17	24	8	EVERYDAY IS A WINDING ROAD SHERYL CROW	SHERYL CROW A&M
20	18	20	27	WHAT I GOT SUBLIME	SUBLIME GASOLINE ALLEY/MCA
21	20	18	22	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
22	28	34	3	FEMALE OF THE SPECIES SPIDERS	SPACE GUT REACTION/UNIVERSAL
23	19	17	19	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
24	34	—	2	THE FRESHMAN VILLAINS	THE VERVE PIPE RCA
25	21	15	18	LADY PICTURE SHOW TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
26	31	38	3	EXCUSE ME MR. TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
27	24	26	21	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
28	27	19	18	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
29	22	22	17	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
30	26	27	17	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
31	35	37	3	FIRESTARTER	PRODIGY XL MUTE/MAVERICK/WARNER BROS.
32	NEW ▶	1		HARD CHARGER HOWARD STERN PRIVATE PARTS: THE ALBUM	PORNO FOR PYROS WARNER BROS.
33	30	29	10	SUPER BON BON IRRESISTIBLE BLISS	SOUL COUGHING SLASH/WARNER BROS.
34	25	23	13	HELLO HELLO	POE MODERN/ATLANTIC
35	37	33	4	WHEN THE ANGELS SING WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
36	NEW ▶	1		THE NEW POLLUTION ODELAY	BECK DGC/GEFFEN
37	38	—	2	I WILL SURVIVE FASHION NUGGET	CAKE CAPRICORN/MERCURY
38	29	25	13	RADIATION VIBE FOUNTAINS OF WAYNE	FOUNTAINS OF WAYNE SCRATCHIE/TAG/ATLANTIC
39	36	31	7	NO FACE DESTRUCTION BY DEFINITION	THE SUICIDE MACHINES HOLLYWOOD
40	NEW ▶	1		YOUR WOMAN WOMEN IN TECHNOLOGY	WHITE TOWN BRILLIANT/CHRYSALIS/EMI



HITS!  
IN  
TOKIO

Week of February 2, 1996

- ① Cosmic Girl / Jamiroquai
- ② 2 Become 1 / Spice Girls
- ③ Change The World / Eric Clapton
- ④ Born Stippy / Underworld
- ⑤ Discotheque / U2
- ⑥ Every Time I Close My Eyes / Babyface  
Featuring LL Cool J, H. Hewett, J. Watley & J. Daniels
- ⑦ Spiritual Thang / Eric Benet
- ⑧ You Can Do It (Baby) /  
Nuuyorican Soul Featuring George Benson
- ⑨ Say... If You Feel Alright / Crystal Waters
- ⑩ Betcha By Golly Wow! / *†*
- ⑪ Let's Get Down / Tony Toni Tone
- ⑫ Don't Cry For Me  
Argentina (From "Evita") / Madonna
- ⑬ Whoever / Lewis Taylor
- ⑭ Beyond The Invisible / Enigma
- ⑮ Alfie / Vanessa Williams
- ⑯ Beethoven / Blur
- ⑰ Stay Together / Mr. Big
- ⑱ Love Rollercoaster / Red Hot Chili Peppers
- ⑲ I Believe In You And Me /  
Whitney Houston
- ⑳ Higher / Gloria Estefan
- ㉑ Don't Speak / No Doubt
- ㉒ Lovefool / The Cardigans
- ㉓ I Am, I Feel / Alisha's Attic
- ㉔ Fly Like An Eagle / Seal
- ㉕ No Woman, No Cry / Fugees
- ㉖ Arigatou / Yosui Inoue • Tamio Okuda
- ㉗ Song For The Dumped / Ben Folds Five
- ㉘ Love Is A Wonderful Thing / Fatima Rainey
- ㉙ Best Love / Leila White
- ㉚ Don't Let Go (Love) (From "Set It Off") /  
En Vogue
- ㉛ I'm Still Here / Izit
- ㉜ Scarlet / Spitz
- ㉝ Little Wonder / David Bowie
- ㉞ Everyday Is A Winding Road /  
Sheryl Crow
- ㉟ Virtual Insanity / Jamiroquai
- ㊱ I Love You Always Forever / Donna Lewis
- ㊲ Fade Into Light / Boz Scaggs
- ㊳ Volcano Girls / Vercuca Salt
- ㊴ Bohemian Rhapsody /  
The Brads (From "High School High")
- ㊵ Everyday Of Your Life /  
Richard Marx With Aska
- ㊶ Justify / Daryl Hall
- ㊷ Isn't She Lovely / Stevie Wonder
- ㊸ Romance / Tomoyo Harada
- ㊹ Never Miss The Water / Chaka Khan  
Featuring Me'Shell Ndegeocello
- ㊺ This Is For The Lover In You / Babyface
- ㊻ You Must Love Me (From "Evita") /  
Madonna
- ㊼ Yes - Free Flower - / My Little Lover
- ㊽ Come On Everybody / Us3
- ㊾ Say You'll Be There / Spice Girls
- ㊿ My Boo / Ghost Town DJs

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# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	19	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON 8 weeks at No. 1
2	3	3	20	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
3	4	4	11	I BELIEVE IN YOU AND ME ARISTA 13293	WHITNEY HOUSTON
4	2	2	15	I FINALLY FOUND SOMEONE COLUMBIA 78480	BARBRA STREISAND & BRYAN ADAMS
5	5	5	15	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	ROD STEWART
6	6	6	36	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
7	7	7	27	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
8	10	16	4	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
9	9	9	11	I'M NOT GIVING YOU UP EPIC 78464	GLORIA ESTEFAN
10	8	8	30	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
11	12	12	7	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
12	11	13	7	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS
13	15	21	3	IT'S IN YOUR EYES FACE VALUE 87016/ATLANTIC	PHIL COLLINS
14	13	11	12	STILL IN LOVE MERCURY ALBUM CUT	LIONEL RICHIE
★★★ AIRPOWER ★★★					
15	24	—	2	ALL BY MYSELF 550 MUSIC ALBUM CUT	CELINE DION
16	14	17	6	THROUGH YOUR HANDS REVOLUTION ALBUM CUT	DON HENLEY
17	16	15	52	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
★★★ AIRPOWER ★★★					
18	19	23	4	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
19	17	19	25	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
20	18	18	22	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	ELTON JOHN
21	26	—	2	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809	MADONNA
22	27	—	2	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
23	22	25	11	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
24	21	14	15	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	SEAL
25	20	10	14	100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG	HUEY LEWIS & THE NEWS

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	17	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT 9 weeks at No. 1
2	2	2	13	LOVEFOOL STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
3	5	7	14	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
4	3	3	32	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
5	4	4	15	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
6	8	8	17	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
7	6	5	23	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
8	7	6	23	IF IT MAKES YOU HAPPY A&M 581874	SHERYL CROW
9	11	14	11	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	COUNTING CROWS
10	9	9	33	COUNTING BLUE CARS A&M 581462	DISHWALLA
11	10	10	21	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
12	15	22	5	EVERYDAY IS A WINDING ROAD A&M ALBUM CUT	SHERYL CROW
13	13	12	35	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
14	16	21	5	DON'T CRY FOR ME ARGENTINA WARNER BROS. ALBUM CUT	MADONNA
15	12	11	28	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
16	14	13	36	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
17	19	20	11	DON'T LET GO (LOVE) EASTWEST 64231/EEG	EN VOGUE
18	18	15	47	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
19	20	18	28	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
20	25	31	4	WHERE HAVE ALL THE COWBOYS GONE? IMAGO ALBUM CUT/WARNER BROS.	PAULA COLE
21	17	16	26	MOUTH UNIVERSAL 56018	MERRILL BAINBRIDGE
22	24	28	9	JUST ANOTHER DAY MERCURY 578816	JOHN MELLENCAMP
23	31	40	3	I WANT YOU COLUMBIA 78503	SAVAGE GARDEN
24	26	29	8	WHEN YOU'RE GONE ISLAND 854802	THE CRANBERRIES
25	21	25	25	WHERE DO YOU GO ARISTA 13225	NO MERCY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 53 adult contemporary stations and 56 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### WEBCASTS COULD BE WAVE OF THE FUTURE FOR RADIO

(Continued from page 1)

medium. It's a great place to develop programming and convert that back to radio." At this point, Kelly says that Premiere is primarily interested in developing long-form comedy and drama segments.

#### ON THE WEB, WE ARE ONE

Illustrating the levity with which the radio industry has approached its new online opportunities, several normally competing radio and computer companies formed an organization in October 1996 to tackle webcasting issues. The International Webcasting Assn. (IWA) includes such members 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 Washington, D.C.-based Intervox Communications, says the group is concentrating on legal, technological, content, and advertising 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 along with that comes a lot of problems and opportunities," Miles says. "We're trying to feel out the best ways of making this a profitable enterprise."

Thanks to improvements in audio streaming by companies such as RealAudio, Internet sound quality is rapidly improving to become a more mainstream medium for both music and talk/news content. In the two years since sound was introduced to the Internet, it has gone from a crackling, 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 could be advanced 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 selections.

"It's a very elaborate taxonomy," says NetRadio CEO Robert Griggs. "You can request female vocalists from jazz and country only and the system will put together a playlist."

At iMusic Radio (<http://www.imusic.com>), a smash-or-trash feature on station channels alters playlists based on collective voting. The site also specializes in live performance broadcasts, several of which are available to users on demand.

Other sites, such as World Internet Dance Radio (WIDR) (<http://widr.com>) and Rap Radio (Billboard, Feb. 1), 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 nonradio "channels" as well.

John Bornoty, president of Internet Broadcasting Co. (IBC)

(<http://www.theibc.com>), says the company is anticipating offering 25 different formats, including some nonmusic channels, by 1999.

Among others, the site already offers a top 40-leaning channel, The Cafe, and Concert Connection, a live-show channel. Though he says there are limitations due to licensing and artist rights issues, Bornoty 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 sites are taking advantage of their interactive options with retail programs. Bornoty mentions an electronic coupon that users were able to fill out to receive a free sample of an advertiser's product. In the near future, he says, clients may also be able to automatically download addresses of users for direct mailings.

Still, most webcasters Billboard spoke with say that advertising is down from where they would like it to be.

WIDR president Bryon 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 touting their accurate, nearly instant, user/listener information.

"We can tell [record companies] exactly how many listeners they had, how long they listened, at what times, and what part of the world they're from," says Bornoty.

Until more advertisers come to the table, however, these companies can at least be consoled by their low operational costs, owing to a barebones staff and limited equipment. Most of them are well-funded by outside parties.

#### RADIO GOUGE?

While webcasting could logically seduce radio listeners outside of drive times, and especially during work hours, hype-wary programmers are not willing to circle the wagons just yet.

Most broadcasters say that while webcasting offers an interesting option for the public, radio still outperforms the online stations in many aspects.

WDHA Morristown, N.J., marketing manager Kristin Colosurdo says radio stations that maintain Web sites and build loyalty in their markets need not worry about losing listeners to webcasters, who, she points out, don't have the broadcast muscle to promote their sites and lack localized programming.

"Until people are online in their cars, I'm not going to worry about [webcasters]," she says. "People are

loyal to radio. Do you think there is ever going to be a day when people are driving around with NetRadio bumper stickers on their cars?"

While he agrees that the competition between radio and online stations is limited, Griggs suggests that radio stations should begin to position themselves as worldwide content providers, taking a more aggressive stance on the Internet.

"Let's say that you're a Los Angeles-based programmer with an ethnic broadcast," says Griggs. "That same music may have a very large Internet audience internationally, and you may opt to leverage that content in a very favorable way. Programmers should look at the Internet as a way of expanding [outside their market]."

#### NO ROOM AT THE INTERNET?

At least in major markets, conventional broadcasting also holds an advantage over Internet radio in terms of listener capacity.

Because of the currently limited number of digital streams that allow people to access various sites, webcasters are charged according to the number of people logged onto their sites at various times. A flood of users trying to access a popular live broadcast concert on the Internet, for example, may receive a busy signal.

According to Griggs, however, dollar for dollar, the Internet is a more accessible, and possibly more efficient, means of reaching listeners.

"Obviously, in a place like St. Paul [Minn.], a broadcaster can reach 3 million people for one cost," he says. "But you need to break it down on a metric level and look at the cost per [digital] stream for [Internet] providers. The last FM license to broadcast sold in St. Paul that I can remember went for \$22.5 million. With that much money, I could reach a much bigger, global audience."

## Current News Daily

# Billboard Online

<http://www.billboard.com>



# 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 I Close 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. 26 Grammy Awards, where he is nominated for 12 statues.

Tough love for a musician who is arguably the industry's most versatile, donning hats as singer, songwriter, producer, and co-owner of LaFace Records with one-time producer partner **Antonio "L.A." Reid**.

But in fact, none of the dozen Grammy nominations garnered by **Kenneth "Babyface" Edmonds** recognizes his formidable persona as a performer in his own right, based simply on the fact that his current album, the million-selling "The Day," was released Oct. 22, three weeks after the eligibility period for this year's Grammys ended.

Even so, executives at Epic 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 solo career.

"In our industry, the name **Babyface** carries a lot of weight as a songwriter and producer, but for the average consumer, the No. 1 ingredient we want to [promote] is getting appropriate visual support [for the performer]," says Epic senior VP **Craig Lambert**.



Adds Epic senior VP **Ray Harris**, "Here's a guy who is a mini-empire within himself, with soundtracks and his own label. His time is very valuable. So we have taken 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 appearances is quite a mouthful: **Vanessa Williams'** Christmas special, "Oprah," "Late Show With David Letterman," "Good Morning America,"

BET, "MTV Jams," and "The Rosie O'Donnell Show." Upcoming scheduled guest spots include "The Tonight Show With Jay Leno" and the Grammys (where he will perform "Change The World" with **Eric Clapton**); in March, he will feel the warmth of the spotlight at the Soul Train Awards as entertain-



by Chuck Taylor

er of the year, followed by similar awards from the NAACP and the American Civil Liberties Union. There is also talk of an "MTV Unplugged" segment featuring **Babyface**. Says Harris, "We're making sure this guy is all over the place."

**Lambert** acknowledges that video exposure on MTV and VH1 has also been crucial in launching the first two singles from "The Day": first, "This Is For The Lover In You," which peaked in October at No. 2 on Hot R&B Singles and at No. 6 on the Hot 100; and now "Every Time," holding at No. 7 on R&B Singles and slipping from No. 9 to No. 11 on the Hot 100.

"The No. 1 ingredient has been the visual of the video," he says, which portrays a forlorn **Babyface** pledging steadfast love in the absence of his partner. It also includes symbolic "you're my shelter from the storm" allusions as **Babyface** mopes around town and is mystically shunned from wind, rain, and snow.

It hasn't hurt that the song features prominent backing vocals from **Mariah Carey**, with whom **Babyface** collaborated on "Never Forget You" from her album "Music Box" and on "Melt Away" from "Daydream," her most

recent project.

And how did such a union come about? There's no real drama to report. According to Harris, **Babyface** simply picked up the phone, asked her to participate on the song, and she agreed. "So you've got a great artist and a great song with **Mariah** to embellish. Anything you can do helps."

But even without the video or **Carey's** added star appeal, "Every Time" has been a charmer for radio, with its lilting melody, typically killer **Babyface** hook, and message of lush and lasting love: "Every time I close my eyes/I thank the Lord/That I've got you/And you've got me, too, baby."

Such female-driven lyrics are a perfect fit for the numerous top 40 and R&B outlets courting a young female audience. Says **Tony Coles**, PD of rhythmic AC **KIBB** (B100.3) Los Angeles, "I just don't think there's a woman alive who can't listen to the lyrics of this song and not be touched. His lyrics are just amazing."

"For us, part of the reason that **Babyface** is such an important presence is that he transcends so many cultural boundaries," he adds. "We draw a mix of Hispanics, Anglos, and African-Americans, and he appeals universally."

This global demographic appeal is another positive factor in Epic's marketing efforts. **Lambert** says, "We're showing continued growth in the pop mainstream and rhythmic world, but we also now have really opened up into the adult and AC worlds."

To further work audience targets, Epic has just serviced remixes of "Every Time," featuring the turntable skills of **Timbaland**, who produced **Geniune's** recent No. 1 R&B and top 10 Hot 100 smash, "Pony."

Looking ahead, Epic execs feel certain that they possess an album deep with future hits, in large part because of **Babyface's** marketing savvy when making a record.

"He is very acutely aware of his audience reach," **Lambert** says. "I have never dealt with an artist that knows how to read his record and what it means and how far its potential is. He thinks about being able to sustain his base and grow new audience with the following singles. It's quite unique and quite refreshing."

**Lambert** adds that **Babyface** was very influential in selecting which single would be released first from "The Day." "He wanted to attack a younger audience, and [This Is For The Lover In You] allowed that," he says. "It was a platinum single and drove the album platinum in two months."

The single to succeed "Every Time" is so far undetermined, though "How Long How Come," featuring **Stevie Wonder**, has been chosen as the next release in Europe. A video is in the works.

But which cut comes next is less important than keeping **Babyface** in the light, according to B100.3's **Coles**: "This is one of those albums that everyone in the office is able to find one song that they can say, 'Yeah, I know exactly what he's talking about.'"

"It all comes back to the lyrics. Every song has lyrics that people can identify with, can be touched by emotionally. You can hear his compassion as a human being on every single track."

# 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 at its own pace.

"We've always had a hands-on approach," says executive VP of programming **Rick Cummings**, who was **Emmis'** third employee in 1981. "Our goal is to keep the culture we've enjoyed 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 Systems** controlling the lion's share of land-grabbing headlines, **Emmis** recently returned to the industry radar when it seemed to leap out of the bushes and purchase top 40 **WKBQ** (Q104) and country **WKKX** (Kix 106) St. Louis. It subsequently flipped **WKBQ** to modern AC **WALC** (Alice@104.1).

"For years, **WKBQ** had existed as a second-tier, also-ran top 40, carrying more than its share of negative baggage," says **Cummings**. "We had two choices: Blow it up and try to fix it, or blow it up and do something else."

Because St. Louis is widely perceived as a "rock town," a rock format was briefly considered for **WKBQ** before being rejected on the grounds that it would only hurt album sister **KSHE**. "We felt at least one of the two stations should be targeted to 25-54, 25-34 females, as a partner with **KSHE's** male audience," he says. At the same time, **Cummings** took notice of modern AC, "because we were on the receiving end of it in Chicago, when **WTMX** hurt [modern **WKQX**] **Q101**."

With **Emmis** blowing up top 40 in St. Louis, and judging by its past experience with the format (the late **KXXX** [X100] San Francisco, the late **WAVA** Washington, D.C., the late **WVLA** Minneapolis), does **Cummings** see any future for a viable 12-24 format? "Especially in the larger markets, we're not terribly comfortable with the format, but that depends on what each market gives you," he says.

"People thought we were nuts originally in New York and L.A. [where **Emmis** operates hip-hop-driven **WQHT** (Hot 97) and **KPWR** (Power 106), respectively]. The pressure is on to dominate in that demo enough to generate the revenue to make it worthwhile. Will that demo be strong enough to spill over into 18-34? 25-34? 18-49? Of course, if we really felt we could blow the doors off with a 12-24 format, we wouldn't hesitate to do it."

"Another drawback to a young-end format was losing the lucrative beer revenue, because of the increased teen composition that drives the 12-24 numbers. That hurt us at Hot 97,

Power 106, and Q101," he says. "No wonder many operators opt to head north of age 25."

A true 12-24 station can make you crazy while it attempts to follow the zig-zags of the real world, says **Cummings**. "Rule of thumb: If it's happening today, in three to four years it'll be dead," he says, adding that **Emmis** has owned **Power 106** long enough to have lived through that cycle several times,

including 1991, when his audience forgot to tell **Cummings** that it was all done with freestyle, the music that first put **Power 106** on the map. "We had to train ourselves to be able to tear it up before it actually needed to be."

As a result, **Power 106**, which served as a bellwether 18 months ago when it began experimenting with dance product, is again concentrating on hip-hop and R&B. **Cummings** still describes the station as "a conduit," playing the hottest music

available for a largely Latino audience 24 and under.

With the radio industry continuing to consolidate and remain a hot commodity, **Emmis** understands that many radio properties are still overvalued, but **Cummings** says that prices should settle back to more realistic levels in the future, "but nothing approaching 1988 levels. Operators today can't afford to wait to get active; you have to get in there and take the best shots you can take."

**Emmis** founder **Jeff Smulyan's** edict to **Doyle Rose**, president of the radio division, was to base his bids on how well he felt the company could make a prospective property perform from a ratings and revenue standpoint within a two- or three-year period. **Cummings** says that **Emmis** based its past acquisitions on buying underperforming properties at bargain prices and turning them around. "We bought **KPWR** Los Angeles in 1984 for about \$12 million. Now with crosstown **KSCA** selling to **Hefel** for \$112 million, do the math—**Power 106** is probably in the neighborhood of \$200 million," he says.

Last year, in a move **Cummings** compares to moving out of his parents' house, he and **Rose** left the **Power 106** offices for corporate digs a mile away. "It was something we had to do in order to gain a better overall view of the company," he says.

"We've been able to attract some phenomenal people to this company over the past 15 years, and, even as we begin to grow again, we want to preserve that intimate feeling and image," **Cummings** says. "We have to be flexible enough to move quickly on future acquisitions, but we have to be able to do it at our pace and in our style. Take care of our people first, and do it with integrity." **KEVIN CARTER**



## EXECUTIVE TURNTABLE

**UP THE LADDER.** **WINS** New York general sales manager **Carey Davis** makes a crosstown move to Spanish Broadcasting Systems' **WPAT/WSKQ** as GM.

New Century Media VP of programming **Bob Case** moves from **KUBE/KJR** Seattle to become executive VP/GM of the company's **KEDJ/KHOT/KBUQ/KGME** Phoenix, replacing **Reid Reker**. Case will continue to oversee programming for the chain.

**Scott "O'Brien" Lindemulder** is named PD at **WPOC** Baltimore from the PD post at **WTVR** Richmond, Va. He succeeds **Bob Moody**, now a consultant with **McVay Media** (who just signed on to consult **WKIX** Raleigh, N.C.). **Greg Cole** is promoted from music director to assistant PD at **WPOC**. Also in Richmond, former **WUSY** Chattanooga, Tenn., PD **Bob Sterling** takes on PD duties at **WKHK** (K95), succeeding **Mark Richards**.

**BIA**, which provides radio statistics to **Billboard**, ups **Mark O'Brien** from VP of **BIA Publications** to COO of **BIA**

**Cos.** and **Debbie Metcalf** 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 **WBHT**, AC **WMGS**, news/talk **WARM**, and sports **WKQV**, trades that post for the GM seat at album rival **WEZX** Scranton, Pa., and its three duopoly partners.

**FORMATS.** Former triple-A **KSCA** Los Angeles, sold a couple of weeks ago to **Hefel**, launches a regional Mexican format as **La Nueva 101.9**.

After 12 hours of stunting with R&B oldies, Radio One's **WDRE** Philadelphia has launched an 18- to 34-targeted mainstream R&B format, similar to that of sister **WKYS** Washington, D.C., as the All-New 103.9. **WDRE** is running a "name the station" contest to come up with new calls and a nickname.

**SALES.** **Cox** buys a third FM in Los Angeles, **El Dorado's KRTO**, for \$19 million.

# Music Video

PROGRAMMING

## Tony Bennett Gets Arty With Billie Holiday Clip

BY JIM BESSMAN

NEW YORK—The last time Tony Bennett made a videoclip, it helped solidify an extraordinary MTV/VH1-sparked career comeback. Now, with his new music video, "God Bless The Child," he's turning to A&E Television Networks to keep his career in high gear.

The clip, which is taken from the Columbia veteran's just-released Billie Holiday tribute album, "Tony Bennett On Holiday," is his first since 1993'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 Ciccone, brings to life Bennett's mastery of the paintbrush—itsself recently commemorated in the Rizzoli book "What My Heart Has Seen"—along with his 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 Count Basie in a performance taken from footage on MCA Home Video's "Swing: Best Of The Big Bands, Vol. 1."

"We wanted to do something Daliesque," 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 while he paints Billie Holiday," the younger Bennett says. "His easel painting then comes alive with film footage of Billie singing, taken from the movie 'Let's Swing.' The footage then turns back into the painting."

"It basically moves in and out like that, so there's a constant flow inside Tony's head as he paints. But it's different than other 'duet' videos, which meld the image of one artist into another. We didn't want to do another Coke commercial or 'Forrest Gump,' but wanted something more surrealistic."

Central to the concept, according to Ciccone, was the perception of continuous motion.

"There are no real hard edits, but a series of dissolves and morphing into other things," says Ciccone, whose previous clip credits include Me'Shell Ndegéocello's "Who Is He And What Is He To You" and Albita's "Que Manera De Quererte" and "El Chico Cherever"—and who also directed and designed his sister Madonna's last two tours. "It's meant to match the slow gracefulness of the song and be very gentle and smooth—like Tony."

Ciccone continues, "So we see him in front of the easel, and the camera makes slow 360s around him, and each time you see the canvas, Billie's singing," he says. "But the old movie footage of her is computer-altered into Tony's painting—as if he's just finished and she's come to life."

Bennett credits his son with the concept. Ciccone's involvement, he says, came at 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, 'Have my brother do it,'" says Bennett. "It took two long days of shooting, because he's a perfectionist. But he just did a fantastic job."

The introduction of the "God Bless The Child" clip on Tony Bennett's A&E special makes perfect strategic sense, adds the younger Bennett, who also expects the piece to do well on MTV and especially on the new M2 network.

"We'll have a tribute 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 mailings along with heavy on-air support, according to 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.



BENNETT

FOR WEEK ENDING FEBRUARY 9, 1997

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
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Washington, D.C. 20018

- Tracey Lee, Theme
- Erykah Badu, On & On
- Puff Daddy, Can't Nobody Hold Me Down
- Makaveli, To Live & Die In L.A.
- Da Brat, Ghetto Love
- En Vogue, Don't Let Go (Love)
- Tony Toni Tone, Let's Get Down
- Snoop Doggy Dogg, Vapors
- Redman, Whateva Man
- New Edition, You Don't Have To Worry
- Mo Thugs Family, Thug Devotion
- Aaliyah, One In A Million
- Babyface, Everytime I Close My Eyes
- Alfonzo Hunter, Weekend Thang
- Dru Hill, In My Bed
- Fugees, Rumble In My Brain
- Artifacts, The Ultimate
- Christion, Full Of Smoke
- Maxwell, Sumthin' Sumthin'
- Nas, Street Dreams
- Lil' Kim, No Time
- Rahsaan Patterson, Stop By
- 22 Immatute, Watch Me Do My Thing
- 24 Monica, For You I Will
- 25 Keith Sweat, Just A Touch
- 26 702, Get It Together
- 27 Foxy Brown, Get Me Home
- 28 Ice Cube, The World Is Mine
- 29 MC Lyte, Cold Rock A Party
- 30 Do Or Die, Plays Like Me And You

\*\*\* NEW ON'S \*\*\*

- Somebody's Somebody
- Heavy D, Big Daddy
- B-Legit / Daryl Hall, Ghetto Smile
- Frankie Cutlass, The Cipher
- Mark Morrison, Return Of The Mack
- Warren G, What We Go Through
- Foxy Brown / Jay-Z, I'll Be Allure, Head Over Heals
- Snoop Doggy Dogg & 2Pac, Wanted Dead Or Alive



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2806 Opryland Dr.,  
Nashville, TN 37214

- Mindy McCready, Maybe He'll Notice Her Now
- John Berry, She's Taken A Shine
- Bryan White, That's Another Song
- Rick Trevino, Running Out Of Reasons...
- Tracy Lawrence, Is That A Tear
- Brooks & Dunn, A Man This Lonely
- Toby Keith, Me Too
- Ty Herndon, She Wants To Be Wanted Again
- Travis Tritt, Where Corn Don't Grow

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 22, 1997.



Continuous programming  
1221 Collins Ave,  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Dru Hill, In My Bed

BOX TOPS

- Spice Girls, Wannabe
- Puff Daddy, Can't Nobody Hold Me Down
- Fugees, Rumble In My Brain
- Rahsaan Patterson, Stop By
- Aaliyah, One In A Million
- Master P, Is There A Heaven For A Gangsta
- Makaveli, To Live & Die In L.A.
- Mack 10 & Tha Dogg Pound, Nuthin' But The Cav I Hit
- Ice Cube, The World Is Mine
- Erykah Badu, On And On
- Monica, For You I Will
- Tru, I Always Feel Like...
- Wild Orchid, Talk To Me
- R. Kelly, I Believe I Can Fly
- Billy Lawrence, C'mon Ray J., Let It Go

NEW

- B-Legit, Ghetto Smile
- Big Head Todd & The Monsters, Resignation Superman
- Blackstreet, Don't Leave Me
- Byron Stingily, Get Up
- Electric Dog House, Generations
- King Chango, Melting Pot
- Kula Shaker, Hey Dude
- Mark Morrison, Return Of The Mack
- OMC, How Bizarre
- 112, Cupid
- Peggy Scott-Adams, Bill
- Rome, I Belong To You
- RZA, Tragedy
- Type O Negative, Love You To Death
- Whitney Houston, Step By Step
- Capone-N-Moreaga, I.O.N.Y.
- Delano, Dim The Lights
- Jonny Z, No Senor
- Mac Mall, Telly
- Warren G, What We Go Through

- Trisha Yearwood, Everybody Knows
- Daryle Singletary, Amen Kind Of Love
- Sawyer Brown, Six Days On The Road
- Deana Carter, We Danced Anyway
- Trace Adkins, (This Ain't) No Thinkin'...
- Billy Ray Cyrus, Three Little Words
- Nikki Nelson, Too Little, Too Much
- Bill Engvall, Here's Your Sign
- John Jennings, Everybody Loves Me
- David Lee Murphy, Genuine Rednecks
- Martina McBride, Cry On The Shoulder...
- Terri Clark, Emotional Girl
- Gary Allan, Forever And A Day
- Clay Walker, Rumor Has It
- Lorrie Morgan, Good As I Was To You
- Tracy Byrd, Don't Take Her She's All...
- Faith Hill, I Can't Do That Anymore
- Mark Chesnut, It's A Little Too Late
- Mark Chesnut, Let It Rain
- Shania Twain, God Bless The Child
- James Bonamy, All I Do Is Love Her
- BR5-49, Even If It's Wrong
- Jo Dee Messina, Do You Wanna Make Something...
- Charlie Major, This Crazy Heart Of Mine
- Bryan Smith, Jack Of All Trades
- Royal Wade Kimes, Another Man's Sky
- Patricia Conroy, I Don't Wanna Be The One
- Brent Lamb, Love Lives On
- Ricochet, Ease My Troubled Mind
- Sammy Kershaw, Politics, Religion And Her
- Reba McEntire, The Fear Of Being Alone
- Paul Brandt, I Meant To Be That
- Crystal Bernard, Have We Forgotten What...
- 43 Alan Jackson, Little Bitty
- 44 Harley Allen, Boy She Did
- 45 Regina Regina, More Than I Wanted To Know
- 46 Thrasher Shiver, Be Honest
- 47 Kathy Mattea, 455 Rocket
- 48 Great Plains, Wolverton Mountain
- 49 Kippi Brannon, Daddy's Little Girl
- 50 Big House, Cold Outside

\*\*\* NEW ON'S \*\*\*

- Cledus T. Judd, Cledus Went Down To Florida
- Crystal Bernard, State Of Mind
- Kevin Sharp, She's Sure Taking It Well
- Mark Willis, Places I've Never Been
- Tracy Lawrence, Better Man, Better Off
- Trisha Yearwood, I Need You



Continuous programming  
1515 Broadway, NY, NY 10036

- The Cardigans, Lovefool
- Nine Inch Nails, Perfect Drug
- 3 Live, Lakini's Juice
- Bush, Greedy Fly
- Offspring, All I Want
- U2, Discotheque
- The Wallflowers, One Headlight
- Counting Crows, A Long December
- Sheryl Crow, Everyday Is A Winding Road
- Dave Matthews Band, Crash Into Me
- Aaliyah, One In A Million
- Spice Girls, Wannabe

- Silverchair, Abuse Me
- Metallica, King Nothing
- No Doubt, Excuse Me Mr.
- Marilyn Manson, Tourniquet
- Jewel, You Were Meant For Me
- Verve Pipe, The Freshmen
- Luscious Jackson, Naked Eye
- Snoop Doggy Dogg, Vapors
- Veruca Salt, Volcano Girls
- Prodigy, Firestarter
- R.E.M., Electrolite
- The Roots, What They Do
- Unsane, Scrape
- Babyface, Everytime I Close My Eyes
- Tony Toni Tone, Let's Get Down
- R. Kelly, I Believe I Can Fly
- Sublime, Santeria
- Cake, I Will Survive
- Bloodhound Gang, Fire Water Burn
- En Vogue, Don't Let Go (Love)
- Erykah Badu, On & On
- John Mellencamp, Just Another Day
- Foxy Brown, Get Me Home
- Puff Daddy, Can't Nobody Hold Me Down
- Immature, Watch Me Do My Thing
- 2Pac & Snoop Doggy Dogg, Wanted Dead Or Alive
- Soul Coughing, Super Bon Bon
- Keith Sweat, Just A Touch
- Presidents Of The United States, Volcano
- David Bowie, Little Wonder
- 311, All Mixed Up
- LL Cool J, Do It
- Fun Lovin' Criminals, The Fun Lovin' Cri
- Duncan Sheik, Barely Breathing
- Lil' Kim, No Time
- 48 Makaveli, To Live & Die In L.A.
- 49 Monica, For You I Will
- 50 Fugees, Rumble In My Brain

\*\*\* NEW ON'S \*\*\*

- Beck, The New Pollution
- Porno For Pyros, Hard Charger
- Foxy Brown / Jay-Z, I'll Be DJ Kool, Let Me Clear My Throat
- Wilco, Outtastite (Outtastite)
- Zhane, Request Line



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- Mark Chesnut, It's A Little Too Late
- Shania Twain, God Bless The Child
- Brooks & Dunn, A Man This Lonely
- Toby Keith, Me Too
- Rick Trevino, Running Out Of Reasons...
- Faith Hill, I Can't Do That Anymore
- Ty Herndon, She Wants To Be Wanted Again
- Travis Tritt, Where Corn Don't Grow
- Trisha Yearwood, Everybody Knows
- Sammy Kershaw, Politics, Religion And Her
- Tracy Lawrence, Is That A Tear
- Bryan White, That's Another Song
- Alison Krauss, Baby Mine
- Daryle Singletary, Amen Kind Of Love

\*\*\* NEW ON'S \*\*\*

- Cledus T. Judd, Cledus Went Down To Florida
- Tracy Lawrence, Better Man, Better Off
- Kevin Sharp, She's Sure Taking It Well
- Trisha Yearwood, I Need You



Continuous programming  
1515 Broadway, NY, NY 10036

- No Doubt, Don't Speak
- Jewel, You Were Meant For Me
- Toni Braxton, Un-Break My Heart
- En Vogue, Don't Let Go (Love)
- John Mellencamp, Just Another Day
- Counting Crows, A Long December
- The Cardigans, Lovefool
- Sheryl Crow, Everyday Is A Winding Road
- Madonna, Don't Cry For Me Argentina
- The Wallflowers, One Headlight
- Celine Dion, All By Myself
- Whitney Houston, I Believe In You And Me
- U2, Discotheque
- Paula Cole, Where Have All The Cowboys Gone?
- Seal, Fly Like An Eagle
- 16 Journey, When You Love A Woman
- 17 John Mellencamp, Just Another Day
- 18 John Mellencamp, W/Me'shell Ndegéocello, Wild Nights
- 19 Dishwalla, Counting Blue Cars
- 20 Toni Braxton, You're Makin' Me High
- 21 Alanis Morissette, Head Over Feet
- 22 Eric Clapton, Change The World
- 23 R. Kelly, I Believe I Can Fly
- 24 Duncan Sheik, Barely Breathing
- 25 Sheryl Crow, If It Makes You Happy
- 26 Tracy Chapman, Give Me One Reason
- 27 Babyface, Everytime I Close My Eyes
- 28 Whitney Houston, Step By Step
- 29 Jewel, Who Will Save Your Soul
- 30 Elvis Presley, Love Me Tender

\*\*\* NEW ON'S \*\*\*

- Aaliyah, One In A Million
- Merril Bainbridge, Under The Water
- Freedy Johnston, Onn The Way Out
- Spice Girls, Wannabe
- Wilco, Outtastite (Outtastite)



Continuous programming  
3201 Dickerson Pike,  
Nashville, TN 37207

- Mariah Carey, Without You
- Carly Simon, You Belong To Me
- Carole King, You've Got A Friend
- Roman Holiday, Stand By
- Rod Stewart, Forever Young
- Journey, Faithfully
- Marty Robbins, El Paso
- Johnny Cash, Folsom Prison Blues
- Tammy Wynette, D-I-V-O-R-C-E
- George Strait, Cross My Heart
- George Jones, I Don't Need No Rocking Chair
- Conway Twitty, It's Only Make Believe
- Pink Floyd, Time
- Black Sabbath, N.I.B.
- Lynard Skynard, Saturday Night Special
- KISS, C'mon & Love Me
- Jimmy Buffett, Margaritaville
- Led Zepplin, Kashmir
- Aerosmith, Dude Looks Like A Lady
- Van Halen, Panama



Continuous programming  
1515 Broadway, New York, NY 10036

NEW

- Komeda, Boogie Woogie (Rock N' Roll)
- Placebo, Nancy Boy
- Deana Carter, We Danced Anyway
- Mundy, To You I Bestow
- Freedy Johnson, On The Way Out
- The Chrome Cranks, Hot Blonde Cocktail
- Wilco, Outtastite
- Cibo Matto, Sugar Water
- Moby, That's When I Reach For My Revolver
- Heatmiser, Plain Clothes Man
- Jungle Brothers, How Ya Want It
- Mark Morrison, Return Of The Mack
- Johnny Lang, Lie To Me
- Faithless, Insomnia

- eels, Rags To Rags
- Beck, The New Pollution
- White Town, Your Woman
- MxPx, Chick Magnet
- Daft Punk, Da Funk
- DJ Kool, Let Me Clear My Throat



Continuous programming  
Hawley Crescent  
London NW18TT

- Madonna, Don't Cry For Me Argentina
- No Doubt, Don't Speak
- Whitney Houston, Step By Step
- Spice Girls, 2 Become 1
- Robert Miles, One & One
- Toni Braxton, Un-Break My Heart
- MC Lyte, Cold Rock A Party
- En Vogue, Don't Let Go (Love)
- Jamiroquai, Cosmic Girl
- Prodigy, Breathe
- Snoop Doggy Dogg, Snoop's Upside Ya Head
- Fugees, No Woman No Cry
- Ginuwine, Pony
- Boyzone, A Different Beat
- Backstreet Boys, Quit Playing Games
- East 17, Hey Child
- Tori Amos, Professional Widow
- Warren G., What's Love Got To Do With It
- Blackstreet, No Diggity
- LL Cool J, Ain't Nobody



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- Steven Curtis Chapman, Lord Of The Dance
- Susan Ashton, You Move Me
- Anointed, Under The Influence
- Greg Long, Love All Around The World
- de Taik, Just Between You And Me
- Skillet, Gasoline
- Believable Picnic, Big Fat Nothing
- Point Of Grace, Keep The Candle Burning
- MxPx, Teenage Politics

- Ninety Pound Wuss, Something Must Break
- Babbie Mason, Unity (new)
- Code Of Ethics, Soulbait (new)
- Three Crosses, The Stone Was Rolled Away (new)
- Crystal Lewis, Beauty For Ashes (new)
- Audio Adrenaline, Free Ride (new)



One hour weekly  
216 W Ohio, Chicago, IL 60610

- Cake, I Will Survive
- Red Kross, Get Out Myself
- Korn, A.D.I.D.A.S.
- John Spencer Blues Explosion, Wall
- Big Head Todd & The Monsters, Resignation Superman
- Social Distortion, When The Angels Sing
- Pavement, Stereo
- Bjork, I Miss You
- Sublime, Santeria
- Soul Coughing, Super Bon-Bon
- Cibo Matto, Sugar Water
- Weezer, The Good Life
- Odds, Someone Who's Cool
- Presidents Of The U.S.A., Volcano
- Nine Inch Nails, The Perfect Drug



1/2-hour weekly  
46 Gifford St, Brockton, MA 02401

- Depeche Mode, Barrel Of A Gun
- Red Kross, Get Out Myself
- Sneaker Pinups, 6 Underground
- Marilyn Manson, Tourniquet
- Nine Inch Nails, The Perfect Drug
- Fountains Of Wayne, Radiation Vice
- The Quers, Don't Back Down
- Jane Jensen, More Than I Can
- Kula Shaker, Hey Dude
- The Offspring, All I Want
- Korn, A.D.I.D.A.S.
- Space, Female Of The Species
- Cardigans, Lovefool
- Rush, Half The World
- Mars Needs Women, Superhero

# RYKODISC ON THE ROAD TO KEROUAC REVIVAL

(Continued from page 1)

On March 18, Rykodisc will release "Kerouac—kicks joy darkness," a spoken-word tribute with music, which the label and the album's producers and performers hope will turn a new generation on to the work of the late author/poet.

Also in the works is an album featuring previously unreleased recordings of Kerouac reading portions of "On The Road" and singing, backed by a jazz band. Kerouac's nephew, Jim Sampas, and Sonic Youth guitarist Lee Ranaldo—who served as producer and associate producer, respectively, of the Rykodisc set—are preparing the album for Geffen Records, Ranaldo says (Billboard Bulletin, Feb. 7). At press time, no release had yet been set for this project, pending resolution of some legal issues, but Ranaldo says he hopes to have the material cleared and ready for release in 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."

The new, 25-track Rykodisc album features a diverse lineup of talent reading from "Pomes All Sizes," "Visions Of Cody," and "Book Of Blues," as well as unpublished works the Kerouac estate provided to the producers of the album. Its release will come just days after Kerouac's birthday: On March 12, he would have been 75.

The varied list of pop music figures featured on the project include Morphine, Lydia Lunch, Michael Stipe, Steven Tyler, Juliana Hatfield, John Cale, Joe Strummer, Patti 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 comedian/actor Richard Lewis.

The project began to take shape in March 1994, when Sampas, a musician, presented a Kerouac tribute concert at the Middle East Cafe in Cambridge, Mass. The show featured readings by musician Graham Parker and writer/musician Jim Carroll and garnered positive reviews by such local papers as the Boston Globe, the Boston Herald, the Boston Phoenix, and even the acclaimed British rock magazine Mojo.

Also in attendance that night was David Greenberg, head of A&R for Rykodisc's spoken-word "Voices" series.

"He saw the positive response and we went from there, discussing with the Kerouac estate and Ryko the idea of doing a spoken-word tribute album," says Sampas, whose uncle John is the executor of the Kerouac estate.

Although the show at the Middle East was taped on Sampas' DAT recorder, performances from that concert didn't make the album.

When New York University (NYU) held a Kerouac night at Town Hall in New York in June 1995, Sampas served as the artistic director, and this time the entire show was recorded with a mobile recording truck.

Sampas was able to capture performances by Ginsberg and Ferlinghetti, which turn up on the album. For the latter track, instrumental backing by Helium was subsequently added.

Ranaldo, another devoted Kerouac fan, was MC of the NYU concert and soon signed on as 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 is featured on the album. "Lee was an amazing help—since he's in Sonic Youth, he knows quite a few people, and he gave the thumbs-up to Michael Stipe and Eddie Vedder."

Yet, unlike most musical tributes that limit the participants to one particular genre, Sampas purposely set out to make the list of contributors on the Kerouac tribute as broad as possible. "I was trying to create something for everybody," Sampas says, "not just the alternative crowd. We had comedians, and actors, or whatever."

One of those contacted was Hatfield, who learned of the project from an engineer at Fort Apache Studios while working on her 1995 album, "Only Everything."

Hatfield had been turned on to Kerouac about four years earlier by actor Depp. "Johnny's a big fan," Hatfield says. "He gave me 'Book Of Dreams,' which I didn't love all that much, but that made me interested." Hatfield eventually went back and read all of Kerouac's novels. "I read 'On The Road' first and then I worked my way through all the other ones, and I just kind of fell in love."

For her contribution to the album, Hatfield opted for the childlike "Silly Goofball Pomes" from "Pomes Of All Sizes."

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 animals, accompanied 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 stuff has that innocent and wide-eyed quality to it, and I wanted to expose that side of it."

The track effectively showcases the diversity of Kerouac's work, as Hatfield's light-hearted reading is sandwiched between Burroughs' gruff-voiced reading of "Old Western Movies" and Cale's mournful take of "The Moon."

"There is such a wide variation of participants and styles," says Ranaldo, who is featured reading the beat-styled "Letter To John Clellon Holmes" on the album over Dana Colley's jazzy saxophone. "There's everything from Juliana's 'Silly Goofball Pomes' to a real rock'n'roll treatment that Maggie Estep gave the piece that she did, which is one of my favorites on the record. 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 Come, Helium, and Patti Smith, it's a lot harder rocking and more contemporary than most of the music that is on spoken-word albums," says Ryko's Greenberg.

To promote the album, Ryko will initially focus on press, targeting such publications as Rolling Stone, Spin, and Option. It also hopes for coverage from National Public Radio and MTV News, which has already aired an item about Vedder's involvement in the record.

The label also plans to hit literary

journals, highlighting the participating artists. There are also plans to attempt to cross-merchandise the album with Kerouac books at Barnes & Noble and other book chains.

Greenberg is convinced that once consumers see the list of talent involved in the project, they will be drawn to the album.

"Jim and Lee pulled in an amazing range of people," Greenberg says. "Once the word got out, people actively petitioned to become a part of the project."

In fact, the mastering of the album was actually held up so that actor Matt Dillon could come down to the studio



STIPE



SMITH



KEROUAC



TYLER



VEDDER

and contribute his reading of "Mexican Loneliness" with Joey Altruda from Cocktails With Joey.

"They went down to the mastering studio with some bongos and a bass, smoked some cigars, and recorded it right to DAT, and it was inserted into the master," Greenberg says.

In another unusual recording, Grateful Dead lyricist Robert Hunter parked his car on an island between two streams of traffic, put a tape of Kerouac scating on his car stereo, and recorded his reading of "Have You

Seen A Man Like Cody Pomeray."

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 Spitters. "It really jells," 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 may also lead to "minor pockets of airplay," Greenberg predicts. "Maybe they'll play something from the album on a 'two-fer Tuesday.'"

A possible syndicated radio special tied into the album is being discussed, Greenberg says.

At least one commercial radio air personality is extremely interested in the album, and is already planning a promotion around the release.

"I'm really impressed with the lineup," says mainstream rock WRCX Chicago afternoon-drive host Lou Brutus. "Two of the people on it are among my favorite writers—Hunter S. Thompson and Warren Zevon."

Brutus, who also held a contest in conjunction with the recently released "Fear And Loathing In Las Vegas" (Margaritaville Records) album, says

the Kerouac album and promotion provide a nice alternative to the "run of the mill" concert-ticket giveaway.

"It gives you a little depth," he says. "Hopefully, some listeners that don't know about Kerouac will learn something, and those who are aware of him will think of it as a cool curve ball."

The promotional giveaways, which Brutus hopes will include albums as well as Kerouac books, will be called "Kerouac Attack Packs."

Although Brutus has yet to hear the album, he is high on the concept and the fact that Ryko is releasing the project. "As far as I'm concerned, they're probably the best music and spoken-word company in the world," he says, citing the label's stellar job in handling the David Bowie, Frank Zappa, and Elvis Costello reissues.

Ryko continues that tradition of fine packaging with "Kerouac—kicks joy darkness." The album will be 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 Ginsberg.

With the packaging and an impressive list of talent, even retailers who normally don't do bang-up business with spoken-word albums are excited about the release.

"Spoken word in general doesn't sell that well for us," says Natalie Waleik, VP/director of purchasing for the 17-store Newbury Comics chain. "But, hopefully, the people on it will help sell this record."

## JOB LOSSES AT POLYGRAM ARE HIGHER THAN EXPECTED

(Continued from page 8)

some smaller labels."

Levy said that the global restructuring was already underway, citing the closure of Metronome in Germany (Billboard, Dec. 30, 1996) and the reshaping of Motown as evidence of progress toward the company's goals. He stated that many of the remaining European job cuts would be made during the first quarter of this year, with the American reductions largely complete by the end of June.

Of Motown, Levy commented, "I think we were a bit aggressive about our near-term expectations for a turnaround." Motown dismissed 21 staffers early last year in a corporate reorganization that included relocating the label's headquarters from Los Angeles to New York (Billboard, Feb. 24, 1996). At the time, the label also made a significant investment in beefing up its A&R department, but by year's end had not seen any immediate returns on that investment (Billboard, Dec. 28, 1996).

Cook explained 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 success in 1997, with Levy stating PolyGram's faith in the label's new-release schedule and noting that its catalog "is still doing well." Cook added that Motown would now concentrate on breaking its new signings and would "scale back new investment."

Across all PolyGram imprints, Levy said, there would be "increased operating control over labels, both in A&R and marketing spends, and we will continue to do so until the market stabilizes."

In a prepared statement, PolyGram said that its margins were squeezed as a result of retail concentration in

Europe, which caused a higher proportion of discounted product. In addition, the statement said that the unstable U.S. retail sector reduced orders and increased the company's bad debts.

Levy added that the company believes the U.S. market will remain unstable "for the next six to 12 months."

He also noted that no PolyGram album had broken the 5 million units barrier in the year, the biggest seller being the Cranberries' "To The Faithful Departed" with sales of 4.5 million units worldwide.

He said the company had not stayed abreast of changing tastes and had been overconfident in believing that various artists' previous sales histories would guarantee success for their new albums. He added, though, that there had been no diminution of creativity within the company or its acts and that artists who had had a disappointing '96 would return to previous sales peaks.

In 1996, 34 PolyGram album releases sold 1 million copies worldwide, compared with 31 in 1995, which, according to Cook, was evidence of a broadening of its repertoire base.

Cook also pointed to the company's growing success in Asia, where sales were up 4% at \$833 million with operating income up 11% at \$131 million, and to advances in the "rest of the world"—effectively Latin America and Asia Pacific—where sales were up 47% at \$428 million and operating income increased 58% to \$62.3 million.

Levy also noted success in Japan and Spain, and 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 3% was "hysteria."

He contrasted the slowdown in record sales with the semiconductor market, "where a dip means a fall of 25% of sales."

PolyGram's results announcement came the day after the company's films were nominated for a total of 14 Oscars, seven of which are 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 1.877 guilders to the dollar.*

## ASCAP

(Continued from page 8)

300." LoFrumento's 1993 yardstick is used because the society underwent dramatic structural changes at the time.

At the end of 1996, ASCAP employed some 575 people. LoFrumento notes that expenses would have been held down further if not for money spent in litigation involving cable rights.

Over the past year, ASCAP poured more money into membership benefits, according to LoFrumento. These include the establishment of a credit union; instrument insurance; a redesigned medical plan, including dental coverage; and term life insurance.

## BIRMINGHAM, U.K., GAINING INTERNATIONAL RESPECT

(Continued from page 1)

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 Goldie, 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 beacon to be seen.



OCEAN COLOUR SCENE

"Tell a London A&R man you want him 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 days of the Rockin' Berries in 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 unsophisticated, it does so by giving him a Birmingham—a "Brummie"—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 Brummie. It's definitely had a detrimental effect."

Broadcast started out playing local venues such as the Jug of Ale, 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 Mosely and King's Heath districts because of the large student population there.

"I definitely believe in the individual character of cities rather than nations, and there's really a down tone in Birmingham. People here definitely under-

play 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 no worse than others who get deals.

The truth, though—as so often occurs when perception contradicts reality—is that Birmingham and the surrounding Black Country—so named because of the pervading color produced by the Industrial Revolution, which was kindled there—has made and is making a major contribution to British music through its songwriting creativity and its executive acumen. Even though the newer generation of bands there make little play of their roots, thereby deepening still further the invisibility of Birmingham's musi-



SAGOO

cal presence, the region's pedigree is established.

At the end of the 1960s, only Birmingham had the combination of social angst, heavy industry, and reckless fans that could spawn heavy metal. In the early '80s, as the region's manufacturing base imploded and racial riots raged in the streets, the West Midlands gave a voice to disaffected youth through the white reggae of UB40 and the British ska of the 2-Tone bands.

In 1997, Birmingham has no single voice, but it has the energy to sustain a variety of musical styles, some angry, others reflective. While indie rock is a mainstay of the scene, other bands are often influenced by reggae, soul, or music from the Indian subcontinent, reflecting the high proportion of residents whose families are of Caribbean or Asian origin.

A major player in the region now is one of the U.K.'s largest concert promoters, MCP—Midland Concert Promotions—which, in addition to regular shows at the U.K.'s biggest arenas, is also the company behind the renowned 17-year-old Monsters of Rock festival at nearby Donington Park. That fest has been graced by AC/DC, Kiss, Metallica, Guns N' Roses, and all the world's biggest names in metal and rock.

MCP has been based in the Black Country town of Walsall since its founding 20 years ago, and while the company has found it frustrating that many overseas managements return calls to Warsaw, it has never been tempted to move to London.

In addition to MCP, Walsall was also home to a hit British band of the early '90s, the Wonder Stuff, whose former lead singer, Miles Hunt, now combines being a VJ on MTV Europe with his new band, Polydor U.K.-signed Vent 414.

In the hope of helping break a new Wonder Stuff, MCP has recently assembled and released, via Pinnacle Distribution, a compilation of local unsigned bands titled "Heart Of Darkness" (see track listing, next page). MCP director Stuart Galbraith says, "The idea was just to profile the bands and their music. There is a strong musical base here. As a music market, it is the second strongest in the U.K. [after London]."

Singer/songwriter Micky Greaney, who has been working the Birmingham/Black Country pub and club cir-

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 theme in Birmingham's output. "I'm glad to say that there isn't a Birmingham sound," he says, "but there's definitely a songwriter scene, and people here tend to write in a similar vein."

Greaney, whose band incorporates unusual combinations of flugelhorns, exotic percussion, and oboes and whose voice is redolent of Jeff Buckley's, says the local creative community shares an enthusiasm to collaborate. "We've all jammed together," he says.

The success of Birmingham's Ocean Colour Scene was based on a platform of such community spirit and mutual support, something that does not exist in London.

Ocean Colour Scene, previously



SNEAKER PIMPS

signed to an ultimately fruitless deal with Fontana/Mercury Records, made a spectacular comeback in the U.K. last year (Billboard, July 20, 1996) with "Moseley Shoals," the MCA album named after the band's Birmingham recording studio. That album has had an unbroken run on the British charts since its release last April, selling 1 million copies.

Now, OCS and manager Chris Cradock are going to invest in their hometown's future. Cradock informs Billboard that the band has just confirmed a new production deal with MCA under which other artists will use Moseley Shoals during studio "downtime." The first two acts signed to the deal are two London-based veterans: R&B vocalist P.P. Arnold, once a member of the Ikettes and best known for her 1967 U.K. top 20 version of Cat Stevens' "The First Cut Is The Deepest," and trombonist Rico Rodriguez, fondly remembered as a member of early '80s ska-pop act the Specials. Cradock says that he has just secured Arnold publishing with PolyGram/Island and that she will be recording in early summer.

In between live commitments, Ocean Colour Scene itself is using Moseley Shoals for its follow-up album, which lead singer Simon Fowler says it hopes to release in time for the summer U.K. festivals.

During the band's lean years, in between its Fontana and MCA deals, it was never tempted to abandon its home base. "We had nowhere else to go," says Cradock, adding more seriously, "We're proud of Birmingham."

But MCP's Galbraith and others acknowledge that a shortage of club and small theater venues in Birmingham has severely hampered the development of new talent to follow in the footsteps of Ocean Colour Scene. Galbraith notes, for example, that the Birmingham Odeon once hosted acts before it was converted into a multi-screen cinema.

"Birmingham has its specific problems with a lack of venues," he says, noting that bands and audiences in the region have often focused instead on the nearby Black Country city of Wolverhampton, where venues such as the 2,000-capacity Wolverhampton Civic Hall host national tours.

(Continued on next page)

## Birmingham Boasts Major Music Retailers

This story was prepared by Dominic Pride, Thom Duffy, and Jeff Clark-Meads.

BIRMINGHAM—While it may suffer from something of an inferiority complex, given its big-city neighbors, Birmingham is increasingly well-served by Britain's major music retailers.

Tower Records opened a megastore in central Birmingham in December, and store manager Kenny McKay has compared the market with his experience working for Tower in Glasgow, Scotland; Dublin; and London.

"There's definitely a stronger singles 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 disproportionate amount of specialist music," adds McKay. "We do very well in jazz, reggae, and world music. "One thing I will say about Birmingham," he adds, "is that it does 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 outside Birmingham.

HMV spokesman Gennaro Castaldo says the occasion is a statement of confidence in the economic strength of the West Midlands region. "There's a buoyancy there," he says. With the shopping mall designed as a regional destination center, it is expected to draw from a surrounding population of 10 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 city.

One of the longest established is Bailey's, which sells mainstream music with a strong R&B twist—alongside toys and bicycles—from a stall in the Bull Ring market in the center of the city.

Other indies include Andy Cash Records and Tapes, dance specialists Hard to Find Records and Lost Records in the Custard Factory, and indie and alternative store Swordfish Records. Tempest, meanwhile, spans the increasingly narrow gap between alternative and dance.

Andy Cash Records and Tapes, which has three stores in different areas of Birmingham's suburbs, started 16 years ago. Owner Andy Cash has seen the region's tastes change in those years and in his previous job as a regional sales rep for EMI.

"Even in the early days, there was demand for a little bit of reggae and dance music. Then we saw the new romantic movement happen here [in the '80s]," he says.

Mike Parker, an assistant manager at the Virgin Megastore downtown, who has been in music retailing in the region for some 12 years with Virgin and Our Price, also notes strong demand for reggae and soul.

Demand for reggae is strong locally, but the changing demographics have forced changes in the musical

styles, says Cash. "When we get any reggae track in here, it might not chart nationally, but it does well here. Until three or four years ago, it was popular, but then it changed to being a lot more hardcore."

Support for local act UB40, with its blend of pop and reggae, is strong regionally, says Aubrey Nathan, store manager at Cash. "UB40 is still the top seller here. They have a solid base, and their album [sales] track record speaks for itself."

"They can't do wrong in the eyes of a Brummie," adds Cash. Local acts, such as reggae stalwarts Steel Pulse, also command strong sales, say members of Cash's staff.

The store also has a label, BHX, named after the three-letter code for



Frenchie's Music Shack sells mainly soul and garage.

Birmingham International Airport. Last year, it put out a 12-inch version of "I Believe" by Jacqui Chan.

Summit Records has been trading in Birmingham since 1981 and has built up a reputation for reggae imports. Most insiders in the city acknowledge Summit and Don Christie's (which do business in the Bull Ring, the city's enormous concrete-shopping center).

Winston Gordon, owner and manager of Summit, tries to find a definition of the store. "We've always been known as a black music specialist," he says, "and built up a name for bringing in the latest imports from Jamaica and America. Reggae is a very broad church, and we cover most of that here."

Finding the business opportunities is getting harder, with major labels releasing more material than was previously available only on import.

Frenchies Music Shack, located behind Birmingham's main New Street rail station, sells mainly soul and garage. Owner Tony French says, "There's quite a lot of competition for independent retailers in Birmingham, and the market's getting smaller, so I'm trying to specialize in garage."

It is not just other record shops taking a piece of the business, says French. "In the dance sector, the clothes shops are trying to sell records," he notes.

For HMV, though, Birmingham remains an attractive proposition. "Given that Birmingham is in the heart of England, it was appropriate" for HMV to choose the area for this milestone, says spokesman Castaldo. "It's a landmark we're reaching."

The opening of the Fort Shopping Park, including the 5,000-square-foot HMV store, is set for March 21.



THE CUSTARD FACTORY

## BIRMINGHAM, U.K., GAINING INTERNATIONAL RESPECT

(Continued from preceding page)

The good news, Galbraith reports, is that the London-based Break for the Border company, backer of the Shepherds Bush Empire in the capital, has received a license for a 1,700-capacity Birmingham Empire, with plans to open this fall.

Galbraith also reports that he is discussing plans for another possible venue with 1,000-plus capacity.

The venue shortage in Birmingham proper is also cited as a frustration by Steve Morris, editor of Brum Beat magazine, which has chronicled the Birmingham and Black Country music scene since 1981. "If you're talking clubs and theaters," says Morris, "there's no infrastructure for indie bands except what they promote themselves in the back rooms of bars."

At the pub and club level, the city has a surfeit 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 Novak, Joyland, and Bufflehead.

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 character, despite its rich pop tradition. "My observation is that Birmingham still has a huge hang-up with its Quaker past," says Morris.

"They've never put themselves out for rock'n'roll; there's no civic sense of this tradition," he adds, while citing the role the West Midlands can claim 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.

In the early '80s their populist reggae married Jamaican rhythms to sharp criticism of the British political establishment and especially the Conservative Party, which has governed the U.K. for the last 18 years. Even their name was a form of protest: It came from the form the unemployed would use to "sign on" for their benefit.

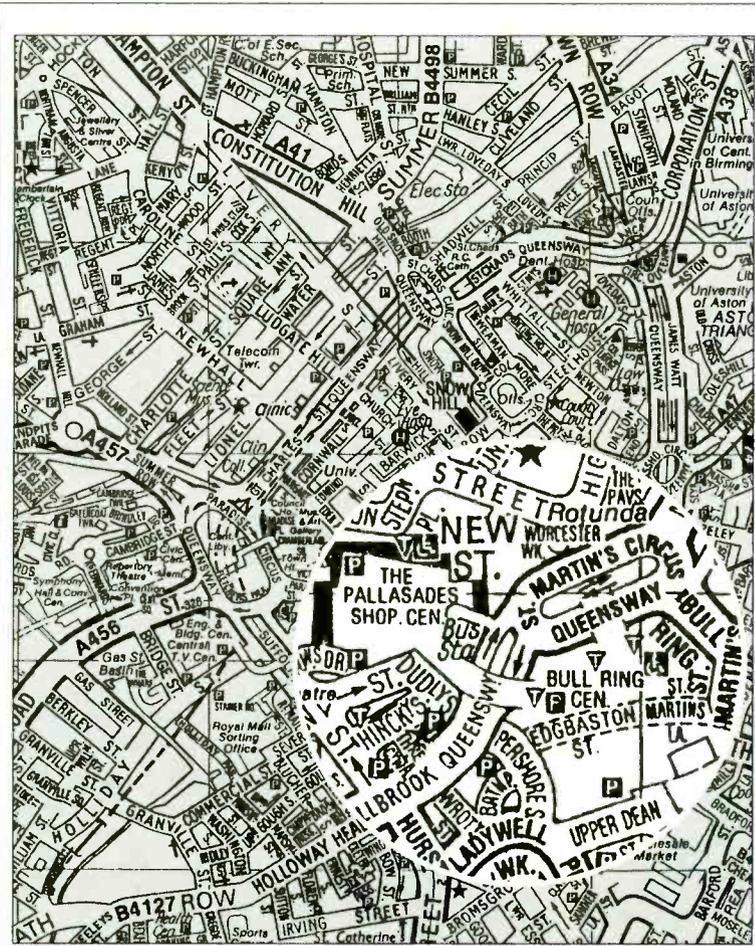
While the band's members are now often abroad pursuing their musical and business interests, they still own and run the DEP International studios in Digbeth, not far from the Custard Factory.

Established in 1984 and expanded in 1991, the band produces its albums and its solo projects there, such as Ali Campbell's 1995 album "Big Love." 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 unused studio time at cost price or for free.

Among the more recent acts the studio has hosted are RNT, a dance R&B combo, and Khalique, says studio manager Nick Phipps. Both are signed to London Records.

Campbell, UB40's singer, has also got his own label based in Birmingham, Kuff Records, which has signed the Specials, who in the early '80s were in the vanguard of the 2-Tone mod and ska revival that centered on the nearby town of Coventry.

Earl 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



Source: The "Birmingham A to Z Street Atlas," pub. by The Geographers' A to Z Map Co. Ltd., copyright 1995

In the heart of the Birmingham City Centre, highlighted above, are the Bull Ring Centre and the Pallasades—two complexes that are home to music merchants.

well as UB40.

"They're probably Birmingham's biggest export industry," says Morris of UB40 and Birmingham's view of popular music, "but you get this feeling that they're not quite well regarded."

Still, says Morris, original music does flourish in and around Birmingham. "There's never a week that we don't get a sack full of demos," he says. Among the notable acts he cites are Passion Star, Daytona, 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 Sagoo, signed to Columbia U.K., who has achieved two top 30 singles here in recent months with "Dil Cheez" and "Tum Bin Jiya." Sagoo 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.

Sagoo 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 bond here. I don't want to leave. I travel the world touring and recording sounds, and I go to India every fortnight [Sagoo is a VJ on "Club MTV Asia"]. Manchester and other places 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. "It'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 achievement comes 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 popularly divided into North and South rather than North, South, and Midlands—has produced a siege mentality.

Karl 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 peculiarly 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. The premises also house the label's own studios and residential facilities for bands recording there.

The company's A&R strategy couldn't be clearer, says Birch. "We are a guitar label." The label intends to double its output this year, increasing from 15 albums last year to three albums per month in 1997.

The company is based in Wolverhampton because of Birch's local ties, but, he says, "the main reason we're here is cost. When we were FM

Revolver, we had 34 staff, which is not far short of being the size of a major. To do that in London would be unthinkable."

Even though the West Midlands has produced more than its fair share of rock acts, Birch does not feel that the label is there to exploit a local scene.

"We are not a regional company," insists Birch. "People never ask London labels whether they sign acts just from their part of London." Though it keeps an eye on what is happening in its own back yard as much as the rest of the country, Revolver has just one local act, the Wildflowers, on its roster.

Birch insists that having no London presence is an advantage in enabling the company to focus on its own activities. "Being outside the London A&R pack puts us ahead of the game. The bands that play there don't start off there."

However, Birmingham's relative proximity to London (compared with Glasgow, Liverpool, or Manchester) means that what it produces is overshadowed. "We're working in a region which is the same size as Chicago, with 4 million people," Birch says. "The Birmingham area is four times larger than Manchester, but that gets called the second city, which pisses people off no end here."

Ripe Recordings started life as part of the same group of companies that included Revolver Recordings. Its current owners, Jurgen Dramm and Andrew Steven, bought the company in 1995 with the aim of signing local and national talent for the international marketplace. Dramm is managing director of RCR/Ripe Recordings, which has four separate labels, covering dance, soul, funk, and drum'n'bass.

The company has signed several Birmingham acts; its first was jazz sax player Alvin Davis. On the current roster are Mau Mau, a nine-piece soul-funk act fronted by songwriter Michael Henry, and Mr. Blank, a foursome that has reworked Big Country's "In A Big Country." Despite finding acts locally, the label will soon be abandoning its regional base in favor of the capital.

"We're moving down to London later this year," says Dramm. "We've had problems recruiting staff here." Ripe will, however, keep open an A&R office in Birmingham.

Cleveland City is another nationally known label based in Wolverhampton. In the dance scene, it is known for licensing tracks from local, 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 pop-dance crossover label AJS, the harder-edged Consolidated, and a new, left-field electronic music label, Wave.

Cleveland City has developed a reputation for getting acts from a street and club level and taking them further. About half the acts on its roster are Midlands-based.

The label originated from a shop in Wolverhampton, Ruby Red Records, which Cleveland's owner, Mike Evans, still runs. Ruby Red opened 25 years ago, building up a steady trade from DJs hungry for imports. Originally, Ruby Red was putting out British Northern Soul tracks, and in the '80s it picked up on rave material.

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 33 consecutive 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" CD.

"Heart Of Darkness" was compiled in conjunction with Birmingham-based music journalist Mark Freeth. "I'm constantly coming into 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 hitched a ride on [the success of] Ocean Colour Scene, but I would love people to recognize that we are not just spewing out Britpop."

On the evidence of "Heart Of Darkness," what Birmingham is producing is a mélange, reflecting the variety of cultures in this non-sense, post-industrial city and its more affluent, and more aesthetic, satellite towns.

The bands featured are very different, as a track listing shows:

Powderfinger, "Ioon": Birmingham four-piece with strong punk and new wave influences.

Micky Greaney, "Annabelle": melodic, gentle song with uncon-



ventional instruments.

Fibrestream, "If I Could": dark, brooding hard-edged rock.

Brothers Groove, "Games We Play": loping, funk-based rock.

Adrenalin Kick, "Deadpool": fast-moving, raging power-guitar rock.

Sugarfix, "She Said": gentle lo-fi indie pop.

The Blaggards, "The Only Ones": stop-start, buzzing British guitar-pop tune.

Box 'Em Dummies, "Snakes": Martin Stephenson-produced gentle blues-ballad vignette.

Twin Hazey, "Greetings": fuzz-box-inspired snarling rock.

Subaqwa, "Zip": empty, eerie soundscapes.

Lemonilla, "Penelope Jayne": raucous, fun guitar-pop.

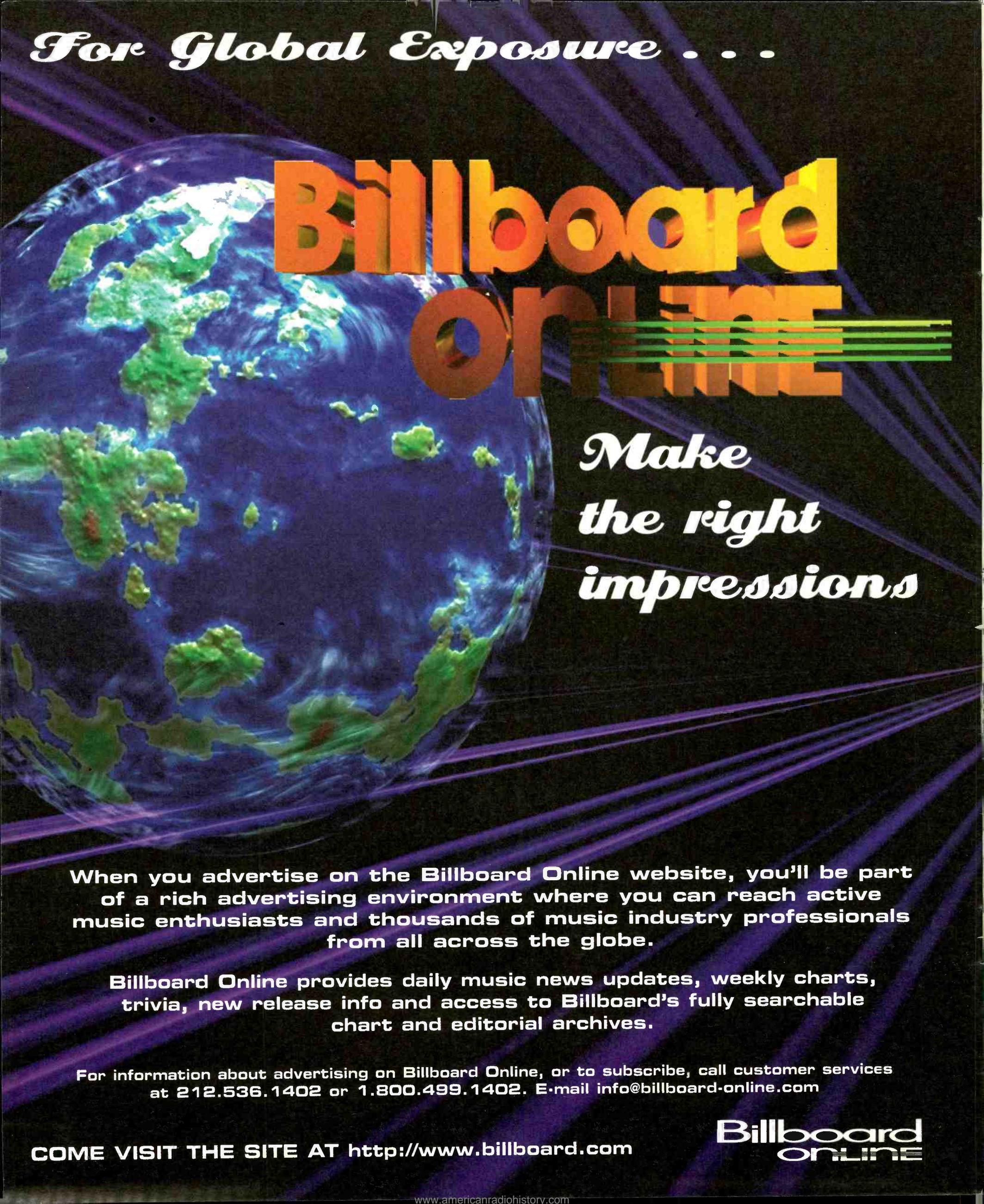
And Also The Trees, "Fighting In A Lighthouse": '50s-influenced guitar band with a Duane Eddy fixation and a dead ringer for Chris Isaak.

Hushblood, "Winter": building walls of guitar rock.

Escape To Planet Love, "Let Yourself Go Free": clean, tight pop reminiscent of '80s band The Associates.

Steambug, "Going Down": funky grooves.

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# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**SUGAR AND SPICE:** Spice Girls' "Wannabe" (Virgin) breaks Toni Braxton's 11-week run at the top of the Hot 100. The Girls also solidify their lead on Hot 100 Singles Sales with a 19% sales improvement, which put "Wannabe" at nearly 150,000 units during the tracking week. If the single continues to sell at this rate, it will have gold numbers within two weeks.

**POP:** 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 (Warner 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 by Dru Hill's "In My Bed" (Island), the single is still gaining and will likely rebound.

**REMIX REDUX:** Aside from album and radio edits, nearly every song in the pop, R&B, and rap genres has a remix. Az 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 ("Where Have All The Cowboys Gone?," Imago/Warner Bros.) and Holly Palmer ("Different Languages," Reprise). Even "Sleepy Maggie" by fiddler Ashley MacIsaac (A&M) has a club version.

In addition, 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/EEG) has two live mixes: One is an acoustic version recorded at WNNX Atlanta's "Live X" show, and the other was recorded early this year on the NBC-produced "Access Hollywood." A live version of "Silent All These Years" by Tori Amos (Atlantic), recorded at the Rape Abuse Incest 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), culled 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.

## BRIT RETAIL GROUP UPS INCOME IN CHART DEAL

(Continued from page 1)

back to 1990 in its original form.

This latest extension is thought to run for 18 months, until June 1998. An official announcement of its signature was expected at press time. BARD represents all the leading U.K. retailers of prerecorded music, including Virgin Our Price, HMV, Woolworth, W H Smith, Boots, Andy's Records, Tower, and Sam Goody. The trade association was formed in 1988 and is financially underpinned by the sale of its members' information to CIN.

CIN is a 50/50 joint venture between the British Phonographic Industry (BPI), whose members make up all the major record companies and most independent labels, and United News & Media, the ultimate parent of trade publication Music Week. The partnership was formed seven years ago and is thought to fall due for renegotiation in June 1998.

Industry sources suggest that the latest BARD/CIN arrangement is worth at least \$250,000 annually to the

retailers' group; some senior executives indicate that the figure is closer to \$600,000. (Under the terms of the previous contract, BARD is believed to have been paid around \$120,000 annually.) In addition, the new deal reportedly puts two retailer representatives onto the CIN board, which is at present composed of officers from the BPI and United News & Media.

The "official" U.K. charts have been based on electronic point-of-sale information provided by retailers since the '80s, predating U.S. market research firm SoundScan's use of that technology. However, British music merchants did not receive payment for their data until the formation of CIN in 1990.

More recently, some of BARD's most senior members have been pressing for a hefty increase in fees paid to the association for its members' data—or for the right of individual retail firms to sell sales information to suppliers, research companies, or other interested parties. At present, this is not

allowed under terms of the BARD/CIN deal.

Last year, SoundScan CEO Mike Fine and COO Mike Shalett met with BARD representatives and BPI officials to propose the U.S. company's entry into the British chart business, as the previous BARD/CIN pact neared its end. Although the SoundScan proposition is thought to have impressed a number of U.K. executives, it appears that both trade associations decided to extend the current arrangement rather than change—at least until the CIN joint venture runs to term next year.

"We're going to aggressively pursue getting the contract in the United Kingdom for the time period beginning July 1, 1998," says Shalett. "We believe we've laid the groundwork." He contends that SoundScan can return greater revenues to BPI and BARD than they are currently earning.

Shalett adds that he expects to meet with BARD representatives again next month "to reiterate our position." The research company, which introduced its online data information system in the U.S. six years ago, moved into the Japanese market in 1995 and into Canada last year.

In the U.K., CIN subcontracts the actual collection of retail sales information to market research firm Millward Brown. The latter produces the weekly charts as well as ancillary reports (such as the "midweeks"), product profiles, and analyses that are distributed to record companies and retailers.

Elsewhere in Europe, the collection of music sales data is changing. In Germany, charts produced for record industry association BPW by Media Control switched to 100% electronic point-of-sale data Jan. 1 (Billboard, Nov. 30, 1996). In France, labels body SNEP recently renewed its contract with IFOP and Tite-Live, the two firms responsible for producing the country's national charts (Billboard, Feb. 1). Music retailers that supply the sales data in those nations are not currently paid for its use, however.

## HALLMARK INKS KID VID DEAL

(Continued from page 8)

its production ideas to Binney & Smith, which had been seeking ways to extend the Crayola brand, during the 1996 Toy Fair. Hallmark's thinking was triggered by the success of "Gulliver's Travels," its best-selling video, with more than 700,000 units shipped.

The strategy was to create TV versions of other literary classics—one for family viewing and a second for school-age children. The two share special effects and the plot, but the latter are cast with child actors.

"We wanted to take what we were doing and apply it to children's versions of the same thing," Beeks says. "The key is to get them interested in great literature." Golden Books is planning to publish the print editions. Binney & Smith bought the concept. "That's how we wound up here," said corporate development VP Judy Harris, sitting in the midst of the Toy Fair exhibit.

Hallmark, which will release an average of three new titles a year for each of the lines, starts Kids Adventures with "20,000 Leagues Under The Sea," "The Trojan Horse," and "Gulliver's Travels," and Animated Tales with "The Ugly Duckling," "The Adventures Of Mouse & Mole," and "Tales Of The Tooth Fairies."

Each cassette, packaged in the white clamshell box that instantly signals kid vid, is \$14.98 suggested list. Coupons worth at least \$10 are to be included in the package. Animated Tales will have some extras as well: a 16-page coloring book; a box of four Crayola crayons; and a cassette sleeve that, when turned inside out, can be colored.

The power of Crayola should cushion Hallmark's entry into the increasingly competitive kid vid market. Shelf space is under assault from 20th Century Fox Home Entertainment, which will introduce its children's line later this year (see Picture This, page 77), and from Disney, which plans a major sell-through promotion every month.

"101 Dalmatians," which could set a record for live-action features, follows on the heels of "Bambi" in February and "Hunchback Of Notre Dame" and the direct-to-video "Honey, We Shrunk Ourselves" in March. Rather than competing against itself, Disney has found that the more titles it delivers, the better stores do overall.

Last year, sales of hit releases were up 24% and catalog increased 12%, says Buena Vista Home Video publici-

ty VP Tania Moloney. Increasing the title count "brought in greater revenues for retailers," she adds.

Lyrick Studios in Richardson, Texas, which owns the Lyons Group and Big Feats! Entertainment, producer of "Wishbone," is also revving up its release engine. On the schedule are as many as three encoded Barney videos to interact with the Microvision toy through a specially equipped VCR; the first direct-to-video release in the "Wishbone" series, which has been renewed for PBS; and new series including "Francesco's Friendly World" and singer Joe Scruggs.

Lyrick has taken back distribution of "Wishbone" from PolyGram Video and now plans to do the books based on "Wishbone" episodes that had been published by HarperCollins.

Assistance in preparing this story was provided by Eileen Fitzpatrick.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	—	1	GHETTO LOVE DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA)	14	13	7	JUST WANNA PLEASE U MONA LISA (ISLAND)
2	1	10	IN YOUR WILDEST DREAMS TINA TURNER FEAT. BARRY WHITE (VIRGIN)	15	9	7	EVEN FLOW PEARL JAM (EPIC)
3	—	1	CALL ME LE CLICK (LOGIC)	16	16	2	SIEMPRE TU NEW EDITION (MCA)
4	2	2	SLEEPY MAGGIE ASHLEY MACISAAC WITH MARY JANE LAMOND (A&M)	17	20	2	SHE'S TAKEN A SHINE JOHN BERRY (CAPITOL NASHVILLE)
5	5	10	NO SENOR JOHNNY Z (PUMP/QUALITY/WARLOCK)	18	—	10	THE FUNK PHENOMENA ARMANDO VAN HELDEN PRESENTS OLD SCHOOL JAMES BERRY STREETTHUSGRACING BALL
6	4	4	MAYBE HE'LL NOTICE HER NOW MANDY MCREADY FEAT. LONESTARS RICHELLE MCDONALDI (BNA/RCA)	19	15	13	THE FOUNDATION XZIBIT (LOUD/RCA)
7	8	7	MACARENA (COUNTRY VERSION) THE GROOVEGRASS BOYZ (IMPRINT)	20	—	1	I CAN SEE SF SPANISH FLY (UPSTAIRS/WARNER BROS.)
8	6	4	(YOU ARE MY) FANTASY ACID FACTOR FEAT. MARGIE M. (STREET BEAT)	21	14	11	ALIVE PEARL JAM (EPIC)
9	24	2	ONE O'CLOCK SABELLE (WORK)	22	22	10	MILK GARBAGE (ALMO SOUNDS/GEFFEN)
10	11	2	SUMTHIN' SUMTHIN' MAXWELL (COLUMBIA)	23	17	14	NEVER MISS THE WATER CHAKA KHAN FEAT. MESHHELL NDEGOCHELLO (REPRISE)
11	7	2	THE WORLD IS MINE ICE CUBE (JIVE)	24	—	1	A MAN THIS LONELY BROOKS & DUNN (ARISTA)
12	10	7	IS THAT A TEAR TRACY LAWRENCE (ATLANTIC)	25	12	6	PUMPIN' PROYECTO UNO (H.O.L.A./ISLAND)
13	21	2	YOU WILL RISE SWEETBACK FEAT. AMEL LARRIEUX (EPIC)				

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

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FEBRUARY 22, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	1	58	<b>NO DOUBT</b> ▲ <sup>6</sup> TRAUMA 92580/INTERSCOPE (10.98/15.98) <b>HS</b> 9 weeks at No. 1	TRAGIC KINGDOM	1
2	1	→	2	<b>SOUNDTRACK</b> DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
3	5	6	34	<b>TONI BRAXTON</b> ▲ <sup>4</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
4	3	2	13	<b>SOUNDTRACK</b> ▲ WARNER BROS. 46346 (21.98/27.98)	EVITA	2
5	4	4	48	<b>CELINE DION</b> ▲ <sup>8</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
				★★★ Hot Shot Debut ★★★		
6	<b>NEW</b> ▶		1	<b>SPICE GIRLS</b> VIRGIN 42174 (10.98/15.98)	SPICE	6
				★★★ Greatest Gainer ★★★		
7	10	12	52	<b>JEWEL</b> ▲ <sup>2</sup> ATLANTIC 82700/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	7
8	6	7	31	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	3
9	<b>NEW</b> ▶		1	<b>THE OFFSPRING</b> COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
10	7	3	15	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
11	9	5	13	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
12	<b>NEW</b> ▶		1	<b>SILVERCHAIR</b> EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
13	11	9	14	<b>MAKAVELI</b> ▲ <sup>2</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
14	14	16	32	<b>THE WALLFLOWERS</b> ● INTERSCOPE 90055 (10.98/16.98) <b>HS</b>	BRINGING DOWN THE HORSE	14
15	15	11	22	<b>DEANA CARTER</b> ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	10
16	8	→	2	<b>VARIOUS ARTISTS</b> NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS... WEST COAST BAD BOYZ II	8
17	17	14	22	<b>BLACKSTREET</b> ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
18	12	8	11	<b>SOUNDTRACK</b> ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
19	18	18	24	<b>AALIYAH</b> ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
20	19	13	17	<b>COUNTING CROWS</b> ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
21	20	19	13	<b>VARIOUS ARTISTS</b> ● ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	19
22	13	10	12	<b>BUSH</b> ▲ <sup>2</sup> TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
23	16	17	33	<b>KEITH SWEAT</b> ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
24	21	15	87	<b>ALANIS MORISSETTE</b> ▲ <sup>18</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	1
25	23	22	19	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	2
26	22	27	20	<b>SHERYL CROW</b> ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
27	30	26	15	<b>BABYFACE</b> ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
28	31	34	10	<b>DRU HILL</b> ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	28
29	28	25	28	<b>SUBLIME</b> ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	25
30	29	28	41	<b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> RCA 66904 (10.98/16.98)	CRASH	2
31	25	31	22	<b>NEW EDITION</b> ▲ <sup>2</sup> MCA 11480* (10.98/16.98)	HOME AGAIN	1
32	24	23	12	<b>FOXY BROWN</b> ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
33	35	33	18	<b>GINUWINE</b> ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	33
34	26	20	49	<b>311</b> ▲ <sup>2</sup> CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
35	27	24	25	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
36	37	35	8	<b>THE CARDIGANS</b> ● STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) <b>HS</b>	FIRST BAND ON THE MOON	35
37	32	29	13	<b>SNOOP DOGGY DOGG</b> ▲ <sup>2</sup> DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
38	36	44	36	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
39	34	32	12	<b>TONY TONI TONE</b> ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
40	39	37	15	<b>ALAN JACKSON</b> ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
41	45	42	16	<b>WESTSIDE CONNECTION</b> ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
42	38	21	4	<b>SOUNDTRACK</b> BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	16
43	52	→	2	<b>JIM BRICKMAN</b> WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	43
44	42	36	21	<b>CAKE</b> ● CAPRICORN 532867/MERCURY (8.98 EQ/12.98) <b>HS</b>	FASHION NUGGET	36
45	40	43	14	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	40
46	46	45	13	<b>LIL' KIM</b> ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
47	41	39	9	<b>REDMAN</b> ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
48	33	→	2	<b>ENRIQUE IGLESIAS</b> FONOVISA 0001 (10.98/16.98)	VIVIR	33
49	44	51	13	<b>ROD STEWART</b> WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
50	<b>NEW</b> ▶		1	<b>WIDESPREAD PANIC</b> CAPRICORN 534396/MERCURY (10.98 EQ/16.98)	BOMBS & BUTTERFLIES	50
51	63	72	6	<b>VARIOUS ARTISTS</b> MADACY 6803 (10.98/15.98)	POWER OF LOVE — 16 GREAT SOFT ROCK HITS	51
52	47	40	16	<b>VAN HALEN</b> WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
53	49	38	18	<b>MARILYN MANSON</b> ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
54	50	68	4	<b>SOUNDTRACK</b> RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	54	69	43	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18810 (10.98/15.98)	BORDERLINE	5
56	48	46	11	<b>VARIOUS ARTISTS</b> DEATH ROW 50677/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
57	53	48	16	<b>JOURNEY</b> ▲ COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
58	51	41	11	<b>ENIGMA</b> ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
59	43	30	14	<b>SOUNDTRACK</b> ● GEFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	20
60	65	57	6	<b>BLOODHOUND GANG</b> REPUBLIC 25124/GEFFEN (10.98/16.98) <b>HS</b>	ONE FIERCE BEER COASTER	57
61	61	65	19	<b>LUTHER VANDROSS</b> ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
62	56	63	102	<b>SHANIA TWAIN</b> ▲ <sup>8</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	5
63	59	50	20	<b>CLINT BLACK</b> ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
64	66	53	34	<b>BECK</b> ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
65	58	55	19	<b>TOOL</b> ● ZOO 31087* (10.98/16.98)	AENIMA	2
66	64	59	81	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
67	55	47	20	<b>SOUNDTRACK</b> ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
68	67	66	52	<b>2PAC</b> ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
69	57	54	14	<b>MO THUGS FAMILY</b> ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
70	73	70	41	<b>MINDY MCCREADY</b> ▲ BNA 66806 (10.98/16.98) <b>HS</b>	TEN THOUSAND ANGELS	40
71	62	52	70	<b>GARBAGE</b> ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) <b>HS</b>	GARBAGE	20
72	81	81	14	<b>LUSCIOUS JACKSON</b> GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
73	77	96	4	<b>PEGGY SCOTT-ADAMS</b> MISS BUTCH 4003/MARDI GRAS (10.98/16.98) <b>HS</b>	HELP YOURSELF	73
74	71	73	40	<b>MAXWELL</b> ● COLUMBIA 66434 (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	43
75	69	61	14	<b>REBA MCENTIRE</b> ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
76	70	58	68	<b>THE SMASHING PUMPKINS</b> ▲ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
77	74	62	20	<b>ELTON JOHN</b> ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
78	68	49	31	<b>DONNA LEWIS</b> ▲ ATLANTIC 82762/AG (10.98/15.98) <b>HS</b>	NOW IN A MINUTE	31
79	78	71	81	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>2</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
80	80	76	6	<b>SOUNDTRACK</b> PHILIPS 454710/POLYGRAM CLASSICS (10.98/16.98)	SHINE	76
81	76	77	42	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
82	88	91	9	<b>TELA</b> SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	82
83	72	56	7	<b>SOUNDTRACK</b> REVOLUTION 24666/WARNER BROS. (11.98/17.98)	MICHAEL	53
84	84	80	30	<b>SOUNDTRACK</b> ▲ REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
85	75	60	8	<b>SOUNDTRACK</b> COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
86	79	64	14	<b>LL COOL J</b> ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
87	82	67	13	<b>SOUNDTRACK</b> ▲ COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
88	86	94	18	<b>JOHNNY GILL</b> ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
89	89	84	15	<b>AZ YET</b> LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
90	85	83	11	<b>VARIOUS ARTISTS</b> POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
91	83	75	109	<b>BUSH</b> ▲ <sup>2</sup> TRAUMA 92531/INTERSCOPE (10.98/15.98) <b>HS</b>	SIXTEEN STONE	4
92	90	79	65	<b>TRACY CHAPMAN</b> ▲ <sup>3</sup> ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
93	87	74	22	<b>FIONA APPLE</b> ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <b>HS</b>	TIDAL	62
94	95	113	14	<b>TERRI CLARK</b> MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
95	99	114	19	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	95
96	92	88	23	<b>DO OR DIE</b> ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
97	96	89	12	♣ ▲ <sup>2</sup> NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
98	91	93	71	<b>MARIAH CAREY</b> ▲ <sup>8</sup> COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
99	94	101	41	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
100	98	104	68	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
101	106	108	24	<b>112</b> ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
102	93	78	12	<b>FLESH-N-BONE</b> ● MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	23
103	60	→	2	<b>SOUNDTRACK</b> RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK	60
104	104	128	13	<b>NO MERCY</b> ARISTA 18941 (10.98/15.98) <b>HS</b>	NO MERCY	104
105	102	116	38	<b>THE ISLEY BROTHERS</b> ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
106	123	141	4	<b>702</b> BIV 10 530738*/MOTOWN (8.98/16.98) <b>HS</b>	NO DOUBT	106
107	101	95	41	<b>THE CRANBERRIES</b> ▲ <sup>2</sup> ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
108	100	90	15	<b>E-40</b> ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
109	<b>NEW</b> ▶		1	<b>TONY BENNETT</b> COLUMBIA 67774 (10.98 EQ/17.98)	TONY BENNETT ON HOLIDAY — A TRIBUTE TO BILLIE HOLIDAY	109
110	97	109	10	<b>BILL WHELAN</b> CELTIC HEARTBEAT 82816/AG (11.98/17.98) <b>HS</b>	RIVERDANCE	97

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

# Billboard 200 continued

FEBRUARY 22, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>(LABEL &amp; NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))</small>	TITLE	PEAK POSITION
111	111	112	76	FAITH HILL ▲ <sup>2</sup> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
112	114	103	4	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	99
113	108	102	17	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
114	113	126	12	JULIO IGLESIAS COLUMBIA 67899 (10.98 EQ/17.98)	TANGO	93
115	112	100	46	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
116	118	110	33	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*YAG (10.98/16.98)	GET ON UP AND DANCE	31
117	105	107	52	FUGEES ▲ <sup>5</sup> RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
118	115	92	12	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
119	122	119	24	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
120	107	85	20	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
121	117	120	15	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98) WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS		71
122	120	98	43	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
123	136	129	13	DA BRAT ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20
124	128	123	22	JOHN MELLENCAMP ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
125	109	97	15	VARIOUS ARTISTS ● TOMMY BOY 1168 (11.98/16.98) MTV PARTY TO GO — VOLUME 10		40
126	116	82	4	BJORK ELEKTRA 61897*/EEG (10.98/16.98)	TELEGRAM	66
127	146	170	9	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	121
128	129	122	15	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
129	110	86	8	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	83
130	142	181	4	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	130
131	144	152	15	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
132	127	111	15	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
133	124	99	38	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
134	121	105	48	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
135	119	87	11	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98) DR. DRE PRESENTS... THE AFTERMATH		6
136	135	131	11	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	130
137	151	136	16	MARY CHAPIN CARPENTER ● COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
138	150	159	60	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
139	132	127	14	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	21
140	171	195	13	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	140
141	163	153	10	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 53371*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	35
142	126	124	86	NATALIE MERCHANT ▲ <sup>3</sup> ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
143	169	168	15	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
144	148	155	24	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
145	130	106	19	NIRVANA ▲ DGC 25105*/Geffen (10.98/16.98) FROM THE MUDDY BANKS OF THE WISHKAH		1
146	152	132	60	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
147	179	188	5	★★★ PACESETTER ★★★ TRICKY ISLAND 524302 (10.98/16.98) HS PRE-MILLENNIUM TENSION		140
148	143	139	36	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
149	137	118	71	OASIS ▲ <sup>4</sup> EPIC 67351 (10.98 EQ/16.98) (WHAT'S THE STORY) MORNING GLORY?		4
150	154	147	20	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) THE BEST OF COUNTRY SING THE BEST OF DISNEY		107
151	133	117	77	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
152	140	149	32	NAS ▲ <sup>2</sup> COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
153	103	—	2	JONNY LANG A&M 540640 (8.98/10.98) HS	LIE TO ME	103
154	141	125	28	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
155	138	134	18	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	101
156	NEW ►	—	1	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	156

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>(LABEL &amp; NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))</small>	TITLE	PEAK POSITION
157	139	133	46	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
158	149	145	9	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	55
159	158	142	64	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
160	145	121	15	THE BEATLES APPLE 34451*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
161	147	137	42	HOOTIE & THE BLOWFISH ▲ <sup>2</sup> ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
162	134	115	28	POE ● MODERN 92605/AG (10.98/15.98) HS	HELLO	71
163	160	160	37	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
164	186	187	15	REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98) HS	REPUBLICA	153
165	153	156	36	GLORIA ESTEFAN ▲ EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
166	184	179	8	VARIOUS ARTISTS EMI CAPITOL 54555 (10.98/16.98) THE LUV COLLECTION: MOVIE LUV		155
167	156	171	22	STEVEN CURTIS CHAPMAN ● SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
168	193	176	16	PHIL COLLINS ● FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
169	NEW ►	—	1	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	169
170	167	167	33	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
171	162	138	52	ADAM SANDLER ▲ WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
172	168	—	2	DAVID HELFGOTT RCA VICTOR 40378 (16.98 CD)	DAVID HELFGOTT PLAYS RACHMANINOV	168
173	161	169	65	R. KELLY ▲ <sup>3</sup> JIVE 41579* (10.98/16.98)	R. KELLY	1
174	178	150	61	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
175	164	161	61	ENYA ▲ <sup>2</sup> REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
176	174	135	21	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
177	170	158	48	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
178	NEW ►	—	1	BRUCE COCKBURN RYKODISC 10366 (11.98/16.98)	CHARITY OF NIGHT	178
179	159	165	19	SOUNDTRACK ● A&M 540384 (7.98/11.98)	EMPIRE RECORDS	63
180	157	144	11	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	39
181	165	154	21	GEORGE WINSTON ● DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
182	183	200	12	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	157
183	181	175	55	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
184	155	130	24	PEARL JAM ▲ EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
185	RE-ENTRY	—	2	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98) HS	IRRISISTIBLE BLISS	136
186	125	—	2	PAT BOONE HIP-O 40025/UNIVERSAL (10.98/16.98)	IN A METAL MOOD: NO MORE MR. NICE GUY	125
187	177	157	24	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
188	176	173	86	WHITE ZOMBIE ▲ <sup>2</sup> GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
189	175	148	20	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
190	172	172	11	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	127
191	166	143	16	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	136
192	180	166	7	LOCAL H ISLAND 524202 (8.98/14.98) HS	AS GOOD AS DEAD	147
193	189	185	39	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
194	131	—	2	NEW BROADWAY CAST RCA VICTOR 68727 (10.98/16.98)	CHICAGO THE MUSICAL	131
195	195	—	50	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
196	NEW ►	—	1	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.98/14.98) HS	HOT	196
197	173	151	22	R.E.M. ▲ WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
198	NEW ►	—	1	THE PRODIGY MUTE 9003/XL (10.98/15.98) HS	MUSIC FOR THE JILTED GENERATION	198
199	RE-ENTRY	—	33	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	39
200	RE-ENTRY	—	13	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 101 2Pac 68, 138 311 34 702 106	Foxy Brown 32 Bush 22, 91 Tracy Byrd 127	Dru Hill 28 E-40 108 Enigma 58 Enya 175 Gloria Estefan 165	Montell Jordan 200 Journey 57 R. Kelly 173 Sammy Kershaw 170 Korn 113	Alanis Morissette 24 Mo'Nique Family 69 Keith Murray 180	Republica 164 Richie Rich 141 LeAnn Rimes 8 The Roots 139	Set It Off 67 Shine 80 Space Jam 11 Star Wars: A New Hope 54 Star Wars: The Empire Strikes Back 103	Jock Jams Vol. 1 66 Jock Jams Vol. 2 35 The Luv Collection: Movie Luv 166 Master P Presents... West Coast Bad Boyz II 16 MTV Party To Go — Volume 10 125
Aaliyah 19 Bryan Adams 148 Trace Adkins 95 Alice In Chains 154 Gary Allan 191 Fiona Apple 93 Az Yet 89	The Cardigans 36 Mariah Carey 98 Mary Chapin Carpenter 137 Deana Carter 15 Tracy Chapman 92 Steven Curtis Chapman 167 Kenny Chesney 140 Mark Chesnutt 136 Terri Clark 94 Bruce Cockburn 178 Natalie Cole 189 Paula Cole 169 Phil Collins 163 Shawn Colvin 143 Counting Crows 20 The Cranberries 107 Sheryl Crow 26	Flesh 'N' Bone 102 Kirk Franklin And The Family 99 Fugees 117, 190 Kenny G 25 Garbage 71 GhosiFace Killah 128 Johnny Gill 88 Vince Gill 163 Ginuwine 33	Jenny Lang 153 Tracy Lawrence 183 Donna Lewis 78 Lil' Kim 46 LL Cool J 86 Local H 192 Patty Loveless 193 Luscious Jackson 72	NAS 152 Ann Nesby 182 New Edition 31 NEW BROADWAY CAST Chicago The Musical 194 Nirvana 145 No Doubt 1 No Mercy 104 Oasis 149 The Offspring 9 Outkast 119	Adam Sandler 171 Kevin Sharp 45 Duncan Sheik 130 Silverchair 12 The Smashing Pumpkins 76 Snoop Doggy Dogg 37 Soul Coughing 185 Soundgarden 133 SOUNDTRACK Beavis And Butt-Head Do America 59 Braveheart 174 Empire Records 179 Evita 4 Gridlock'd 2 Jerry Maguire 129 Michael 83 The Mirror Has Two Faces 87 One Fine Day 85 Phenomena 84 The Preacher's Wife 18 Rhyme & Reason 42 Romeo + Juliet 10	Spice Girls 6 Squirrel Nut Zippers 196 Rod Stewart 49 Stone Temple Pilots 157 George Strait 81 Sublime 29 Keith Sweat 23 Teja 82 Tony Toni Tone 39 Tool 65 Tricky 147 Travis Tritt 144 Shania Twain 62 Van Halen 52 Luther Vandross 61 VARIOUS ARTISTS The Best Of Country Sing The Best Of Disney 150 Death Row Greatest Hits 56 Dr. Dre Presents... The Aftermath 199	Power Of Love — 16 Great Soft Rock Hits 51 Pure Disco 90 Super Disco Hits — Vol. 1 187 Ultimate Dance Party 1997 21 Wow-1997: The Year's 30 Top Christian Artists And Songs 121 Stevie Ray Vaughan & Double Trouble 199 The Wallflowers 14 Westside Connection 41 Bill Whelan 110 Bryan White 115 White Zombie 188 Widespread Panic 50 George Winston 181 "Weird Al" Yankovic 134
Babyface 27 Merril Bainbridge 155 The Beatles 160 Beck 64 Tony Bennett 109 Better Than Ezra 132 Bjork 126 Clint Black 63 BLACKstreet 17 9 Leitch 158 Bloodhound Gang 60 Bone Thugs-N-Harmony 79 Pat Boone 185 Toni Braxton 3 Jim Brickman 43 Brooks & Dunn 55	Da Brat 123 David Helfgott 172 dc Talk 159 Def Leppard 195 Celine Dion 5 Do Or Die 96	Faith Hill 111 Hootie & The Blowfish 161 Enrique Iglesias 48 Julio Iglesias 114 The Isley Brothers 105	Alan Jackson 40, 100 Jamiroquai 112 Jars Of Clay 146 Jewel 7 Elton John 77	Pearl Jam 184 Peggy Scott-Adams 73 Poe 162 Point Of Grace 176 P 97 The Prodigy 198 Quad City DJ's 116 R.E.M. 197 Rage Against The Machine 122 Collin Raye 151 Redman 47	Beavis And Butt-Head Do America 59 Braveheart 174 Empire Records 179 Evita 4 Gridlock'd 2 Jerry Maguire 129 Michael 83 The Mirror Has Two Faces 87 One Fine Day 85 Phenomena 84 The Preacher's Wife 18 Rhyme & Reason 42 Romeo + Juliet 10	Various Artists The Best Of Country Sing The Best Of Disney 150 Death Row Greatest Hits 56 Dr. Dre Presents... The Aftermath 199	

## WARNER BLAMES SOFT RETAIL FOR '96 DECLINE

(Continued from page 8)

Time Warner also said that the domestic music business "continues to be negatively affected by industrywide softness in the overexpanded retail marketplace, which has resulted in higher provisions for returns and bad debts."

These factors were "offset in part by modest gains in music publishing and the absence of losses from certain start-up businesses and joint ventures which are no longer part of the music group," the company said. The start-ups and joint ventures, collectively known as Warner Music Enterprises, led to the \$85 million write-off.

Despite the weak results, WEA held its position last year as No. 1 in music market share in the U.S., at 22%, according to SoundScan.

In addition, although WEA has reduced the number of employees in the field, it still has the largest employee head count in the business by a wide margin. According to industry observers, WEA's field staff numbers around 330, while the other major distributors have fewer than 200.

In the downsizing—which affected only WEA Corp., the distribution arm of WEA Inc.—approximately 30 positions were eliminated, of which around 20 were from the field sales staff, according to sources. As part of that move, the company closed its Baltimore sales office, laying off some staffers and

assigning others to the Philadelphia branch. Those reassigned will remain deployed in the Washington, D.C., marketplace.

David Mount, president of WEA Inc., declines to discuss specifics of the cutbacks, but says that the changes are a continuation of the restructuring that began a year ago, when the company shifted from a branch to a regional system. At that time, WEA designated New York, Philadelphia, Atlanta, Los Angeles, and Chicago as regional offices, and downgraded the Cleveland and Dallas sites from branches to sales offices. Branch managers for the remaining branches were named regional VPs.

Of the latest moves, Mount says, "We still had some layers of management that were part of the branch structure, and we are trying to roll them into the regional structure."

For example, he explains, the merchandising manager position in Cleveland has been eliminated, and the Chicago merchandising manager will have responsibility for the entire Midwest.

He says that this small downsizing was a reaction to the "realities" of the marketplace. During the past 18 months, most chains have been closing stores. In addition, the retail consolidation that shifted into high gear in the '90s played a role in the changes. For

instance, the Washington, D.C., market used to have four of the top 100 accounts: Circuit City, Kemp Mill, Douglas Stereo, and Waxie Maxie's. Of those companies, only Circuit City remains in the top 100; two have been taken over by other merchants; and Kemp Mill was downsized considerably after a Chapter 11 reorganization.

The WEA changes appeared to affect mostly middle management in the field, eliminating some field sales managers and merchandising managers. In most instances, Mount says, "those people aren't gone, they were offered other positions in the organization based on seniority," and the employees with less seniority were let go. Other moves in the field saw product development representatives take on merchandising responsibilities.

For the fourth quarter last year, Warner Music reports that cash flow declined 1.7% to \$290 million, from \$295 million the previous year, on a 3% drop in revenue to \$1.19 billion from \$1.22 billion.

Warner Music had the best-selling album of 1996, "Jagged Little Pill" by Alanis Morissette (Maverick/Reprise/Warner Bros.). In the U.S., the album sold 7.4 million units last year, according to SoundScan.

Other big hits of the year included "The Memory Of Trees," Enya (Reprise/Warner Bros.); "Load,"

Metallica (Elektra/EEG); "New Beginning," Tracy Chapman (Elektra/EEG); "Blue," LeAnn Rimes (Curb); "Fair-weather Johnson," Hootie & the Blowfish (Atlantic); "Keith Sweat" (Elektra/EEG); "New Adventures In Hi-Fi," R.E.M. (Warner Bros.); the "Evita" soundtrack (Warner Bros.); and the "Space Jam" soundtrack (Warner Sunset/Atlantic).

In other news from Time Warner, its filmed entertainment group, which includes Warner Bros. Pictures and Warner Home Video, reports that rev-

enue jumped 11.2% to \$5.65 billion in 1996, from \$5.08 billion the year before. Cash flow rose 11.4%, to \$546 million from \$490 million. Warner Bros. released three movies last year that took in more than \$100 million at the U.S. box office: "Twister," "Eraser," and "A Time To Kill." The company also reports "improved revenue from worldwide home video."

Overall, Time Warner reports cash flow of \$4.29 billion on \$20.9 billion in revenue in 1996. Its net loss was \$191 million.



by Geoff Mayfield

**BATTLE OF THE BANDS:** Either bored with Interscope's lock on No. 1 or otherwise hungry for chart fireworks, some industryites predicted that Southern California punk band **the Offspring** or U.K. pop rookie **Spice Girls** would debut atop The Billboard 200, followed closely by the sophomore album by **Silverchair**. All eyes were on the Offspring because its four-times platinum 1994 album "Smash" was, you know, a smash, and because Columbia shelled out big bucks to snag the band from the independent ranks. Attention shifted to Spice Girls as its "Wannabe" single—which struts to No. 1 on this issue's Hot 100 Singles—exploded to become one of this young year's success stories. In the end, the girls' album outsold the boys by a 4% margin (82,000 units to 78,000), but neither comes close to **No Doubt**, which slides back to No. 1 despite a 5% sales decline. With 119,000 units for the week, No Doubt has the only album to top 100,000 units, as last week's chart-topper, the "Gridlock'd" soundtrack, sees a second-week decline of 37.6% (No. 2, 94,000 units).

As for the new blood, Spice Girls enter at No. 6, the Offspring bow at No. 9, and Silverchair, with 72,500 units, debuts at No. 12. For the last mentioned, there were only three weeks—during the fattest part of 1995's holiday selling season—when its first U.S. album pulled a bigger sum. The Offspring's previous, on the other hand, exceeded 100,000 units in 14 consecutive weeks, including three when it surpassed 200,000 units.

**BAROMETRIC PRESSURES:** In many weeks, either of two Minneapolis-based accounts—**Musiland** or **Best Buy**—offers an indication of which album might top The Billboard 200, because they rank among the industry's highest-volume chains. But that's not the case this time around, as sources indicate that Spice Girls was Musiland's top-selling album, outgunning runner-up the Offspring by a 55% margin, while the latter was top dog for Best Buy, edging the Girls by 6%.

**FOR MATURE TASTES:** **George Winston** is certainly Windham Hill's cornerstone artist, but a younger pianist, **Jim Brickman**, has compiled larger numbers in his first two weeks than Winston did with his 1996 set, "Linus & Lucy—The Music Of Vince Guaraldi." A 22.5% gain boosts Brickman 52-43 (24,000 units); Brickman's "Picture This" has tallied 43,000 units in its first two weeks, while "Linus & Lucy," now No. 181 on The Billboard 200, did 35,000 units in its first two weeks. Massive TV exposure on Valentine's Day for "Valentine," a track that features **Martina McBride** on vocals, should ensure that Brickman rises even higher next week (see Country Corner, page 28) . . . Classy **Tony Bennett's** tribute to **Billie Holiday** bows at No. 109 with 9,500 units, less than his last two albums did on opening week. But Valentine's Day stops on "Today" and "Fox After Breakfast," along with a live A&E shot that night on "By Request," should elevate Bennett's new one, which becomes his fourth straight title to debut atop Top Jazz Albums. The A&E program could also stimulate Bennett's catalog . . . Pre-Valentine's Day shopping influences Top Classical Albums, as a 94.5% gain bumps the **Berlin Philharmonic's** "Romantic Adagio" 12-6, and a 55.5% increase moves the **London Philharmonic's** "Diamond Music" 11-8. Cupid also accounts for Nos. 6 and 9 on Top Classical Midline and Nos. 1, 2, and 4 on Top Classical Budget.

**RADIO AND TELEVISION:** **Paula Cole**, whose "Where Have All The Cowboys Gone?" jumps 20-14 at VH1, sees a 35% gain, good for a 16-9 ride on Heatseekers and a No. 169 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. But the video channel isn't Cole's only friend. According to Broadcast Data Systems, the song is getting monitored airplay at 39 top 40 stations, 30 adult top 40 stations, 22 triple-A stations, and 17 modern rock stations. It has been in the top 10 of the triple-A chart in Billboard sister magazine Rock Airplay Monitor for 15 straight weeks.

**LIVING LARGE:** A week after **Jim Brickman** and **Enrique Iglesias** (No. 48 this issue) made career-high debuts, **Widespread Panic** follows suit, entering The Billboard 200 at No. 50 with 20,500 units. Its 1994 set debuted at No. 85, the highest position it would reach in three chart weeks, while its 1993 title spent one week on the chart, at No. 185.

## WARNER ADDS 2 MANAGERS TO EUROPE ROSTER

(Continued from page 8)

He continues, "The music business in Europe is continually expanding and growing more complex, and there is 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 Dopp. Zumkeller expresses his pleasure at being able to promote from within the company.

Reporting to Gebhardt in his new role will be Dopp; Otterstein (until he steps down March 1); Thomas Schenck, managing director of Warner Special Marketing in Germany; Finn Work, managing director of Warner Music Denmark; and Claude Nobs, managing director of Warner Music Switzerland.

Gebhardt also will oversee relations with Musikvertrieb, Warner Music Europe's distributor in Switzerland. The Warner Music Manufacturing Europe operation at Alsdorf in Germany will continue to report directly to Zumkeller.

Zumkeller pays tribute to Otterstein, who, in his new role, "will be involved with artists and special projects," according to a company statement. Otterstein is quoted in the statement as saying, "I leave the company at a peak time, with the biggest-selling single in the history of the German record industry, 'Time To Say Goodbye' by Sarah Brightman and Andrea Bocelli. I am now looking forward to new challenges with Warner Music International."

Gebhardt, who joined Warner Music Germany in 1983, was marketing director and deputy managing director of Warner Music Germany. In 1990 he became managing director, succeeding Zumkeller, who was named president.

In his six-year tenure, Gebhardt contributed to the breakthrough of a num-

ber of German acts, both as managing director of WEA and also as chairman of the German Phono Academie and initiator of Germany's Echo Awards. He is credited with being instrumental in raising sales of Marius Mueller-Westernhagen albums to 2 million units per release. In addition, Heinz Rudolf Kunze and Juliane Werding have sold in the six digits during Gebhardt's time at WEA. Gebhardt also signed successful labels such as Maad, Eye Q, Eye of the Storm, and Mega.

Lappe was appointed VP in April 1996, in charge of Warner Music International's Eastern European affiliates in Hungary and Poland and its licensees in Bulgaria, Croatia, Slovenia, and the Baltic States.

He continues to act as managing director of both of Warner Music Austria and Warner Music Czech Republic.

Lappe, who joined WEA Germany's finance department in 1974, was named managing director of Warner Music Austria in 1985 and became managing director of Warner Music Czech Republic in 1995.

Dopp joined Warner Music Germany in 1984 as product manager and served as marketing manager until being appointed marketing director in 1991. In 1993, he was named deputy managing director of Warner Music Germany.

Otterstein will be leaving EastWest in Hamburg March 1, and it is already rumored that he will join an advertising and marketing agency where he can utilize the experience he gained during his eight-year tenure at the label.

A successor for Otterstein has not yet been announced.

Otterstein's departure from Warner has taken the industry by surprise, with observers saying that successes such as the "Bravo Hits" CD compilations, "Time To Say Goodbye" with more than 2 million units, and Vangelis' hits should have been motivation

enough for him to continue with the company.

Recently, though, there have been rumors that Otterstein was interested, for example, in looking after boxing world champion Henry Maske's promotion interests, although Otterstein denies this.

In his new role, Otterstein will be involved with artists and special projects for Warner Music International. During his time with EastWest, he developed the label into one of Warner Music International's leading affiliates, with a roster of artists including Bonnie Tyler, Brightman, and the Scorpions.

Otterstein, who joined Warner Music International in 1970, served as marketing director for Warner Music Europe in London before moving to EastWest in Germany.

## ADKINS' CAPITOL SET

(Continued from page 10)

pull punches.

"We knew he had the goods, and we weren't going to sneak anything in with all of the new artists in the market," he says. "We went in with both feet running and tried to maintain a steady pace all the way."

Adkins' visual presence has also worn well at CMT, which has played clips from all three singles.

One retail contest, tied into the "There's A Girl In Texas" single, had women in the Lone Star State enter a drawing to win a spot in the clip for "Every Light In The House."

Adkins has been particularly busy in Texas, performing the national anthem at Dallas Cowboys and Texas Rangers games and doing a set at the Houston Livestock Show this week.

Adkins, who is booked by William Morris and managed by Borman Entertainment, has also made several in-store appearances and performed at EMI Music Distribution showcases.

## RIAA REPORTS FLAT '96

(Continued from page 3)

tative as "going directly to the public to find out if we can turn around this flat growth by coming up with strategies for the business to grow and be enhanced."

Donio said the initiative will be a long-term "multiple effort," the first stage of which is a series of focus groups with consumers now being conducted by a specialist firm hired by the two trade groups, Business Development Resources of Stamford, Conn.

"The comments are startling and compelling," Donio says. "It's very early in the process, but I've sat in on some of these, and, I can tell you, the information I've heard is fascinating."

He said some of the revelations obtained from the focus group will be released in a few weeks—near the opening of the NARM convention, March 8-11, in Orlando.

Donio says comments will not be "store, artist, or product-specific," but "will reflect consumers' perceptions of all aspects of the industry,

including the music released by companies, and the competition for leisure time by other forms of home entertainment."

Donio adds that the overall effort is being called the "Industry Campaign Project," and grew out of suggestions "over the last few years to get something going like the old 'Give The Gift Of Music' slogan or the successful public-awareness campaigns of the milk and pork industries. Eventually we knew we wanted to take a more in-depth approach to get input from consumers."

The RIAA's year-end numbers, compiled quarterly by the accounting firm of Coopers & Lybrand, represent direct data from companies that distribute 90% of the prerecorded music in the U.S.

To calculate shipments and dollar values for the remaining 10%, Coopers & Lybrand uses actual retail sales data from SoundScan to estimate industry shipments by nonreporting companies.

### Music Industry Scorecard: Jan.-Dec. 1993-96

#### MANUFACTURERS' UNIT SHIPMENTS (MILLIONS NET AFTER RETURNS)

	1993	1994	1995	1996	% Change '95-'96
CDs	495.4	662.1	722.9	778.9	+7.7%
CD Singles	7.8	9.3	21.5	43.2	+100.9%
Cassettes	339.5	345.4	272.6	225.3	-17.4%
Cassette Singles	85.6	81.1	70.7	59.9	-15.3%
LPs/EPs	1.2	1.9	2.2	2.9	+31.8%
Vinyl Singles	15.1	11.7	10.2	10.1	-1.0%
Music Videos	11.0	11.2	12.6	16.9	+34.1%
<b>TOTALS</b>	<b>955.6</b>	<b>1,122.7</b>	<b>1,112.7</b>	<b>1,137.2</b>	<b>+2.2%</b>

#### MANUFACTURERS' DOLLAR VALUE (\$ MILLIONS AT SUGGESTED LIST PRICE)

	1993	1994	1995	1996	% Change '95-'96
CDs	6,511.4	8,464.5	9,377.4	9,934.7	+5.9%
CD Singles	45.8	56.1	110.9	184.1	+66.0%
Cassettes	2,915.8	2,976.4	2,303.6	1,905.3	-17.3%
Cassette Singles	298.5	274.9	236.3	189.3	-19.9%
LPs/EPs	10.6	17.8	25.1	36.8	+46.6%
Vinyl Singles	51.2	47.2	46.7	47.5	1.7%
Music Videos	213.3	231.1	220.3	236.1	7.2%
<b>TOTALS</b>	<b>10,046.6</b>	<b>12,068.0</b>	<b>12,320.3</b>	<b>12,533.8</b>	<b>+1.7%</b>

Source: RIAA Market Research Committee

## CD DRIVES ANOTHER RECORD YEAR FOR U.K. BIZ

(Continued from page 8)

The impact of Spice Girls was particularly evident in the final quarter of the year, during which the BPI 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 swept all before them, taking 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 revenue and volume, the BPI warns, "The fourth-quarter results indicate that further sales increases are likely to be hard won, though release schedules for the early part of 1997 do give encouragement, with releases imminent from artists such as Blur, U2, Gary Barlow, and Depeche Mode, and a new Oasis album due later in the year."

## 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 used to laugh at the fact that we were based in Wolverhampton. Being up here is a restriction in those terms, but a lot of major music scenes have come from outside London," he adds. "I'd say 50% of our acts come from within a 20-mile radius of here.

"Like most independents, 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 Birmingham/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, whether by design or by outside pressure, it has not been publicly 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 Miss Moneypenny crew, famous for organizing the Chuff Chuff club nights in the region and its Saturday night residence at Bond's Club in the city. Miss Moneypenny 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 Custard Factory. The former home of one of the city's more noted exports, Bird's Custard Powder, the erstwhile industrial premises in the city center now house Ocean Colour Scene's management company, Ripe Recordings, Chapter 22 Records, and Silk Recordings. Retailer Lost Records is also in the building.

Chapter 22 is active in local A&R, and two of its five acts are Birmingham-based. One of them, Low Art Thrill, goes through the Island Records affiliate Fruition. The other local act on the label, Bentley Rhythm Ace, is described by its leader, Michael Barry Whoosh, as "car-boot 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.S. next month.

### WIDE-RANGING RADIO

As for 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 same vein as its London namesake, though the Birmingham station is more mainstream, with dance and contemporary soul as the daytime mainstay. Greenslade describes the music policy as "on the edge but never over the edge."

Nighttime programming serves what would be minority interests in any other city. Yet in Birmingham, two hours of reggae, four hours of swing and hip-hop, and specialist soca and calypso programs find audiences

well beyond the black community.

"Garage is popular here, although it's not massive," says Greenslade. "With R&B crossing over into the mainstream in such a big way, it is difficult to separate regional from national trends."

The estimated black audience in Choice's area is 70,000, and "that's not enough to sustain a completely black station," says Greenslade.

Pirate radio is strong in Birmingham, with the leading pirate, PCRL, playing a mixture of styles, from drum'n'bass to ragga. Asian music is served by AM station Radio XL.

In the print sector, apart from Brum Beat, the main outlet is the regional newspapers.

### MEDIA COVERAGE

Paul Cole is features editor of The Evening Mail, the daily evening paper run by The Birmingham Post and Mail. Owned by the Midlands Independent Newspapers Group, it has a morning equivalent, The Birmingham Post, and a Sunday title, The Mercury. Across the three titles, there is a substantial amount of music coverage.

The paper has pooled its resources with local independent radio station BRMB and each week produces a four-page pullout section, "Music Power," aimed at a predominantly teenage audience. The section has also led to a 32-page monthly supplement with the same title. The branding allows both parties to present concerts and shows under the same banner. "We can give exposure to up-and-coming bands we believe in," says Cole.

"This is very much indie pop territory," Cole adds. "Before Apache Indian broke, there was a big *bhangra* boom. Among the Indian community, there is a big market for film-star music, as you'd expect."

Cole also notes, though, that "Birmingham has suffered in the last five to six years by not having a medium- to large-sized venue."

The circuit since then has comprised mainly pub venues, with the next stop being the National Exhibition Centre, a 14,000-seat venue. Most of the big-name acts booked into the venue already have support acts organized at a national level, so local acts rarely get exposure to this audience.

"Lots of tours will bypass Birmingham Centre," says Cole. "They'll do Wolverhampton [20 miles away] and

think they've done Birmingham."

In the '60s and '70s, the Railway Tavern was one pub that was a breaking ground for local acts. The pub changed its name, but will reopen under its original moniker and may have live music.

The live circuit and media worlds are pooling their talents. BRMB, the local member of the U.K.'s Independent Local Radio network, recently brought on board Paul Flower, who worked with promoter MCP. Flower is the station's concerts and co-promotions manager and will be organizing a series of concerts for local acts March 20 and 21 at the city's Irish Centre. "It won't be broadcast," says Flower, "but it's part of getting our name involved with breaking local talent."

Flower says, "There's a definite problem with having a lack of a venue about 3,500-4,000 capacity. If we don't start developing acts from a lower level, there's nothing to inspire the local acts."

The region has its fair share of problems, not least the lack of venues and the negative attitude felt by many musicians. Yet in the past, the adversity that Birmingham and the Black Country has experienced led to a significant contribution to the nation's musical output.

With the wealth of influences from Jamaica, America, and Asia pouring into the city, it can only be a matter of time before at least one musical trend emerges from this melting pot, and who knows, Birmingham may after all get the recognition its residents feel it deserves.

One Birmingham-related act currently in the national spotlight is the Sneaker Pimps, who have recently toured in support of Blur and are now touring the U.S. in support of their single "6 Underground." While two of the members are from Hartlepool in the Northeast, singer Kelli Dayton is from the quiet Birmingham suburb of Bartley Green, and the band is perceived as a Birmingham act.

"Birmingham is a big place, but it's not massive," says Sagoo, enthusing about the community feeling among local musicians. "The rates are cheaper, you're only an hour and a half from London, and you can breathe more easily."

Assistance in preparing this story was provided by Paul Cole in Birmingham.

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## Billboard Online Voted Best Music Web Info Source

Billboard Online, the World Wide Web home of Billboard magazine, has been chosen Best Information Source in an Internet competition among music sites. Some 350,000 Web surfers voted in the "Best of the Music Web 1996" poll, conducted by unFURLed, the new music search site being developed by Yahoo! and MTV Online.

In winning as Best Information Source, Billboard Online topped such respected sites as Hyperreal, Internet Underground Music Archive (IUMA), New Music Express, Rocktropolis, and the Ultimate Band List.

"Given the level of competition and the vast number of voters, this is a most satisfying victory for Billboard Online," says Ken Schlager, editorial director of the site. "We've been working hard to make this an exciting and useful site and this accolade validates the decisions we have made."

Other winning sites include Sony Music (best label site), Counting Crows (best official artist site), MTV Online (best graphics), and Lolla-

paloosa (best doodads and gizmos).

Billboard Online, launched last April on the Internet, is unique in combining a robust free area with a successful "premium" area. The free area includes daily news updates, chart highlights, new-release listings, weekly hot-product previews, and Fred Bronson's exclusive trivia and Chart Beat Chat pages. The premium area offers access to Billboard's back-issues archive and other databases for paying subscribers. Premium subscribers also can get electronic access to the current Billboard and the daily Billboard Bulletin.

"We read constantly of publishers trying to find the formula for success on the Web," says Schlager. "Thanks to our strong, Billboard-based content, Billboard Online seems to have unlocked the mystery."

In the last quarter of 1996, traffic on Billboard Online ([www.billboard.com](http://www.billboard.com)) increased by more than 150%. Never standing still, the site soon will launch a complete redesign. Stay tuned for details or call Sam Bell at 212-536-1402 for more information.



## Live, Ex-Prince Interviews Highlight April Musician

The Artist Formerly Known As Prince and the sextuple-platinum quartet known as Live would seem at first glance to have little in common. But in the April '97 issue of Musician editor Robert L. Doerschuk finds the tie that binds these artists together: namely, a dedication to making pop music of the highest order.

Two members of Live, singer Ed Kowalezyk and guitarist Chad Taylor, took time from mixing the band's new album, "Secret Samadhi," to meet with Doerschuk at the Record Plant in New York. Both members reflected on the difficulties of following their incredibly successful album "Throwing Copper," and offered revealing insights into Live's unusually collective approach to creativity. Kowalezyk was especially forthcoming, both in dissecting his intuitive process for writing lyrics and, with tongue in cheek, sharing tips for keeping his vocal chops strong on tour. (The secret ingredient, he deadpanned, is beer;

in the Musician tradition of identifying each artist's musical equipment, Kowalezyk dutifully listed his preferred brands.)

The Artist welcomed Doerschuk into his studio, Paisley Park, for their encounter. Where other interrogators have grilled the reclusive ex-Prince on subjects as arcane as his marriage and the unpronounceable symbol he claims as his name, Doerschuk encouraged him to talk music. Not only did their conversation yield some of the Artist's most candid reflections to date on such topics as the philosophy of songwriting and the advantages offered by low-tech gear, it also led to an invitation for Doerschuk, an accomplished keyboardist. "Being able to actually jam with the artists I interview gives me hands-on insights into their music, but more than that, it's the greatest fringe benefit I could imagine for a day job."

See the results of these two interviews in the April '97 issue of Musician, on sale Feb. 25.

International Latin Music Conference & Awards  
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## Oscar: 'Love Me' Vs. 'Loved Me'?

IF THEY HANDED OUT the Academy Award for best original song based on chart performance, the hands-down winner would be "Because You Loved Me," written by Diane Warren. Celine Dion's recording of the song spent six weeks at No. 1 on 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 hit is "I Finally Found Someone," written by Barbra Streisand, Marvin Hamlisch, Robert John "Mutt" Lange, and Bryan Adams.

The single, sung by Streisand and Adams in her movie "The Mirror Has Two Faces," peaked at No. 8.

With a Golden Globe under its 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 Madonna peaked at No. 18. If it wins, it will be the first Oscar for Andrew Lloyd Webber and the second for Tim Rice, who won when paired 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 1990's "Sooner Or Later," the Stephen Sondheim tune from "Dick Tracy."

"That Thing You Do!" by the Wonders peaked at No. 41 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 that year were No. 1 on the Hot 100.

**SHE'S COME UN-DUN:** After 11 weeks, Toni 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 only the second single by a British girl group to hit No. 1 in the U.S.; Bananarama was the first with "Venus" in 1986. Spice Girls are not the first girl group quintet to reach the summit; the Marvelettes were five in number when they recorded "Please Mr. Postman." As Rob Durkee of Mediabase/Premiere Radio Networks points out, Spice Girls are the fifth girl group to hit pole position with its first single, following the Chordettes, the Marvelettes, the Dixie Cups, and Wilson Phillips.

**DANCE AWAY:** Entering at No. 10, "Discotheque" is U2's highest-debating single on the Hot 100. The previous high was "Hold Me, Thrill Me, Kiss Me, Kill Me," which opened at No. 23 June 24, 1995. "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 Glaswegian outfit, whose music has been featured on TV's "Ellen." 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.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	70,735,000	79,152,000 (UP 11.9%)
ALBUMS	60,890,000	66,982,000 (UP 10%)
SINGLES	9,845,000	12,170,000 (UP 23.6%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	43,509,000	51,199,000 (UP 17.7%)
CASSETTE	17,170,000	15,633,000 (DN 9%)
OTHER	211,000	150,000 (DN 28.9%)

### OVERALL UNIT SALES THIS WEEK

12,700,000

### LAST WEEK

12,183,000

### CHANGE

UP 4.2%

### THIS WEEK 1996

11,617,000

### CHANGE

UP 9.3%

### ALBUM SALES THIS WEEK

10,417,000

### LAST WEEK

10,090,000

### CHANGE

UP 3.2%

### THIS WEEK 1996

9,703,000

### CHANGE

UP 7.4%

### SINGLES SALES THIS WEEK

2,283,000

### LAST WEEK

2,093,000

### CHANGE

UP 9.1%

### THIS WEEK 1996

1,914,000

### CHANGE

UP 19.3%

### ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996	CHANGE
CD	7,853,000	7,667,000	DN 2.4%	6,812,000	UP 15.3%
CASSETTE	2,542,000	2,397,000	DN 6%	2,859,000	DN 11.1%
OTHER	22,000	26,000	UP 18.2%	32,000	DN 31.3%

ROUNDED FIGURES

FOR WEEK ENDING 2/9/97

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

