Belgian Supercub Chain Calls It Quits

BY MARC MAES

BRUSSELS—The record industry is losing a significant European retail outlet with the decision by

Dutch electronics firm Philips to shut its Supercub record and video chain. The chain, with 97 stores in Belgium, the Netherlands, and France, will close its doors April 1 (Billboard Bulletin, Jan. 30). The web, strongest in Belgium accounts for an 8.5% share of that country’s record sales market. Supercub’s Belgian retail rivals (Continued on page 79)

Wheeler’s Luminous ‘Angel’

ECM Set Features All-Star Quartet

BY BRADLEY BAMBARGER

NEW YORK—One of the jazz world’s unsung heroes, composer/trumpeter Kenny Wheeler has cultivated a highly personal, poetic voice over the past three decades, simultaneously tapping and transcending tradition. Such masterful albums as “Gnu High” and “Deer Wan” typify his art of abstract romanticism, the playing possessing an uncommon purity and the writing a timeless appeal.

On Feb. 11, ECM releases “Angel Song,” an album of celestial beauty that marks a late-career high point for Wheeler. In league with a rare set of musicians—an alto saxophonist Lee Konitz, bassist Dave Holland, and guitarist Bill Frisell, each leaders in their own right—Wheeler has fashioned a work in which the line between composition and improvisation is blurred to entrancing effect.

In fact, the hoversong, recurrent motifs, and free-floating, drumless pulse lend a dreamlike to “Angel Song” that seems more akin to Renaissance polyphony than jazz. “I love contrapuntal music, and I was listening to a lot of Byrd, Tallis, Gesualdo when I was composing the piece on ‘Angel Song.’ Wheeler explains. “I’ve been trying to capture the spirit of that era while still keeping it jazz.”

ECM principal and producer Manfred Eicher makes another classical allusion, pointing out the chamber-music quality of the symphonic interplay on “Angel Song.” “It was like a

Techno Emerges From Shadows In Japan

Budding Radio Play Signals Mainstream Growth Potential

BY STEVE MCCLOURE

TOKYO—A large field filled with thousands of brightly dressed, unconventional-looking people, swaying rhythmically as heavily amplified music and telltale verdant mists filled the air. Monterey, 1967? Hyde Park, 1968? No. Try Gotenba, Japan, Aug. 10, 1996. The occasion was Rainbow 2000, an ambitious alternative concert/ rice-festival that saw 15,000 young Japanese gather to enjoy the driving rhythms and dreamy ambiance created by Japanese techno artists, including Ken Ishii, Takkuy Ishino, Tokyo Techno Tribe, and the counterculture of the ’90s. In both movements, music provides the leitmotif, along with light shows, hallucinogens, and an emphasis on peace, love, and ecology.

“Warr’d you like you had to listen to the music,” says industry observer and techno fan Soejiro Suzuki as he recalls Rainbow 2000. “There were loads of little parties and picnics, many little stands with ‘techno-hippies’ selling things from India—it was great.”

But why should techno provide the soundtrack for what some starry-eyed enthusiasts see as the nucleus of an emerging Japanese counterculture? Jun Ochi, executive producer at concert promotion agency Takyon Co., which organized Rainbow 2000, describes techno’s unique ability to break down barriers and create that indefinable but crucial good vibe.

“When you go to a techno party, you can feel something different from other concerts,” Ochi says with the passion of the true believer. “In concerts, there is a stage, and the audience is separate. It is as if there is a host computer and

Camelot Talking To Buyers As Part Of Reorganization Plan

BY ED CHRISTMAN

NEW YORK—Camelot Music is already in discussions with potential buyers of the 320-store chain, according to Jim Benk, CEO of the North Canton, Ohio-based web, which has put itself on the sales block (Billboard Bulletin, Jan. 30). But it has also readied and submitted to its creditors committee a stand-alone business plan

RETAIL TRACK

Musicland’s Gambit To Put Its Troubles Behind

BY HAVELOCK NELSON

NEW YORK—With its second Capitol Records release, “Chocolate Supa Highway,” the nine-member band Spearhead continues the mission it started on its acclaimed 1996 debut, “Home”: to make pop of reflective soul music. Its label aims to expand on its own game plan with the follow-up set, due March 25, by reaching out to a wider audience.

“They first got us a lot of credibility and was universally critically acclaimed,” says Clark Staub, Capitol’s senior director of marketing (U.S.). “But the urban-contemporary community dismissed it as being too alternative. The alternative community, meanwhile, labeled it as being too urban, although we did have our supporters there. But it was a different time then, before people like D’Angelo entered the performing arena.”

With “Chocolate Supa Highway,” Capitol hopes to capitalize not only on the success of new R&B stylist D’Angelo, but also on the opportunities that were created by pioneering “alternative hip-hop” stylist like the Fugees, with whom Spearhead toured as part of a package trek last summer.

(Continued on page 84)
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FINDING THE REALM OF 'LOS TANGUEROS'

Evoking both the first blush and the final heartbeat of every impossible love affair, the marco tango cake composer Astor Piazzolla became the godfather of the1960s tango revival. In turn, he inspired countless recordings that make up the genre's preternatural protest to a society that didn’t value their worth. 

In the physical context with the wicked-minded sense of futility contained in the sound he transformed, the stubborn Piazzolla defined every tango the avant-garde (avant garde) and traditionalists, lending phraseology and jazz-inherited concept. He was even the first to insist on standing whenever he played the bandoneon (small diatonic accordion) at the melodic core of the tango, saying, "I refuse to pretend that this is a joke..." and yet look like an old woman. In his most recent acoustic evening in lower Manhattan's TriBeCa district, Piazzolla's music itself appeared to be performed before, of all things, a massive poster of an old woman knitting, as Polish classical concert pianist. Emanuel Azen was present at the Knitting Factory in New York City to offer the live debut of his sublime "Los Tangueros." This album, 11-track masterpiece, is a historical pioneering 12-piece transposition of Piazzolla's tangos and African dance-influenced milongas into arrangements for two pianos.

Not that Piazzolla could have resisted such novel expansions of his innovations. "Astor was always critical of the conservative people who felt tango was like the national flag—a thing you must not change," says Ziegler, who for five years has served as the young and respected young keyboard soloist in Piazzolla's renowned New Tango Quartet. "Astor felt this was foolish, because tango already had gotten so many different influences added to it by the time he began studying in Paris in his 30s with Nadia Boulanger—from the strange mix of the black Africans, the immigrant Spanish people in Buenos Aires, the German bandoneonist, the gaucho milongas from the southern part of Buenos Aires, some of them fast like the Cuban conga, and the small musical patterns from the clarinet and flute music of Italian immigrants. Astor also loved Puccini, and you hear a lot of Puccini melodies in parts of 'Los Tangueros,' so a sound melangeh in some moments very funny.

Whatever we played in the Quartet, Astor was very demanding, a complete perfectionist," adds Ziegler, remembering the afternoon following the Knitting Factory program. "Every wrong note was like a betrayal, and his eyes would hit you like a laser." As of this March 11, 1995, the 63-year-old Astor Piazzolla and immigating and passing a portion of his youth in the B ronx, the N Y, the proud, repy Piazzolla invested the tango with a sweaty, psychic turbulence some have termed "diabólico." He was repetitively transfigured and beautified by traditionalistic and the same way tango concurs disrupting a music interview to put a gun to Piazzolla's head. Ziegler and Aze have stayed faithful to the structural premises of Piazzolla's work, translating the seductive parameter into each of the Quintet's every part and violins into a mutually persuasive interplay of Ziegler's melodic "left" piano and Aze's rhythmic "right" piano.

"Actually, Pablo ever thought his arrangements so we could swear symphonies and rhythms in the Sudding, as well as at the Knitting Factory. And as I said from the Factory stage, that was my first club gig," Aze insists with a chuckle. "I love the immediacy and the intimate focus of the trade, arrival-touch of a bottle-linking bartender clumsily filling orders in the corner of the otherwise-idled 250-seat main room. "Although I'm used to formal concert halls," Aze explains, "I wasn't bothered by the background noise in the hall taped for later on NPS on Tap." Aznar is heard on a level of listener acceptance that wasn't really a crossover—"I don't like that term—because it didn't involve compromise."

By confining themselves to two intensely engaged keyboards for the vocalists, the Earls of the center of "La Muerte Del Angel," "Adios Nonino," and the mildly dissonant "Verao Pinto" on the "Los Tangueros" album, Ziegler and Aze bring a redoubled pathos to the doomed metaphysical outlook of the music, casting its implicit realm of Buenos Aires bordello compadres ( thugs) and their emotionally conflicted women in a brute but still bleak modern light. Ultimately, the music in any tango symbolizes the poor immigrant, and the woman represents the fundamentally unequal lower rung of Argentine society in which he longs to find comfort and fulfillment—but inevitably fails. "I suppose," Aznar adds, "that the simplicity of the Knitting Factory show and the new album took the music in both directions at once—toward the elevated concert setting but also toward the liberating and somehow more intimate way of the music is saying. And I agree with the idea that Piazzolla's tangos simultaneously feel like the joyful beginning and unhappy ending of a hopeless romance.

"But as for myself," Aze reasons with a whimsical sigh, "it's been nice to feel like Al Pacino for a moment, sweeping someone off their feet to his feet in "Stend' Of A Woman.""

If it seemed the pull of tango is prevalent in recent motion pictures, from "Scent" to Madonna's embodiment of "Eviva" (especially the Miss Kitten mix of "Dance For Me Argentina" on her new Warner Bros. CD-5 single), there is an authentic Piazzolla presence in many films scores, with Piazzolla's live 1982 set of "Suite Punta Del Este" serving as the soundtrack theme of the hit 1995 thriller "15 Monkeys" (A Network feature).

Other classical stars besides Aze have gravitated to Piazzolla's legacy, notably the Kronos Quartet for its 1991 collaboration with the tango master himself, "Five Tango Sensations" (None of the above; Island). Also, with violinist Gidon Kremer earned a Grammy nomination for his current "Hommage A Piazzolla" (Nonesuch/Atlantic Classics), and the popular response has been so strong that Kremer has already cut a second volume of the "Spains" (Nonesuch; May). Nonepianist also intends to reissue Piazzolla's three incompressable recordings on American Classics: "The Rough Dancer And The Cryptid Night," "The Camarero," and the album he称 the best of them for the austere and never at home of the Aires de Buenos Aires' La Boca district satirical, "Zero Hour.""Astor loved life in the streets but hated stupidity," Ziegler concludes of his friend, who died in May 1992 of a stroke in Buenos Aires. "He was a hero for honesty in music, a fighter, like Muhammad Ali."
Cannes Accord Welcomed
Deal A Relief For U.S. Publishers

By JEFF CLARK-MEADS

LONDON—Senior U.S.-based publishing executives are warmly welcoming the new Cannes Accord on lowering commission rates charged by Europe's mechanical royalty collection societies. A more formal and detailed analysis is needed, they say, but the Accord is an important step in the right direction.

“I am very encouraged by this agreement,” said Martin Bandier, chairman of EMI Music Publishing Worldwide. “This is an important first step in opening the European market to American publishers.”

Bandier said that the Accord has been used to set a new benchmark in Anglo-American pressure over several years. He said that EMI’s establishment of its own collective organization, Music Rights Management, in the U.S. in 1986 was a strong step in the right direction. Bandier said that the Accord has been abandoned in return for the continental societies’ lowering costs and speed-up distribution systems.

Bandier’s standing-consensus complaints about the continental societies have been twofold. Primarily, he says, that they have too little to cut publishers’ income in order to give rights to record companies. If he allows for the labels’ “business,” he has been working on a European Union-level and cultural dedications the continental societies have been from the same sum to be distributed to publishers.

Of the Cannes Accord, he comments, “It’s very satisfactory on two levels. It will mean that the societies will continue to be better run until we get to the fair payers. It also means that we have to continue discussing with the other issues relative to the composition of higher”.

In the dialog, he says, will be more openness in accounting methods. “The [Pan European] central licensing deals have not been audited since inception 10 years ago, says Bandier. “We have asked for an enormous power to the major publishers since 1986, with each other to offer the best deals to record companies to attract the huge amounts of business involved in a licensing European union. ”

Irwin Robinson, chairman of Famous Music and Chairman of the National Music Publishers’ Association, in the U.S. also welcomed the Cannes Accord, but says, “Look at what it took to get it.”

“I’m very gratified that something is finally happening to happen against the enormous pressure from the major publishers and the MCPS/PolyGram deal to get the society people to realize something had to be done. For so long, we’ve been trying to get the societies’ commission rates reduced.”

However, he acknowledges, “I think we have accomplished something, but we will have to continue to work with the societies over cultural dedications.”

Robinson suggests that the accord is merely “a first step and should play a significant role when it comes to the RIAA national meeting. The Cannes Accord was ratified by the executive committee at its meeting in Cannes March 16-17, 1996. (Continued on page 75)

U.S. Record Biz Seeks Congress’ OK of WIPO Treaty

By BILL HOLLAND

WASHINGTON, D.C.—The first—and top legislative priority of the U.S. recording industry—has been the implementation of the digital age sound recording protection treaty for intellectual property usage, the (continued on page 75)
the debut album featuring the first single and video “Wannabe”

“Critics reach for phrases like ‘radio-friendly’ and ‘catchy’, but that doesn’t convey how they created a whole movement.” - Newsweek

“The Spice Girls...keep pushing forward, demanding that listeners love them, join them. Resistance is futile. You will be assimilated.” - Time

“An estrogen-fueled piece of pop-soul” - Spin

- Tied for highest debut ever on the Hot 100 singles chart and almost gold in just two weeks!
  - Heavy Rotation
  - Album shipping gold.
- “Wannabe” #1 in 35 countries
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Aussie Artists Rally To Support Racial Harmony

**BY CHRISTIE ELIEZER**

MELBOURNE, AUSTRALIA—The artistic community here is entering the racial debate that has split the nation.

In addition to concerts, a CD single, and a documentary celebrating racial diversity, Australian artists have started to mobilize against the opinions that have caused controversy at home and outraged the country’s Asian trading partners.

Frustrated by the similar sights of politician Pauline Hansen, a former fish-and-chip shop owner whose attacks on Aboriginal welfare, Asian investment, and multicultural foreign ownership of business have struck a chord in an Australian heartland ravaged by unemployment and failed farms.

“I am actually embarrassed to be Australian,” says Simon Binks, one-time guitarist with Australian Crawl. “Like most third world countries in the world, that Australia is made up of a lot of opinions, and the one getting the attention broad is that of a small, bitter fringe that needed convenient whipping boys for their own woes.”

Binks has produced a version of "Rallying For A Cause." Originally planned as a protest of the pulling of VH1 and MTV from the Denver market by cable company TCI, a Jan. 22 gathering of some 300 people at the music video channel was reinstated Jan. 21 after an outpouring of local support. Pictured at the rally at Denver’s Buell Theatre, from left, are Tony Rich, John Mellencamp, Don Henley, and Jewel.

International Achievement Honor

**Debuts At Canada’s Juno Awards**

**BY LARRY LeBLANC**

TORONTO—The debut of an international class act onto the Canadian scene in 1996 Juno ceremony signals the country’s arrival in force on the international music scene in 1996.

Celine Dion, Alanis Morissette, and Shania Twain will all receive the first-ever honors at the 26th annual Juno Awards, which will be staged March 9 in Hamilton, Ontario.

“We’re introducing that award this year for obvious reasons,” says Lee Silversides, president of the Canadian Academy of Recording Arts and Sciences, which oversees the Juno ceremony. “It’s an opportunity time to beat the drum a bit for the international impact that Canadian artists have made. It won’t be awarded every year.”

Leading the list in overall Juno nominations is Dion, whose album "Let’s Talk" is on track to parallel its tremendous Canadian success outside of its home country. With six nominations in 17 categories, MCA Records band the 26-year-old pop diva the pack of nominees.

Widely hailed in Canada as the definitive Canadian rock act of the decade, the Kingston, Ontario, band has failed to garner similar success elsewhere. The act is looking into the top-gear categories, single top, top video, and top songwriter categories. Additional- ly, the band’s “Trouble At The Henhouse” album has been nominated for top album and for top rock album, a fan-voted category.

To date, the stadiums’ Hip hop’s fifth album catalog has raked up 4 million units in Canadian sales, according to sales manager John Gold of the management Trust in Toronto. “Trouble At The Henhouse,” released in early 1996, has sold 600,000 units in Canada, according to Don Reynold, president of Universal Music Canada.

The runner-up, receiving five Juno nominations, is Quebec’s Celine Dion, who, unlike the acts at the top, enjoys enormous international success in the past year. The Montreal native has been named in the top female vocalist and top single (“Because You Loved Me”) categories. “Falling Into You,” Dion’s fourth English-language album, has some 3 million copies sold as the top selling album (foreign or domestic) categories, and her French-language album, "Live A Paris," released in November, has been nominated for best-selling Francophone album.

**AMA Exposure Lifts Artists Winners Reap Rewards At Retail**

**BY CRAIG ROSEN**

LOS ANGELES—Alania Morissette and Toni Braxton were the big winners at the 214th annual American Music Awards (AMA) held Jan. 27 at the Shrine Auditorium here. But according to retailers, the winners at the cash register may be Braxton, newer artists like Jewel, and acts such as Metallica and Motley Crue.

In the soul/R&B category, Braxton took home honors for favorite female artist; while her "Secrets" was named favorite album. She was also part of the lineup that garnered the historic soundtrack award for the Babyface-produced "Waiting To Exhale." Braxton opened the show with a lengthy performance, giving her the most screen time of anyone at the awards, except for host Sinbad.

Skip Young, senior music buyer for the 110-store Amartillo, Texas-based Hastings Books, Music & Entertainment says: "Hopefully Braxton’s quadruple-platinum "Secrets" will benefit from the victories and exposure.

Morissette, who did not attend the show, won awards for favorite female artist, with Carey and Celine Dion. Her 1995 album "Jagged Little Pill" was named favorite album over Carey’s "Daydream." (Continued on page 18)

Retail Chain’s Future Hangs In Limbo

Sluggish Sales Leave The Wall On Uncertain Ground

**BY JEFF CLARK-MEADS**

LONDON—The future of U.S. retail chain The Wall remains undecided. The British parent company, W H Smith, says market conditions are not right to either invest in or sell it.

In a statement accompanying Smith’s 1996 fiscal year results, issued Jan. 29, the company says the Wall "continued to experience problems" in the six months to Nov. 30 last year. The figures show the 194-store chain had revenues of $74.44 million in the period—down 25% from the same period in 1995—and produced a loss of $4.92 million. However, the statement points out that much of the loss was recovered over the busy Christmas period.

Asked what this means for the future of the Wall, a Smith spokesman says that there has been no change in company thinking since it completed its strategic review six months ago. He says that because of the difficult market conditions in the U.S., Smith does not feel it can invest in the Wall, nor could it do its duty to shareholders by selling the chain for the lower price it would obtain during such a depressed period.

Despite the immediate future, the spokesman says, “We shall carry on managing it tidily.” Asked what Smith’s long-term plans were, the spokesman adds, “We will continue to look at either an investment or sale, but it would be unwise to speculate at this stage.”

There is slightly better news for the group’s U.K. music division. Smith does not see its “retail chain’s future,” online, although the statement still describes the chain’s results as “disappointing.”

(Continued on page 18)

Hendrix Family, MCA Reach Global Deal

**BY PAUL VERNA**

NEW YORK—Four years after MCA Records acquired rights to the bulk of the Jimi Hendrix catalog from Reprise Records, MCA and the Hendrix estate have struck up a long-term partnership that the family says will finally allow the artist’s already-respected legacy.

Announced Jan. 28, the agreement is a worldwide licensing pact between MCA’s Universal Music Group and a company set up by the Hendrix family to handle the late artist’s catalog (Billboard Bulletin, Jan. 28). Under the agreement, MCA and Experience Hendrix will release Hendrix staples “Are You Experienced,” “Axis Bold As Love,” and August’s “First Rays Of The New Rising Sun,” the last album Hendrix recorded before his death in 1970 of a drug overdose.

All four titles will appear April 8 on heavy-gauge vinyl and April 22 on CD and cassette, according to MCA. In addition, MCA will hold the Hendrix family’s artists, Al Hendrix, and sister Janie—plan to organize a spring or summer Hendrix-themed benefit show at New York’s Madison Square Garden and release a video documentary on the making of “Electric Ladyland.”

Furthermore, the Hendrix estate and MCA will issue previously unreleased material from the artist’s vast vault.

“There’s enough previously unheard material to create new albums,” says Janie Hendrix, “We’ve recovered a lot of tapes. The fans have asked about these tapes before, but they’ve never been interested.”

(Continued on page 15)

Dance Label Set Up by Island Records

**BY LARRY FICK**

NEW YORK—Island Records is expanding its presence in the dance music market with the formation of an imprint geared toward grooming club-rooted acts for the pop mainstream.

The still-unnamed label will be based at New York’s World Trade Center, dance music promoter Vince Pellegrino, Island’s promotion and marketing manager, who is set to handle Isadora Mirren’s releases during its first year.

“Our intention is to make it slow and let the label evolve naturally,” he says. “Eventually, we’ll aim to add a small staff, but it will probably be focused on the creative end of things, like A&R.”

(Continued on page 79)
Borders Tours Benefit Grey Eye Glances

Bookstore Chain A Springboard For Parachute Trio

by JIM BESSMAN

NEW YORK—Not to suggest that they are in any way boohook, but there is a certain literary quality about Grey Eye Glances. Namely, their name, which is taken from Edgar Allan Poe, also, their primary events of exposure to date, which has been touring bookstores.

The Maple Shade, N.J., trio whose Parachute/Mercury Records debut album, “Eventide,” emerged Feb. 11, came to the label after getting established via heavy touring of borders bookstores throughout the Northeast. In fact, pianist/vocalist Dwayne Keith, who joined forces with lead singer/12-string guitarist Jennifer Noble and bassist/vocalist Eric O’Dell in Philadelphia three years ago, worked at two Borders outlets prior to commencing pre-production on “Eventide” a year ago.

“I started in the espresso bar as a coffee person and worked my way into special orders and corporate accounts, and ended up as CRC, or community relations coordinator,” says Keith, who worked at Borders’ Marlton, N.J., store for three years before moving over to the chain’s Chestnut Hill location in Philadelphia.

The group was then called Sojourner—and had self-released two albums as such—but had to surrender the name to another Sojourner with an earlier claim. The new tag derives from a favorite Edgar Allan Poe poem, Keith notes, explaining that “grey eye glances,” from Poe’s “To One In Paradise,” is a metaphor for “dreams.”

“We thought of calling ourselves ‘Borders,’” Keith adds, “but it would probably have been a pain in the neck.”

Perhaps, but the bookstore chain has always been wholly supportive of Grey Eye Glances, and thanks to Keith’s CRC position—which involved booking bands and author events at the store—he was perfectly situated to help bring the group’s music to

Stone Cupid’s Christensen

In Gear With ‘Driving’

by CHRIS MORRIS

LOS ANGELES—When vocalist Julie Christensen approached Dave Crouch, GM of the Rhino Records store in West Los Angeles, to see if he would take copies of her self-released album “Love Is Driving,” Crouch asked her where the album should be stocked.

Crouch recalls, “She said, ‘It’s jazz/country/swing/folk/rock/cabaret.’ It’s hard to figure out where to put it, because she does all that stuff well.”

Indeed, in her 15-plus years on the L.A. music scene, Christensen has been recognized as a singer’s singer who is comfortable with material in every imaginable genre.

“Yes, that’s my blessing and my curse,” Christensen says with a laugh about her reputation for versatility. The singer’s diverse résumé includes stints in a Western swing outfit and torchy jazz/blues/R&B combos; several albums co-fronting the seminal early ’80s L.A. post-punk band

‘All Of Me’ Co-Author Gerald Marks Dies At 96

by IRV LICHTMAN

NEW YORK—Few songwriters can claim 2,000 recordings of one of their copyrights. The co-author of one such song, Gerald Marks, who co- penned the perennial “All Of Me,” died at his Manhattan home Jan. 27 at the age of 96. Among other Marks co-works is “Is It True What They Say About Dixie?” and “That’s What I Want For Christmas.”

Until his health failed recently, Marks, a writer board member of ASCAP from 1970-81, was actively making the rounds at various colleges, industry gatherings, and other forums, sometimes at the behest of ASCAP, telling humorous tales centering on his long career and performing with gusto his repertoire of songs. These performances carried a one-man-show theme of “What I Found In The Alley.”

Last year, Marks was honored by the Sheet Music Society in New York. Among the tributes was a parody written by fellow ASCAP writer Ervin Drake to the tune of “All Of Me.”

Marks’ sense of humor extended to his own wishes to be carried out upon his death. Accord-
ing to friends, Marks’ will requested that he be cremated, and that his ashes be scattered in New York’s Hudson River in an urn inscribed with the words “All Of Me.”

He is also said to have written a song at the age of 96, “At My Age, Why Ask?,” that he’d sing to those who inquired about his health.

Marks’ biggest success by far was “All Of Me,” which he wrote in 1931 with lyricist Seymour Simons, and which he introduced to the great stage personality Belle Baker to sing. There have been some 2,000 recordings of the song, which always has found favor with jazz singers and mainstream jazz instrumentalists and groups. Frank Sinatra alone has recorded the song four times in his career.

Marks, who had some of his materi-

al performed in Broadway shows, said that he personally played the song for Baker when she performed in his hometown of Saginaw, Mich., and that its sentiment brought her to tears.

“All Of Me,” he told writer Chip Deffaa some years ago, was not an easy sell to New York music publishers. “One publisher said it was inane—a word I didn’t understand at the time. Another one thought it was dirty and said to me, ‘Would you sing that song to your mother?’”


Marks and Caesar also collaborated on a celebrated series of children’s material, “Songs Of Safety.”

Marks, born on Oct. 13, 1900, made visits to the White House at the request of Presidents Franklin D. Roosevelt, Gerald Ford, and Bill Clinton.

“They have asked for [ASCAP] and the songwriting profession with the devotion and charm of Gerald Marks, a beloved member of the ASCAP family since 1941,” says ASCAP president and chairman Marilyn Bergman.

Marks is survived by his niece, Harriett Bloomfield of Long Beach, N.Y. His wife, Edna Berger Marks, died last year.
McMillan Courts Christian, Mainstream Fans

BY DEBORAH EVANS PRICE

NASHVILLE—Giant Nashville and Warner Music have united forces for the Feb. 11 release of Terry McMillan's " Somebody's Comin'". The labels plan to promote the album in both the main- stream and Christian markets via grass-roots efforts that will include a tour of clubs, colleges, and churches.

McMillan, 33, is a finger-style, hand- based session musician whose credits include Eric Clapton, Garth Brooks, Amy Grant, Michael W. Smith, Chet Atkins, and Bay Cartwright, credits Giant Nashville president James Stroud with initiating the new relationship.

"I called him up and said I wanted him to do an album for Giant and I said, 'I don't sign country music,'" McMillan says. "We went in and had a good time, and it came out good.

"To me, it's a polished garage band feel," he adds of the album, which includes cuts by EMI Ron Hendy on guitar, Michael Rodes and Tommy Sims on bass, Steven Nathan on keyboards, Leonie Wilson on drums, and Nick Smith, Chris Rodriguez, and Michael McDonald on background vocals. "It's nice and full, but it's loose enough. I wanted it to sound like a band playing."

McMillan certainly has had enough experience playing live in bands and working in the studio. He came to Nashville in 1973, at first playing drums and blues harmonica in a band that did cover tunes. When that gig ended, he remained in Music City and took a spot as the drummer in Eddy Raven's band. He later wound up in Atkins' touring band.

Atkins became a big supporter of McMillan. At the time, Atkins was heading the RCA Nashville division, and McMillan recalls Atkins calling him over to the label to play before a group of producers he had assembled. Atkins wanted to encourage them to use McMillan on recording sessions. It was a move that helped to launch the title cut and other tunes. The songs are a mix of such standards as " Amazing Grace," " Ain't No Grave Gonna Hold My Body Down," and " Respect Yourself," and songs co-written by McMillan.

McMillan says that when given the opportunity to make this album, he knew he wanted it to be a Christian project. "I've been through a whole lot in my life," he says. "My house burned down. Both my parents were dead of alcohol at a young age. I was headed down that road, and I got saved. My whole priorities changed. I'm meaning it from the heart: I'd rather see souls changed than be a star."

McMillan hopes the album will get to a wide, mainstream audience, however. "I want to reach a lot of people, people that wouldn't go to church, but who can take home and listen to the music with some kind of hope and meaning," he says.

The album will be distributed to the mainstream market through WEA and the Christian market via Warner Christian distribution. The title cut is the first single. Staffers at Giant and Warner have both been working hard to ensure that the album will indeed have broad-based appeal.

The lyrical focus is Christian, but the music encompasses a variety of styles from blues and funk to gospel and soul.

The goal, executives say, is to break McMillan first in the Christian market, with the plan to push the album to penetrate the mainstream market.

"It's Christian music, but it's R & B, it's blues, it's funk," says Giant's head of marketing, Krita Weaver. "We're trying to not totally classify this as a Christian album, but just let people know this is great music to listen to. I think if we can break it first on the Christian side, people will sit up and take a little more notice."

McMillan has appeared numerous times on the Trinity Broadcasting Network (TBN), and thus is already familiar to the Christian music audience. Weaver says each appearance has generated plenty of fan mail, and the label plans to use the accumulated fan data for its future mailings announcing the new album.

Additionally, Warner Allardie did a special mailing of the CD and an electronic press kit to 1,500 radio, retail, and press people.

Weaver says the album will be featured in spring catalogs for several major Christian retail chains, including Joshua's, Family Christian Stores, Lemstone, and Parable Stores.

Bob Elder, senior buyer for the Grand Rapids, Mich.-based Family Christian Stores, says the album has good potential. "For the audience that he will hit, it's a good album," he says.

"It will appeal to the AC/meso [inspirational] audience, and his connection with TBN, I think is key."

At press time, McMillan was in negotiation with a booking agent. Plans call for him to embark on a multi-city concert tour with the band and to speak to students at a school on a Friday, perform at a local venue on a Saturday, and then play a church the next morning. "It's going to be real grass-roots," McMillan says.

Norteno/Conjunto Hero

BY RAMIRO BURR

SAN ANTONIO, Texas—Cornelio Reyna, considered by many the godfather of norteno/conjunto music, was remembered by hundreds of radio stations across Texas after his death. Reyna, 56, died Jan. 22 in Mexico City of complications from a ruptured ulcer.

Reyna, who had a home in Hidalgo, Texas, was in Mexico City to work on a new album, according to his personal secretary, Juan Antonio Gonzalez.

"He was one of the few to have homes in his band, and when he played with Ramon Ayala, they were considered the best in their time," says Lee Woods, operations manager of KiFO-FM San Antonio. "We've gotten quite a few calls asking for the music when the news broke. Reyna was the godfather of norteno/conjunto music."

Other Texas stations playing Reyna's music in the days following his death included KXTN-FM San Antonio, KLNT Houston, and KIWW McAllen.

"This was a tremendous loss to conjunto music," says accordionist Flaco Jimenez. "Cornelio created a unique voice that is still being copied today."

"Reyna was easily one of the most important songwriters in norteno music," says Juan Tejeda, organizer of the annual Tejano Conjunto festiv- al here. Among the top hits that Reyna wrote, and that he and other groups recorded, are "Mil Noches," "Calicion Sin Salida," "Me Cai De La Nube," and "Hay Ojitos."

Born Sept. 16, 1940, Reyna began his musical career in Saltillo, Mexico, at the age of 16. He played the bajo sexto (12-string guitar), sang, and wrote songs. But it was in 1980, when Reyna teamed up with another leg- end-to-be, Ayala, and formed Los Ranlompagos Del Norte, that Reyna reached his peak.

The duo was widely acknowledged as one of the most popular norteno outfits along the U.S.-Mexican bor- der during the '80s. Their peers included the Conjunto Bernal, Tony de La Rosa, and Los Pavis Reales.

Among the Ranlompagos' hits were "T'Fejo Estas Flores," "Un Dia Con Otro," and "Sufriendo Penas." Reyna and Ayala produced some 20 albums on the non-defunct Bego and Falcon labels during their team-up.

(Continued on page 75)
CARL COX
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Collective Soul Has A ‘Breakdown’

**Split With Manager Drives Atlantic’s 3rd Set**

BY CARRIE BORZILLO

LOS ANGELES—After selling 6 million albums worldwide and scoring four No. 1 hits on the Mainstream Rock Tracks chart, a breakdown is the last thing one would expect Collective Soul to have. Nevertheless, the band’s third album is tellingly titled “Disciplined Breakdown,” due March 11 on Atlantic.

Even with the success of its 1994 Atlantic debut, “Hints, Allegations, And Things Left Unsaid,” which sold 1.3 million units in the U.S., according to SoundScan, and the more successful follow-up, “Collective Soul” (1.8 million units), the Stockbridge, Ga., rockers have had a bit of a tough road to travel between their second and third albums.

Between the recording of the two albums, the band underwent an emotionally draining legal battle with its former manager, Bill Richardson. Experiencing such highs and lows in the past few years resulted in a new batch of highly emotional songs with much more lyrical depth.

Collective Soul’s chief songwriter, Ed Roland, explains, “‘Disciplined Breakdown’ was all written during a very difficult and stressful time for me—for all of us. I should’ve had a nervous breakdown, but I wanted to maintain control over my breakdown... This is a lot about [Richardson] and the emotions I had to deal with. It’s therapy.

“Lyrically,” continues Roland, “it expresses what the whole group was going through, not just me. I made sure that we discussed it. We all said, ‘Let’s keep it consistent.’” It was painful to write about. It ranges from feelings of anger to disappointment in myself and others. It would be like a divorce, I would imagine. I do wish him well, though.”

DreamWorks’ Morphine Serves Up A Shot Of Noir

BY BRADLEY BAMBERGER

NEW YORK—Morphine pries the musical equivalent of pulp fiction, setting hipster haiku to an elemental groove. With its fourth album, “Like Swimming,” the band has distilled this approach to its essence, as well as jumped to DreamWorks—both moves giving the group its clearest shot yet at a best seller.

Originally slated for release last October on Rykodisc, "Like Swimming" has had a confusing genesis. Nonetheless, the album has benefited from advance reviews in several magazines (due to early promo discs circulating prior to the DreamWorks announcement), and many of the new songs are already favorites among fans who caught the band’s string of sold-out shows last year.

Due March 11, the DreamWorks version of “Like Swimming” is slightly different from the Rykodisc version, with a new intro, a couple of songs remixed, and one track substituted for a fresh composition. “Like Swimming” marks the first album in a two-record Morphine joint venture between DreamWorks and Rykodisc. The albums will feature the logos of both labels in North America and will be issued via DreamWorks’ marketing and distribution deal with Geffen. The band remains with Rykodisc for the rest of the world. Following the conclusion of the joint venture, Morphine will go through DreamWorks worldwide.

As smooth and steady as its title suggests, “Like Swimming” features such hits as “Precious Declaration” and “Soul Of A Junkie,” Bennett says. “I’ve loved her my whole life. I don’t have to believe it. If something is good, it lives forever.”

Benett, who has built his comeback on recording albums devoted to the music of his heroes, says he has only one concept album left to do—a project dedicated to the songs of composer/bandleader/pianist Doug Ellington. The album will come out to coincide with what would have been Ellington’s 100th birthday in 1989. Previous artists hailed by Bennett include Wynton Marsalis on 1998’s “Perfectly Frank” and Fred Astaire on 1999’s “Steppin’ Out.”

Then we’ll probably make a box set out of the whole collection and call it "The Interpreter,"" Bennett says. “These are the people I loved. I’m like Rosie O’Donnell, I flaunt all over the people I adore. I really love great talent, not how many records someone has sold.”

Next up for Bennett will be a children’s album.

**Lady Day Lives On In Bennett Tribute; Krasnow, UMG Deal Rumored Rocky**

O N HOLIDAY: On his 1995 album, “Here’s To The Ladies,” Tony Bennett paid homage to some of pop and jazz’s greatest female singers, including Judy Garland, Ella Fitzgerald, Lena Horne, Barbra Streisand, and Billie Holiday. Now Holiday gets a salute all her own with Bennett’s new album, “Tony Bennett On Holiday: A Tribute To Billie Holiday,” coming Feb. 4 on Columbia.

“I’ve loved Billie Holiday since I was a kid. Bennett says. “Years ago, when 52nd Street was a dance street before it became an insurance company street, back when Billie played on that street, you had the Three Deuces, one club after another. They all had great musicians, but when Billie played there, the street was packed. She was all the musicians’ favorite.”

Bennett will be showcasing Holiday’s songs at the Apollo Theater on Monday, in a concert to benefit the Apollo Foundation’s Apollo Theater restoration effort. Although Bennett has participated in many different shows, for such organizations as the Boys Choir of Harlem, he says this is the first time he’s ever headlined his own show at the legendary Harlem theater. His friend Harry Belafonte will serve as host of the evening.

In keeping with the spirit of the event, tickets will be priced at an unbelievably low $8.00, the price that was charged for Holiday’s tickets when she appeared at the Apollo in the ’60s. An additional 200 “gold circle” seats will be sold for $100 each.

C apturing the essence of Lady Day for the new album was difficult, Bennett says. “She’s so honest. She had such a destiny. Her songs were absolutely autobiographical. It was a challenge because I try to make it as honest and plaintive as she sang it.”

Bennett chose material primarily from Holiday’s earlier years, when the songs tended to be more upbeat. “Most stations and radio stations play [material recorded] toward the end of her life, when she was an absolute junkie,” Bennett says. “I took the optimistic and comedy songs, which she contributed as a musician when she was healthy and happy.”

The first single and video from the album are a duet between Bennett and Holiday on her classic “God Bless The Child,” which will be similar to Natalie Cole’s “Unforgettable” duet with her father. That track was produced by Phil Ramone. The rest of the album was produced by Bennett and his son and manager, Danny Bennett.

“It was thrilling singing with her. It wasn’t spooky at all,” says Bennett of the duet. “It’s like the old story, “Billie Holiday’s dead, but I don’t have to believe it. If something is good, it lives forever.”

Benett, who has built his comeback on recording albums devoted to the music of his heroes, says he has only one concept album left to do—a project dedicated to the songs of composer/bandleader/pianist Doug Ellington. The album will come out to coincide with what would have been Ellington’s 100th birthday in 1989. Previous artists hailed by Bennett include Wynton Marsalis on 1998’s “Perfectly Frank” and Fred Astaire on 1999’s “Steppin’ Out.”

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Next up for Bennett will be a children’s album.

**T HIS AND THAT:** According to sources, Bob Krasnow, head of Krasnow Entertainment, which is a joint venture with Universal Music Group (UMG), is in discussions to end the deal. Sources say the split is amicable. Krasnow Entertainment’s primary art, Vanessa Daou, has exercised her option not to remain with UMG. A representative for UMG had no comment. Krasnow was traveling and could not be reached. In other UMG news, look for Radioactive president Gary Kurfurth to assume a role on UMG chairman/CEO Doug Morris’ executive staff, while retaining his title at Radioactive. While details are still being worked out, expect his expanded duties to include signing acts to UMG imprint Universal Records. Universal Records’ head Daniel Glass left three weeks ago. Look for Eric Clapton’s fancy fretwork on the Tony Rich Project’s next album. Clapton came to Rich’s performance in London last year, and after a meeting backstage, offered his services. The album will be out later this year. In a stranger pairing, Atlantic band Clutch is working with Delanoa Marselle, who plays trombone on the group’s June 10 release. Box Set, one of the bands featured in Billboard’s Dec. 24, 1984, story on top sounding bands, has signed with Capricorn Records. The band is set to work on its debut label, which will combine new songs as well as reworkings of a number of songs from the band’s first self-released albums. Joe Chiecarelli (American Music Club), Steve Wynn is producing... The pay-per-view showing of David Bowie’s 50th birthday party, which took place Jan. 9 at New York’s Madison Square Garden, will air March 8. Additionally, look for Bowie to get a star on the Hollywood Walk of Fame later this month.
WB Brings U.S. A Taste Of Moloko

BY PAUL SEXTON

LONDON—A swift glance at some of Moloko's song titles evokes the outer limits of trip-hop weirdness that the group inhabits. Now the duo is preparing to give the U.S. a belated introduction to such contorted creations as "Killa Bunnies," "On My Horsey," and "Where Is The What If The What Is In Why?"

The pair, based in Sheffield, comprises Mark Brydon from Sunderland in the northeast of England and Roisin Murphy, a native of Wicklow in southern Ireland. Moloko has been the name to drop in the U.K. for the better part of two years; the pair's enigmatic blend of trip-hop, jungle, rap, jazz, and P-funk influences coming to the attention of critics and club cognoscenti here in the summer of '96, when "Where Is The What If The What Is In Why?" became their first single for Echo.

That was followed in October 1995 by the album "Do You Like My Tight Sweater?" and by the group's first live show in December, supporting Pulp in London. By the end of its first British tour, in February/March 1996, Moloko had established a firm reputation as a strong live act, and even without a major hit single, the act has sold 100,000 albums, two-thirds of those outside the U.K., according to Echo.

Trevor Senior, soul/dance buyer at Jumbo Records in Leeds, says "Do You Like My Tight Sweater?" was a steady seller for the specialty store.

"It ticked over nicely within that acid-jazz circle," he recalls. "It was mainly students and young people buying it, probably no one over the age of 30."

On March 11, "Do You Like My Tight Sweater?" will be released in the U.S. by Warner Bros., preceded by the single "Fun For Me," which will be serviced to clubs and specialty/alternative dance shows in mid-to-late February, and subsequently to alternative formats in late March.

Dance-leaning radio stations in the U.K. embraced "Fun For Me," which edged into the top 40 in May last year. "As a station, we've given Moloko quite a lot of support, certainly in [specialty] programming," says Alex Jones-Doneley, assistant head of music at Kiss 100 London. "We're very interested in that type of sound, and I imagine Echo will be hoping for them to happen in a big way next time."

Warner Bros. product manager David Kim (U.S.) believes the state-side climate is ripe for Moloko. "This is a great time for them. Dance music in general, including Britain's more alternative dance music, is definitely starting to make more discovery..." (Continued on next page)
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Artists & Music

Buckner's Set Born Of 'Devotion + Doubt'
MCA Goes Regional With Singer's Second Album

By DAVID SPRAGUE

NEW YORK—In the tradition of artists such as Townes Van Zandt and Guy Clark, Richard Buckner crafts remarkably poignant songs that are exceedingly difficult to pin down. But as evidenced by his sophomore effort, "Devotion + Doubt," which MCA will release on March 11, the time it takes to unravel Buckner's tales is well spent.

"I've never been much of a communicator, I'm more the kind of guy who stays in his room a lot," confesses the imposing looking but soft-spoken singer/songwriter. "So it's kind of tough for me to learn to write things in a way that people seem to grasp right away."

In point of fact, Buckner's work didn't take long to find a devoted audience—one that's surprisingly diverse, given today's increasingly factionalized musical places. His first album, "Bloomed" (released in 1994 on the small Austin, Texas, label Deja Vue), won supporters around the country, and his ten-year band has been mostly confined to his West Coast turf, helped solidify that base.

"He blurs the line between country, folk, and rock in a way that's uncontrived, which I think people who are real music fans can appreciate," says Rob O'Connor, program host at WNTI Hackettstown, N.J.

"He might be a little too idiosyncratic for some people, because he purges himself so deeply on his individuality, but I think he should find his niche with fans of people like Vic Chesnutt, Lucrecia Williams, and other alternative folk artists."

MCA is planning to reach that market through radio, where NPR and commercial alternative specialty shows are the main target, and independent retailers with that proved sympathetic to such artists in the past.

"We are planning an aggressive marketing campaign to retial with price points that are low enough to encourage people to take a risk on the album, but not so low that it seems devalued," says Bruce Wheeler, senior director of marketing at MCA.

"The Deja Vue album did a lot to get Richard's name out there, so we're fortunate in that we're not starting from square one," Wheeler adds. "People really plug into the artistry and emotion in Richard's work."

Buckner didn't begin playing until his college years (spent in Chico, Calif.), and after a session that had a stint playing acoustically on the streets of Atlanta, he began taking things a bit more seriously around the turn of the decade.

"I've always tried to keep the underdog mentality, since that helps stoke the creative fires, but to be honest, it helped a lot when I started to get positive reinforcement from people who told me what I was doing was worthwhile," Buckner says. "It gave me some validity outside the little world I'd confined myself to."

MCA attempted to further raise Buckner's profile in December by servicing key radio, program mers, and retailers with a limited-edition "tastemaker box," which contained the full CD of "Devotion + Doubt" as well as exclusive artwork and prose created by Buckner.

"We got great response to that from the Americans and triple A radio, particularly to the song 'Little Wallet Picture,'" says Wheeler, who notes that the label has yet to choose an emphasis track from the album. "Our radio department is very excited, because it's quite a different animal than what MCA has been doing for the past few years."

The album, on which Buckner is backed by members of the ultracalting anything Sand, as well as producer J.D. Foster, is imbued with a rustic edge that could endear Buckner to listeners of the above-mentioned formats.

"My interest in Richard comes from a fan's point of view," says Kevin Hawkins, new-release buyer for The Record Hole's 165-store chain based in Philadelphia. "I learned about him through the infamous 'No Depression' blow-in, where there's always been a lot of discussion about his work."

Hawkins feels that "Devotion + Doubt" could easily expand Buckner's core audience. "We brought in the first record after the fact and had a medium of success with it," he says.

"With this one, I think triple-A could drive some business, but being that we're primarily a mall retailer, we're really going to have to see if the record penetrates middle America to see major sales."

Buckner, who is booked by the Ryder Agency, has already mounted (Continued on page 34)

WB BRINGS U.S. A TASTE OF MOLOKO

(Continued from preceding page)

inroads in America. "For Me" doesn't fit into the mold of what a hit single is like, however; it's very much a reaction record, and more often than not, that reaction is very positive." While Brydon came to Moloko from the mixed background of '80s industrial funk band Chakk and house outfit Kush, which enjoyed a top three U.K. hit in 1988 with "House Arrest," Murphy had almost no musical experience.

That, recalls Echo managing director Steve Lewis, only made the label's discovery and development of the act more rewarding. "Darrin Woodford [Echo A&R manager] came in with a tape of rough versions of two tracks and said, 'I think this is brilliant,'" recalls Lewis. "Once we met Mark and Roinin, you could see it straight away. First of all, Roinin is a star—she's talented, beautiful, charismatic. And Mark complements her. He's quite happy for Roinin to be upfront."

"We signed them very quickly, and it was one of those furtive to things where you see a band growing in front of your eyes. Roinin had never been in a band before, never seen a video, never performed onstage. The thrill of seeing them progress on all these fronts is why I do this job.

The album was released internationa- tionally via Echo's licensing deals with MCA in continental Europe and Mushroom in Australia and New Zealand.

The band's publishing is via Chrysalis Music, with which Echo is affiliated, and the group's evocative soundscapes are already favorites with film and TV producers. Moloko's music will be heard in an upcoming project from the producers of "Trainspottin", and "Butterfly 747" from the album was used in a Volvo TV commercial.

"That, the composition, and its trip-hop edge, have prompted some comparisons with Portishead, even since Moloko's appearance on the U.K. scene, the stakes have risen, with the emergence of acts such as Sneaker Pimps and Morcheeba. "There's a lot of stuff being made that we really like," says Murphy, "but it's not about rivals, it's about raising to a level."

"We're always trying to take on new ways of working. It would be a big downfall to accept any boundaries and say, 'This is the sound like us.' People who like Moloko expect us to change."

From an early stage, the group included Warner Bros. A&R manager Meredith Chin (U.S.), who was determined to secure Moloko for North America. "I'd heard and read about them," she recalls, "and had a lot of difficulty getting the record. I met with the band a couple of times, and Steve Lewis came over quite a bit. We closed the deal around September, and at first I was 'Let's get it out as soon as possible.' That didn't happen, but I realized that not that many imports had come in, and the delay doesn't seem like it's dam-aged anything."

For his part, Lewis says that Warner Bros. "really understood the group. They had exactly the right approach, and they're a very artist-driven company." He also notes that the band's appeal is proving to cross many boundaries. "We started out in a specialist dance area with them, and by the end of the campaign, they were in style magazines, national newspapers, even Vogue, Esquire, and GQ." In the U.S., early press interest has come from Raygun, Details, and Time Out New York, all of which are due to run stories.

The duo is now writing its second album, which Echo hopes to release in the U.K. in late summer. Recording plans will limit the group's time for live performance in America, but Murphy says, "It'll be one of the first places we tour when we finish this record," adding, "I'd love to live in New York at some point."
AMA EXPOSURE LIFTS ARTISTS
(Continued from page 6)
dream" and the Beatles’ "Anthology 1 & 2" two double-CDs of classic material that were inexplicably lumped together as one album.

Bob Bell, new music buyer for the 240-store, Torrance, Calif.-based Wherehouse Entertainment chain, says it may be newer artists like Jewel—who was named favorite new artist in the pop/rock category over No Doubt and Donna Lewis—who benefit most from the show.

"She is one of those artists that the less active music consumer may not be aware of, but this type of network TV exposure may bring her to a whole new audience," Bell says. "On this show, you don’t get that many left-field winners. Most are established hits already, which isn’t always true of the Grammys."

John Artale, buyer for the 152-store Carnegie, Pa.-based National Record Mart, concurred that several of the AMA winners had already seemingly reached their sales peaks. "How much more Alanis can we sell?" he says.

Artale says that performances given by Motley Crue and Metallica might ignite sales for both acts. Metallica also picked up the favorite artist award in the heavy metal/hard rock category, while Motley Crue did Van Halen one better by not only reuniting with its lead singer (as Van Halen did at the MTV Video Music Awards), but actually performing a song.

Retailers surveyed also pointed out that winners who did not appear on the show to accept awards are not likely to reap the usual post-award show sales boost.

Aside from Morissette, other no-show winners included favorite rock/pop male Eric Clapton, favorite adult contemporary artist Whitney Houston, favorite alternative artist Smashing Pumpkins, and favorite country album winner George Strait, who won for "Blue Clear Sky."

In addition, Tupac Shakur was honored posthumously with the favorite rap/hip-hop artist award.

In the pop/rock category, the other winner was Hootie & the Blowfish, snaring the favorite band, duo, or group honors.

Keith Sweat was named favorite male artist in the soul/rhythm & blues category, while New Edition won favorite band, duo, or group.

In the country category, Garth Brooks took the favorite male artist award for the sixth year in a row, while Shania Twain took the honors for favorite female artist.

Performers Brooks & Dunn and LeAnn Rimes also won awards. Brooks & Dunn was named favorite band, duo, or group, while Rimes won the award for favorite new artist.

CHAIN’S FUTURE
(Continued from page 6)

The statement notes revenues down 2% to $818.16 million, which "reflect generally depressed conditions affecting the new releases market, which is particularly important to the Virgin and Our Price brands."

The spokesman adds that the comparison period—the six months ended Nov. 30, 1995—contained a number of strong new releases, and that Virgin Our Price’s poorer performance this time is a function of a relative dearth of strong new product.

The statement says there was an improvement in performance over the Christmas period, with "sales for the seven months to Dec. 31 recovering to be level with last year."

Nonetheless, in the six months covered by the latest figures, the statement says of Virgin Our Price, "Profits fell from [4.76 million] to a loss for the period of [52.29 million], reflecting a lack of new product, the costs of new store openings, and investment in the expansion of the business, including [656,000] start-up costs for Virgin Entertainment Direct."

The statement also notes that, in the period, 17 new Virgin stores were opened in the U.K., resulting in an additional 66,000 square feet of floor space, a rise of 7%.

Overall, the Smith group made a pre-tax profit of $83.3 million in the period, a rise of 125% on revenues up 2%, at $2.12 billion.

W H Smith reports in British pounds. The exchange rate used in this story is $1.61 to the pound.

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Collective Soul has a 'breakdown' (Continued from page 10)

a populist treat as a critical darling...But don't expect to see Roland or anyone in the band courting the press anytime soon.

"I don't worry about those kinds of things," Roland says. "You do what you do, and there's nothing we can do about it...We play music and perform, and we're fortunate enough to do that. I'm not going to start writing songs for people who don't understand us by now. You can't write for the disbelievers."

Roland's, whose bands/mates include his brother Dean, Shane Evans, Ross Ross, Charles and Will Tarpin, is quite comfortable with who Collective Soul is and how they've maintained their down-home, rock-'n-roll sound through all three albums.

"We're a simple rock-'n-roll band. There's really no other way to describe us," says Roland, who notes that one difference on this album is that it's more raw, as it was recorded in a cabin in the band's hometown. "It allows us to be anything. Once you put yourself in that hole of tech-no or grunge or whatever, I mean, rock will always continue on. We could change our sound, but we'll still never please those people."

Another subtle addition to the band's sound is the use of the Memphis Horns on "Full Circle," quips Roland, "We strung it out on the last few records, so there's no strings on this one.

One of Atlantic's main concerns with Collective Soul this at point in its career is to put more of a face to the band's name.

"The challenge on this album is that there are those that don't know who they are," says Ron Shapiro, VP/GM of Atlantic Records. "We have no problem A&R'ing this band, because they have great songs. We have no problem with radio, because radio loves them. But we need to help—through PR, video, and marketing—make them real to the consumer.

"It is very important for us as a label to make it clear to the industry and more, important, the consumer that this is a rock band that exceeded itself on its second album. We continue Shapiro, who believes there may be six to nine singles on "Disciplined Breakdown." "We want the industry to prove that great songs were all written by the same songwriter, Ed Roland, who is one of the most extraordinary rock songwriters today."


John Artale, purchasing manager of the 150-store National Record Mart chain based in Carnegie, Pa., agrees that Collective Soul's recognition factor doesn't yet equal its success.

"They remind me of the faceless bands of the '70s, like Styx and REO Speedwagon. It's the same thing. They sell a lot, but no one knows who they are," says Artale. "We'll buy discs at a low ['Disciplined Breakdown']."

Val Azzoli, co-chairman and CEO of the Atlantic Group, likens Collective Soul to another band he's worked with, Rush. "This is a classic band," he says. "The press tried to put us down, the industry tried to, the kids go to the shows. This is not a trendy band. It's a classic generation gap between the kids and the industry...As Muhammad Ali said, 'Let the people decide who the champ is.'"

And as Spiwak notes, this is a band that is still at the beginning of its career. "This is a band with only two records and still growing," he says. "I don't think anyone knew who [R.E.M.'s] Michael Stipe was after the second record, and it's the same with Ed Roland."

In order to bolster Collective Soul's profile, Atlantic plans to focus on video, touring, and international promotion. "Collage," its third album, is due in May. "We also plan to do a lot of television."

International growth is also a goal, since Collective Soul hasn't toured much overseas. While no dates have been set, Shapiro says the band will likely do an extensive promotional tour in Europe, Canada, Australia, and New Zealand. The band, which is booked by Creative Artists Agency, will hit the US in mid-April, starting with large clubs and working up to small theaters and larger venues.

A March gig at the National Arena, of Recording Merchandisers (NARM) convention in Orlando, Fla., is also scheduled. The day prior to the NARM appearance, the band will do a two-hour nationally syndicated radio show live from Chicago.

Flume stream, rock, modulators (a Dutch source broadcast), and numerous college stations in the Midwest. A third CD, which Shapiro is co-producing with his bassist, Jeffrey Perkins, is being recorded. She hopes to have the new recording ready for release by late summer. Contact Gary Taylor at 608-274-1190 or Schaefer at 412-248-7729.

Michelle Probst
Dropping Names: "Makin' Moves... Everyday," the Priority debut by R&B vocal threesome tha Truth!, should turn heads because of the act's pedigree alone.

Included on the album are guest vocals by Keith Murray, March 11.

The band's first single, "Everyday," was serviced to radio Jan. 21 and features DeVoe and Redman on two different versions of the song; they are designed to appeal to R&B and rhythm-cross-over/rap stations, respectively. Stations playing the song include WLNX Atlanta, WZAK Cleveland, and WOWI Norfolk, Va.

Proctor's director of marketing Tim Reid II says the two-pronged approach is meant to take advantage of the artists' close association with Redman and T-Smoov and to exhibit their range. "They can jump into the hip-hop world because of their ties, but they have some straight, slow ballads," Reid says. "We want to use that versatility to open both avenues to them."

The first taste of Tha Truth!, a red vinyl single from the album "Red Lights," was sent to DJs in June 1996. The song's underground success eventually led it to surface in heavy rotation at stations such as KKBT Los Angeles.

B ig Leagues: For years Jotii Mishra, the U.K.-based mastermind behind the electronic pop of White Town, has released an album that has been heavily promoted by the label. The act's debut album, "Lights," was released Jan. 28, and to date, they have received airplay on Kiss FM, Heart, and Capital.

Bailey has also kept the Heatseekers chart. All albums are available at cassette and CD. "Rotator indicates vinyl LP is available. © 1997, Billboard/Spit Communications.

FisheRs Of Men, Forefront Communications will release "Soup" by Code Of Ethics Feb. 11. The title track will be the first single from the album. The band will open for the Newsboys later this year, followed by its Soup'97 tour, which culminates at summer evangelical conferences in Washington, D.C., and Los Angeles.

H ave You Seen This Man? To ensure that recording artist Jeff Wood, whose album "Between The Earth And The Stars" was released Jan. 28, doesn't become just another face in the crowd, Imprint Records has kept the artist out of sight since last summer.

In addition to showcase, in-store, and radio promotion appearances, Wood, who is being booked by Creative Artists Agency in Los Angeles, has performed in New York and the "Kathie Lee Gifford Christmas Special" and has opened for BlackHawk.

Imprint, VP of marketing and artist development Connie Baer says feedback from Wood's radio visits has helped the label pick "Use Me" as the next single. His first single, "You Just Get One," was serviced to country radio Oct. 14.

In some circles, Wood may be better known for penning the John Michael Montgomery hit "Cowboy Love," which reached No. 4 on Hot Country Singles & Tracks in January 1996.
Continuing its editorial commitment to Asia Pacific’s mega-market, Billboard’s March 1st issue will contain our first “magazine within a magazine” on the region for 1997. Our Spotlight takes a final look for 1996 at the Asian Pacific market, with coverage on the most recent events, trends, Western acts experiencing success and Asia/Pacific acts breaking in both the homeland and abroad. Don’t miss this opportunity to align your company with the market that keeps growing and growing!

Contact:
Clinch-Leece
Singapore:65-338-2774
Hong Kong: 852-2527-3525

Issue Date: Mar. 1
Ad Close: Feb. 4

Billboard’s March 8th issue celebrates the 35th anniversary of K-tel. A pioneer in marketing music, this Minneapolis firm’s retail music compilations have become pop-cultural icons. Our commemorative issue features a complete history of the company, an overview of its present-day operations, and an exclusive Q&A with president David Weiner and founder Philip Kives. We’ll also take a look at those artists whose careers have been given a significant boost by aligning themselves with the K-tel organization.

Contact:
Ken Karp
212-536-5017

Issue Date: March 8
Ad Close: Feb. 11

Billboard’s March 15th issue feature our annual spotlight on the NARM confab taking place in Orlando, Florida on March 3-11. This special issue provides readers with an up-to-date, comprehensive overview of 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

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 Plotrowski
212-536-5223

Issue Date: March 15
Ad Close: Feb. 18

Reach Billboard’s 200,000
**PRO TAPE/ITA**

**Issue Date: March 22**

**Ad Close: Feb. 25**

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

**Contact:**
Ken Karp
212-536-5017

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**NEW AGE**

**Issue Date: March 22**

**Ad Close: Feb. 25**

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

**Contact:**
Lezle Stein
213-525-2329

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**1997 Record Retailing Directory**

**Publication Date: March 22, 1997**

**Ad Close: Jan. 22**

The 7th edition of the Record Retailing Directory continues to influence the music industry buyers who purchase the products and services offered by record companies, wholesalers & distributors, accessory manufacturers, etc. The RRD contains 7,000 updated listings of independent record and chain stores, chain headquarters, and audio book retailers. One ad in the 1997 RRD can work for you all year long!

**Contact:**
Western U.S./Canada: 213-525-2299
Eastern U.S.: 212-536-5225

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**readers worldwide!**
This article is the second of a two-part series by J.R. Reynolds that celebrates Black History Month by exploring some of the black pioneers who opened the door as senior executives at major labels in the early 1970s.

Before the advent of black music departments at major record labels, few black corporate executives existed. Those who did worked in promotion and had little A&R input. At the time, major labels shared little of the success that smaller, independent, black-run labels such as Motown, Stax, and Philadelphia International experienced.

When senior management at major labels began bringing in blacks to create and manage R&B departments in the early 1970s, these newly appointed executives were met with varying degrees of resistance and discrimination by some of their peers. But the pioneering executives persevered.

Larkin Arnold, the first black executive to run a black music department at Capitol, embodied the kind of determination it took to weather the prevailing climate of the day.

Says International Creative Manager of Sussex Records, a division of London Records, "When I was hired, there was a sense of urgency to create a major black music presence in the industry. Larkin's appointment was a major endorsement for the future of black music at Capitol."

Arnold's first major project was to create a new R&B department at Capitol, which he named "The Sleeve." He quickly assembled a team of talented executives, including Ray J. (Jerry Butler, Eugene Wells, and Teddy Anderson), who became known as "The Sleeve." The team's first major success was the album "Get A Job," which sold over one million copies in its first year.

Arnold's next project was to create a new label to focus on black music, which he named "The Sleeve Records." The label's first release was the album "Something's Goin' On," which featured the hit single "St. Clair." The album became a massive hit, selling over one million copies in its first year.

Arnold's success at Capitol led to other opportunities, including a position as president of Capitol Records. In this role, he oversaw the release of numerous hit albums, including "What's Going On" by Marvin Gaye, "Superstition" by Stevie Wonder, and "It's Gonna Rain" by Weather Report.

Arnold's legacy at Capitol is remembered as a major milestone in the history of black music. His work helped to establish black music as a major force in the industry, and his influence can still be seen in the success of today's black music artists.

The story of Larkin Arnold and his groundbreaking work at Capitol is just one example of the many black pioneers who opened the door for future generations of black music executives. Their work has paved the way for the success of today's black music industry, and their contributions will continue to be celebrated for generations to come.
port at the label's highest level, other executives were more skeptical, and waited for him to prove that he could make the transition from staff attorney to a line management post. There were also instances of overt racism. For instance, he says he once received an anonymous hotel room phone call during a sales conference from a person who said, “We don’t want no niggers working at our company.”

Although he began with a small staff and budget, Arnold experienced good fortune right off the bat. Capitol setts that Arnold was responsible for breaking include Tavares, which had 10 top 10 R&B singles through the ’70s, including “She’s Gone.” It Only Takes A Minute,” and “Wohoo,” which were No. 1 hits. Arnold also broke the Sylvers, who had a No. 1 R&B and pop hit with “Boogie Fever” in 1979. The same year, the label broke vocalist Natalie Cole, who debuted with three consecutive No. 1 R&B hits — “This Will Be,” “Inseparable,” and “Sophisticated Lady (She’s A Different Lady)” — before following up in 1977 with “I’ve Got Love On My Mind,” which was her No. 1 R&B hit for five weeks.

Logan H. Westbrooks, who became CBS director of special markets in 1971, was charged with assembling the label’s first national black music marketing department.

Says Westbrooks, “At the time, there were no national black figures (at the majors), except for promotional people. It was my job to put together a local, regional, and national (marketing and promotion) team. I was responsible for everything except A&R.”

That year, CBS commissioned a feasibility study from Harvard University that led to the 1974 creation of small, nondescript things that all black people are familiar with, he says.

Westbrooks, who now works as a Bronx business consultant, says it was interesting to observe the internal retrenchment of his new position on the part of white executives as he attended regional meetings across the country. Many executives felt there was no need for the department, others offered icy stares of disapproval. “But all that went out the window as my career started taking off sales wise,” he says.

During his watch at CBS, Westbrooks was responsible for marketing (Continued on page 81)
### Rapper Should Be Spared Sermons

Lil' Kim's *Hot in Jealousy* is a more mature look at the way women view themselves, and it's a masterful, powerful album. Her lyrics are sharp and to the point, and her delivery is confident and assured. But it's also a album that is not without its critics. Some feel that it's too explicit, too sexual, too aggressive. But Lil' Kim believes that it's important to express her feelings and her thoughts, no matter what they might be. She says, "I think that it's important for me to talk about what's on my mind, even if it's controversial. I don't want to be censored."

*The RAP Column*

by Havelock Nelson

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**A string of 1997 No. 1 R&B hits, such as "Black Stabbers" by the O'Jays, "If You Don't Know Me By Now" by Harold Melvin & the Blue Notes, and "Just The Way You Are" by Billy Joel, which was an R&B and pop No. 1 hit for four weeks and three weeks, respectively. The CBB-distributed songs were all released on Philadelphia International.**

Jim Tyrrell, who was marketing and sales senior VP for Epic Associated Labels around the same time, agrees that there is a climate of racial division in the music business, and he says he was able to use this division to his advantage. He says, "I think that it's important for me to talk about what's on my mind, even if it's controversial. I don't want to be censored."

**Armed drug kingpin and rap pioneer Slick Rick, who was recently released from prison, says he's looking forward to his comeback. "I'm ready to make a comeback," he says. "I've been through a lot, but I'm back. I'm going to do it big."**

**Tyrrell describes the development of a truly independent black music industry that will help push the African-American role within the business sector.**

"There needs to be more effort on the part of the MC's to give their music a home and a place to rest. The industry needs to be more creative in getting their music out to the public."

**Tyrrell says that R&B, rap, and hip-hop services one-quarter of the African American population.**

"And with the world getting smaller, there needs to be more of a push for a constant effort to develop the black music executive role within the world's music industry."
### Billboard Hot R&B Airplay

**FEBRUARY 8, 1997**

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<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST (LABEL) (PROMOTION LABEL)</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>YOU'RE MAKIN ME HIGH</td>
<td>911 FEAT. DANNY BOY (MCA)</td>
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<td><strong>2</strong></td>
<td>MISSING YOU</td>
<td>C.J. HILLER (INTERSCOPE)</td>
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<td><strong>3</strong></td>
<td>ONLY YOU</td>
<td>CONNIE SEMPSE (ATLANTIC)</td>
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<td><strong>4</strong></td>
<td>ASCENSION (DON'T EVER WONDER)</td>
<td>EXODUS (EPIC)</td>
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<td><strong>5</strong></td>
<td>DON'T WE.</td>
<td>GREGORY PORTER (PACHANGA)</td>
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<td><strong>6</strong></td>
<td>WHAT THEY DO</td>
<td>DONELL JEREMIAH (ATLANTIC)</td>
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<td><strong>7</strong></td>
<td>Toss IT UP</td>
<td>HUEY LEWIS &amp; THE NEWS (CLARITY)</td>
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<tr>
<td><strong>8</strong></td>
<td>EVERYTHING</td>
<td>I CLOSE MY EYES (BABYFACE EXP)</td>
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<td><strong>9</strong></td>
<td>NO DIGGITY</td>
<td>SPOONER JONES (MCA)</td>
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<td><strong>10</strong></td>
<td>UN-BREAK MY HEART</td>
<td>TONI BRAXTON (A&amp;M)</td>
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<td><strong>11</strong></td>
<td>NOBODY</td>
<td>SOMETHING DIVINE (DEF JAM)</td>
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<td><strong>12</strong></td>
<td>I'M STILL IN LOVE WITH YOU</td>
<td>BILLIE JOE HAMPTON (SUGAR HONEY ICE TEA)</td>
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<td><strong>13</strong></td>
<td>NEVER GONNA LET YOU GO</td>
<td>NICK</td>
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<td><strong>14</strong></td>
<td>THANK YOU FOR MAKING ME</td>
<td>LIMP BIZKIT (DISCMAN)</td>
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<td><strong>15</strong></td>
<td>SUMMIN' SUMMIN'</td>
<td>HILL &amp; OZMAN (HILL &amp; OZMAN)</td>
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<td><strong>16</strong></td>
<td>CAN'T NOBODY HOLD ME DOWN</td>
<td>JAY-Z &amp; EMINEM (POLARIS)</td>
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<td><strong>17</strong></td>
<td>HALL OF FAME</td>
<td>BILLY JOEL (REPRISE)</td>
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<td><strong>18</strong></td>
<td>LAST NIGHT</td>
<td>BUNNY WRIGHT (IT'S A DOG'S LIFE)</td>
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<td><strong>19</strong></td>
<td>YOU DON'T HAVE TO WORRY</td>
<td>NELSON (KING OF SWING)</td>
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<td><strong>20</strong></td>
<td>YOU DON'T LEAVE ME</td>
<td>CHRISTINA AGUILERA (REPRISE)</td>
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<td><strong>21</strong></td>
<td>GET IT TOGETHER</td>
<td>CLAUDIKA (SONY)</td>
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**R&B SINGLES A-Z**

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<td>CAN'T SOMEBODY BLOW YOUR MIND</td>
<td>JACQUELINE &amp; BRANTLEY (ADIDAS)</td>
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<td><strong>37</strong></td>
<td>ON &amp; ON</td>
<td>JAY-Z (CHRYSLER)</td>
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<td><strong>38</strong></td>
<td>15 PENCE, 4 CHAKEYES</td>
<td>DIDDY (ATLANTIC)</td>
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<td>I BELIEVE</td>
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**Hot R&B Recurrent Airplay**

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<tr>
<td><strong>20</strong></td>
<td>KISS YOU</td>
<td>TOTO (EMI)</td>
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<td><strong>21</strong></td>
<td>I WANT TO BE THE ONE</td>
<td>CHAKA KHAN (ATLANTIC)</td>
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<td><strong>22</strong></td>
<td>LET'S BE FRIENDS</td>
<td>D'ANGELO (SILVER SADDLE)</td>
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<td><strong>23</strong></td>
<td>THE CLOSEST THING TO PARADISE</td>
<td>ALOHAN (APL)</td>
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<td><strong>24</strong></td>
<td>I'M A MAN</td>
<td>JIMMY CLIFF (EASTWEST)</td>
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**Billboard Hot R&B Singles Sales**

**FEBRUARY 8, 1997**

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Records with the greatest sales gains. © 1997 Billboard/IPC Communications.
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**CLUB PLAY**

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<td>GET UP, GET OUT</td>
<td>KYLIE MINOGUE</td>
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<td>2</td>
<td>NEVER MISS THE WATER</td>
<td>KOOL &amp; THE GANG</td>
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<tr>
<td>3</td>
<td>ULTRA FLAVA</td>
<td>LIONEL RICHIE</td>
</tr>
<tr>
<td>4</td>
<td>OOH AH AH</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>5</td>
<td>COLOUR OF LOVE</td>
<td>JAMES BROWN</td>
</tr>
<tr>
<td>6</td>
<td>BACK TOGETHER</td>
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<td>8</td>
<td>COSMIC GIRL</td>
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Atlantic's Lawrence Grows With New Set, Soundtrack

BY DEBORAH EVANS PRICE

NASHVILLE—Tracy Lawrence is a rarity in today's country music industry. He has never been quite there and now he is — at least, that's what Atlantic Nashville's Garth Brooks and Reba McEntire hope. Lawrence has been part of the country superstars since 1993 and his new album, "Rising Tide," is expected to prop him up the charts. The album contains 10 tracks of hits and reissues that perform the role of keeping the music alive. The album includes songs by Lyle Frizell, Charlie Rich, and Platt & Suggs on "Country's Legacy" and Epic/Legacy (all two CD packages) and Patsy Cline, Bobby Bare, Gary Stewart, and Guy Clark on RCA's "Essential" series. The Bare, Stewart, and Clark tracks are especially notable for their impeccable production.

RISING TIDE'S INGRAM BRIDGES COLLEGE, MAINSTREAM FANS

BY CHET FLIPPO

NASHVILLE—When Jack Ingram started playing Dallas bars in the late '80s and early '90s, he seldom thought about Nashville as a goal. If he did, he says, "I thought if I ever got to Nashville, I'd go there having something to offer. I don't want to go there begging people and telling everybody about myself." Ingram had a few years there on his own feet and walk in and say "If you care, great. If you don't care, great. Either way, I'm still gonna do what I'm doing this way." Now, the 25-year-old Houston native has come to Nashville very much on his own terms, after years of building a rabid college following and selling about 40,000 copies of his own home-pressed CDs at gigs. Now, his Steve Earle--produced debut album "Producing the Civil War," released on "Producing the Civil War," is due out March 25, with the first single, "That's Not Me," to be released Feb. 22. Then he'll be back on the college circuit again, but aiming to go far beyond it as well.

INGRAM

Ingram began playing in Dallas while attending Southern Methodist University. "I just started playing for the door," he says. "I think that's the best way to do it. You make more money. I've always said, if you don't work, nobody will hire you. If you go to a bar and work for the door, that means you're working for your salt. My whole idea is this: energy creates energy. If you sell your play, people come and then you play some of your stuff and they come and you keep playing, then things are gonna happen—good or bad.

Ingram's intense work ethic began to pay off, and he began branching out from Dallas to play around Texas and then through the South. Word of mouth about his performances preceded him from college campus to college campus, especially since he began selling his own CDs at those shows. He initially priced them at $10 because, he figures, everybody has a $10 bill at a gig, and if they don't have to stop to make change, they'll buy. His shows became legendary and his road band became so well honed that Earle and co-producer and engineer Ray Kennedy decided to use them in the studio, with live tracks.

The album contains nine Ingram compositions, songs by Jimmie Dale Gilmore and Guy Clark, an old George Jones song and some songs Ingram wrote himself, "Bing, Bang, Poppy Deen," "Drink Me, Thicken My Stomach, Loud Music." The single, "That's Not Me," is an Ingram composition and a classic Texas barroom shuffle.

The departing Randy Goodman as senior VP/GM of the RCA Label Group (Nashville Scene, Billboard, Feb. 1)... RCA has dropped Ty England from its Nashville roster... Alan Jackson, who sold cars at a Ford dealership in Newman, Ga., before trying his hand at the music game, is back in harness for Ford—he's now an endorser of Ford trucks. George Jones reports that he just bought a new Ford F-350 pickup as a result of Jack- son's endorsement. Jackson, meanwhile, is part of the growing list of country stars to try out the new Nashville Arena; the place sold out one day in February. The Feb. 22 concert there with LeAnn Rimes... Vince Gill's 1997 tour will be sponsored by Kraft Foods. The 80-city tour of the U.S. and Canada begins March and will benefit Second Harvest, the national food bank network. Bryan White will join Gill on some selected dates. Kraft will send its mobile kitchen, the Kraft Country Tour Cookshop, on the tour. It's the first time Gill has had a sponsor.

ON THE ROW: RCA Music Publishing has moved into its new digs at 12 Music Circle South. The historic building was formerly Ronnie Milus's studio and offices and belonged to Roy Orbison before that. It has been completely refurbished. Joan Baez was there the other night laying down tracks.

A number of acts have been added to the 28th annual Country Radio Seminar (CRS) March 5-8 at the Opryland Hotel. Bryan White and Patty Loveless headline the Super Faces show the first day. Lee Ann Womack and Mark Chesnutt will perform at the Deer Creek Records luncheon March 6. Terri Clark and performers to be announced will be at the ASCAP luncheon March 7. The Country Music Assn. presents a tribute to women in country March 8, with Pam Tillis, Mary Chapin Carpenter, and Suzy Bogguss. Closing CRS will be "WCRS Live!" with host Charlie Monk presenting Clint Black, Marcia Berg, John Conlee, and Marty Bradley... CMR is coming up at the sound of Europe. The network is airing new commercials on Sky One, Sky Movies, The Movie Channel, Sky News, U.K. Gold, U.K. Living, and VH-1... Two-time ACM and CMA winner Gretchen Wilson has signed with Big Mac Management, and is due to release a major label debut called "The Top of the World" on Big Mac/Interscope/Atlantic Nashville late this year. (Continued on page 28)
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CRAWLING,” and a ballad titled “While You Sleep.” He also co-wrote a song with Brooks called “Brother’s Arms,” which is being produced by Pace Productions. “It will be touring around the U.S. in the fall of 1997 and 1998,” Lawrence says. “Hopefully, it will make it to Broadway.”

Blackburn became aware of the Atlantic project and recommended Lawrence, who had previously been with Nashville-based artists. He’s been in studio with Michael English and will also work with Trisha Yearwood, Kasey Chambers, Carter, Stephen Sharp, John Berry, and others. Lawrence adds that he may do a duet with Wynonna or Martina McBride.

 Ingram & Hoggie & the Blowfish are among the artists that may be involved in the album, which will be released later in the year. Lawrence says there are plans for the play to be performed on Veteran’s Day in Washington, D.C., with an all-star cast.

“’It’s a busy box,” Blackburn says. “He’s kind of smuck up on people. He’s had a ton of hits and records and made. Of course we are aware of it. I think everybody else is just now catching on.”

INGRAM MAKES RISING TIDE DEBUT

Rising Tide plans to build promotion and marketing efforts to take advantage of the college connection. Joel Hoffner, the label’s VP of sales and marketing, says, “We’ll focus on college campus activities and print. We’ve designed a three-song sampler that we’ll give out on college campuses primarily in the South and Rocky Mountain states.” He adds that the label plans to send “piggyback” CD packages, in the way that Ingram’s followers do with his CDs, sending them from campus to campus. The plan is to get the word to college kids “so good that you’ll like it so much you’ll share the extra copy with a friend.”

Rising Tide VP of promotion Tim Mungmee says that because Ingram is such a new artist, he could become a winner to the radio, the label has been sending out weekly Ingram postcards to radio, “to raise Jack’s name recognition. Jack’s just a hair off center, but he’s definitely in the mainsteam. We’ve also had a film crew attack the show with Jack on VH-1 and Billy Bob’s to a tapping of Austin City Limits and to shows in Birming-

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Hoffner says Ingram’s audience loyalty will also be tapped. “The key is getting people out to see him,” he says. “We’re putting together a tour starting in March that will include primarily the college markets where he’s already well-known. Then we’ll expand on that, outside the South, Southwest, and Rocky Mountain States.”

Other immediate promotion tools include New York and Los Angeles showcases, radio showcases and meets and greets, a CCM showcase, a South by Southwest showcase, plus college tours and a tie-in to college spring break at South Padre Island, Texas.

Murphy adds that CD mailings will also go to the top 100 promoters in the country and to TV and film music supervisors.

Ingram is now managed by FCC Management and is booked by Monterey Artists.

ATLANTIC’S LAWRENCE GROWS WITH NEW SET, SOUNDTRACK

(Continued from page 7)

Lawrence will also perform an acoustic session and sing one of what Heatherly says “could be the world’s largest in-store appearance.” The event takes place April 7 at the new Wal-Mart in North Richland Hills, Texas, between Dallas and Fort Worth.

Lawrence will also perform at the Houston Livestock Show and Rodeo February. “We plan to tie in promotions with places like Blockbuster, Target, Kmart, and Wal-Mart,” Heatherly says, “so that you try to do to get the most attention you can when some-

one is playing that kind of event.”

Lawrence is also going to be Performing at Sirius. Sirius’ David Rubin says “It’s important for Atlantic to say what the collection of things that have been made in the course of the development of Lawrence’s career.”

“Once we tested our fan base out there,” says the label, “we didn’t know what was at the top of their mind.”

“His buddy who makes videos that taps into the future,” Lawrence’s videos have shown him being transported from one period to another, with locations ranging from an old western town to a “50s version of Austin City Limits.”

In addition, Lawrence is co-produc-

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Chicago-born Lawrence enjoys Chicago Irish music and says he is looking forward to working with Veteran’s Day in Washington, D.C., with an all-star cast.

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## Hot Country Singles & Tracks

### Weekly Chart (February 8, 1997)

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<th>No.</th>
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<th>Artist</th>
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<tr>
<td>1</td>
<td>It's A Little Too Late</td>
<td>John Michael Montgomery</td>
<td>Capitol</td>
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<tr>
<td>2</td>
<td>Eazy My Troubled Mind</td>
<td>Buck Trent</td>
<td>RCI/Bobcat</td>
<td>2</td>
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<tr>
<td>3</td>
<td>Smile</td>
<td>John Michael Montgomery</td>
<td>Capitol</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>That Woman Of Mine</td>
<td>John Michael Montgomery</td>
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<td>5</td>
<td>It's Not Comin' Down</td>
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<td>Capitol</td>
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<td>That Ain't Nothin'</td>
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<td>Capitol</td>
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<td>11</td>
<td>I'll Be Your Everything</td>
<td>John Michael Montgomery</td>
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<td>11</td>
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<td>12</td>
<td>Forever And A Day</td>
<td>John Michael Montgomery</td>
<td>Capitol</td>
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### New Entries (February 8, 1997)

- Dark Horse: John Michael Montgomery
- Change My Mind: Whitney Houston
- Every Cowboy's Dream: Larry Embell
- I'd Be A Fool: John Michael Montgomery
- COLD OUTSIDE: Jo Dee Messina
- What I Want To Know: Jo Dee Messina
- Kiss The Girl: George Strait
- Forever And A Day: George Strait
- I'll Be Your Everything: John Michael Montgomery
- High And In Between: George Strait

### Hot Shot Debut

- Dark Horse: John Michael Montgomery
- Change My Mind: Whitney Houston
- Every Cowboy's Dream: Larry Embell
- I'd Be A Fool: John Michael Montgomery
- COLD OUTSIDE: Jo Dee Messina
- What I Want To Know: Jo Dee Messina
- Kiss The Girl: George Strait
- Forever And A Day: George Strait
- I'll Be Your Everything: John Michael Montgomery
- High And In Between: George Strait

### Top Country Singles Sales (February 8, 1997)

<table>
<thead>
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<th>Artist</th>
<th>Label</th>
<th>Position</th>
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</thead>
<tbody>
<tr>
<td>If You're Not Thinkin'</td>
<td>John Michael Montgomery</td>
<td>Capitol</td>
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</tr>
<tr>
<td>Where Country Love Grows</td>
<td>John Michael Montgomery</td>
<td>Capitol</td>
<td>2</td>
</tr>
<tr>
<td>I've Got Love On My Mind</td>
<td>John Michael Montgomery</td>
<td>Capitol</td>
<td>3</td>
</tr>
<tr>
<td>I'll Be Your Everything</td>
<td>John Michael Montgomery</td>
<td>Capitol</td>
<td>4</td>
</tr>
<tr>
<td>Forever And A Day</td>
<td>George Strait</td>
<td>MCA</td>
<td>5</td>
</tr>
</tbody>
</table>

### Billboard Facts

- Billboard is a weekly magazine covering music charts and trends.
- Hot Country Singles & Tracks chart ranks the most popular country singles.
- Top Country Singles Sales chart lists the best-selling country albums.
- Billboard tracks the sales of records, singles, and albums across various formats.

### Chart Notes

- Records showing an increase in detections over the previous week, regardless of chart movement.
- Airplay awarded to those records which attain 3200 detections for the first time.
- All except single sales are monitored electronically 24 hours a day.

### Billboard/BPI Communications

- Billboard/BPI Communications compiles the charts from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.

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**Compilation Note:** Billboard is a weekly music publication that compiles and publishes music charts, which are used to measure the popularity and sales of music. The chart you see here is a snapshot of the most popular country singles as of February 8, 1997.
**LOS GRAMMYS DO RADIO:** The Grammy Awards are headed to the Latin airwaves in a big way in February. Prominent radio chain Tichenor Media System Inc. has produced a radio special dedicated to the Grammys.

“The Grammy Latin Radio Special,” which will be hosted by PolyGram Latino’s Vikki Carr, will feature interviews and information regarding the nominees in the Latin categories. The program is scheduled to air Feb. 22-23 on all Tichenor and Heltel stations. (Tichenor and Heltel are merging to become The New Heltel later in February.) The show is being produced for MJJ Broadcasting, the exclusive radio license company for the Grammy Awards.

José Rios, Tichenor’s VP of artist and media relations, who produced the special, says the program is the first of its kind in the U.S. Latin market. He adds that Tichenor will broadcast live the announcement of the Grammy winners during the awards ceremony Feb. 26.

Incidentally, Tichenor president McHenry Tichenor Jr. will keynote Billboard’s eighth annual International Latin Music Conference April 29 (see Homefront, page 86). The three-day confab is slated to run April 28-30 at the Rotel Inter-continental in Miami.

**STATESIDE BRIEFS:** On March 11, EMI Latin is scheduled to drop the English-heavy soundtrack to “Selena,” a biopic of the late superstar that Warner Bros. will release March 21. The first Latin single is “Vivirás,” a Selena tribute ballad performed by EMI Latin artists Barrio Boyzz, Graciela Beltrán, Bobby Pulido, Emilie, Pete Astudillo, and Jennifer Ye. Los Jetz. … The Texan Talent Music Association (TTMA), producer of the annual Tejano Music Awards, will induct Freddie Martínez Sr. into the TTMA Hall of Fame at the Tejano Music Awards March 1 in San Antonio, Texas. Martínez, a record producer and recording artist for 20 years during the ‘60s and ‘70s, is the founder of Tejano imprint Freddie Records. … Germán Rinaldi has been appointed MTV Latin America’s Manager of Latin Sales for the Southern Hemisphere. Rinaldi formerly was head of sales at Clarín A.G.E.A.

**VIVA REVIVING UP:** With the Viva Del Mar song festival coming up for its annual run Feb. 19-24 at Chio’s seaside resort of the same name, there already is a solid lineup of invited stars. Among them are Juan Gabriel (who is appearing for the second consecutive year), Miguel Bosé, Laura Pausini, Los Del Río, Fito Páez, No Mercy, and Leandro & Leonardo. Chilean singer Marisol Medrano, which is partly owned by Mexican network Televista, will broadcast the event for the fourth consecutive year.

**BRAZIL NOTAS:** PolyGram Brasil is expected to release the label premiere by Marina Lima late in 1997. After losing Maria Bethânia to EMI last year, PolyGram snared Lima from EMI. Lima’s last album under her EMI contract, “Registrer A Meu Voz,” was released in November… IMS is slated to drop a new set by Baby Do Brasil, formerly known as Baby Cansuelo, a member of ’70s and ’80s Brazilian band Basiano before becoming a solo pop star in her own right in the mid-’80s… Warner’s star pop act Kid Abuela has cut a Spanish-language album, which is scheduled for a first-quarter release. Presuntos Implicados’ main man, Nacho Manho, provided Spanish versions of the band’s material… Since the ‘70s, there has been seemingly little appetite for comedy records in Brazil. But medium Tom Cavalcanti, star of TV Globo sitcom “Sai De Baixo,” has put out “Tom Do Tom” (BMG), a record that reproduces a segment from the TV show.

(Continued on page 28)

**LATIN TRACKS A-Z**

<table>
<thead>
<tr>
<th>TITULOS</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;PIENSA&quot;</td>
<td>Pullin' &amp; 'Lil Jon</td>
<td>WAX</td>
</tr>
<tr>
<td>&quot;EN ESTE MOMENTO&quot;</td>
<td>A.A.</td>
<td>BMG</td>
</tr>
<tr>
<td>&quot;EL BAILE DE LA BOTELLA&quot;</td>
<td>A.B.</td>
<td>BMG</td>
</tr>
<tr>
<td>&quot;LUNA&quot;</td>
<td>A.D.</td>
<td>BMG</td>
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<tr>
<td>&quot;LA CORAZON&quot;</td>
<td>A.E.</td>
<td>BMG</td>
</tr>
<tr>
<td>&quot;EN EL MOMENTO&quot;</td>
<td>A.F.</td>
<td>BMG</td>
</tr>
<tr>
<td>&quot;TE VAS&quot;</td>
<td>A.G.</td>
<td>BMG</td>
</tr>
<tr>
<td>&quot;ESTOY EN AMOR&quot;</td>
<td>A.H.</td>
<td>BMG</td>
</tr>
<tr>
<td>&quot;ESE MUNDO&quot;</td>
<td>A.I.</td>
<td>BMG</td>
</tr>
</tbody>
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**NEW**

| 1 | LOS MISMOS | S.E.U. |
| 2 | LOS MISMOS | S.E.U. |
| 3 | LOS MISMOS | S.E.U. |
| 4 | LOS MISMOS | S.E.U. |
| 5 | LOS MISMOS | S.E.U. |
| 6 | LOS MISMOS | S.E.U. |

**AIRPOWER**

| 1 | S.K.C. | S.E.U. |
| 2 | S.K.C. | S.E.U. |
| 3 | S.K.C. | S.E.U. |
| 4 | S.K.C. | S.E.U. |
| 5 | S.K.C. | S.E.U. |
| 6 | S.K.C. | S.E.U. |

**POP**

| 1 | E.M. | S.E.U. |
| 2 | L.A. | S.E.U. |
| 3 | R.M. | S.E.U. |
| 4 | C.M. | S.E.U. |
| 5 | J.R. | S.E.U. |
| 6 | E.G. | S.E.U. |
| 7 | E.C. | S.E.U. |
| 8 | S.W. | S.E.U. |

**TROPICAL**

| 1 | E.M. | S.E.U. |
| 2 | L.A. | S.E.U. |
| 3 | R.M. | S.E.U. |
| 4 | C.M. | S.E.U. |
| 5 | J.R. | S.E.U. |
| 6 | E.G. | S.E.U. |
| 7 | E.C. | S.E.U. |
| 8 | S.W. | S.E.U. |

**REGIONAL**

| 1 | E.M. | S.E.U. |
| 2 | L.A. | S.E.U. |
| 3 | R.M. | S.E.U. |
| 4 | C.M. | S.E.U. |
| 5 | J.R. | S.E.U. |
| 6 | E.G. | S.E.U. |
| 7 | E.C. | S.E.U. |
| 8 | S.W. | S.E.U. |
Best Tropical Performance

Jerry Rivera
"Fresco"
(Sony Tropical)

Albita
"Dicen Que..."
(Epic/Crescent Moon-Sony Tropical)

Ruben Blades
"La Rosa De Los Vientos"
(Sony Tropical)

DLG
"Dark Latin Groove"
(Sony Tropical/Sir George Entertainmen)

Best Mexican-American Performance

Vicente Fernández
"Vicente Fernández y sus Canciones"
(Sony Discos)

La Mafia
"Un Millon De Rosas"
(Sony Discos)

Congratulations To All Our Artists
Sony Music International
Ray Anderson, pianist Anthony Coleman, drummer "Carryde, Sonny Youth; League" Renaldo, and pianist Matthew Shipp.

Bennik's first disc is a duet with trumpeter Dave Douglas on the Songlines label titled "Thrasheng" (distributed in America by North Country). It's one of the most cogent and nuanced examples of free jazz to come along in months. Working together, they stress humor and playfulness without trivializing the overall musicianship. Douglas also participated in Bennik's Knitting Factory nights, where the pair did a series of "All In One" improvised pieces, including a piece ending with the drummer effecting a demonic take on Edith's screechy voice: "Orchie, Orchie, Orchie..."

Though known for his hi-jinks, Bennik's stint reasserted that he's one of our most impressive drummers, coaxing swing from the most unlikely partners. His talent will become further apparent when Gramavision's new "Somebody's Disi" disc, "Love Harry," streets March 18. Bennik is part of the ensemble, along with cellist Ernst Reijseger and reed player Markion T. Ketchum, a tape trio. "The band uses "Bashanooga" as its mottos, the most elastic. The New York shows were recorded for release later this year on the Knitting Factory Works label.

DATA: Mobile Fidelity continues its commitment to jazz with a rare find and a nice treat, Thelonious Monk's "Monsie" Festival 1963, Vol. 1. The band is made up of Charlie Rouse, John Ore, and Frankie Dunlop, and together they romp the hell out of "I Mean You," among others. Who says Monk doesn't count "Bug Music." Don Byron's latest. Nonesuch date, jumped onto the Top Jazz Albums chart after several print features and an extended interview with Terrance Gros on NFT's "Fresh Air" program. Byron is on tour while the "Kansas City" band is at the part of the Verve Jazzfest... After a Jan. 16 soiree at his home to kick off the release of the new "Celebrating Sinatra:" (Blue Note), he'll be off to New York's Visiones club joined his old pal George Garzone in a rock 'em, sock 'em set of tenor sounds. Much of the material came from one of 1996's better discs, Garzone's superb "Four's And Two's" on the NYC label. Lovano also shares sax lines with the leader on the... Guitarist Larry Carlton has built a massive rep on silky funk jazz, but that doesn't mean it's only the kind they do. These days Carlton is a Nashville resident, and over the holidays he hosted a string of charity shows at the Cafe Milano, Hal Ketchum, Kim Richey, Rodney Foster, and Peter Frampton(?) joined in on various Monday nights. Proceeds from the gigs went to the Salvation Army Angel Tree program, In which provide for clothing, and toys to children from low-income families. Carlton's latest is "The Git" on GRP.

TOP CONTEMPORARY JAZZ ALBUMS

ARTIST  TRACK  LABEL  WEEKS ON BILLBOARD 1
KENNY G  "1958"  ARISE  17
ROGER WASHINGTON, JR.  "TROUBLE FROM ACADEMY"  19
KEIKO MATUSI "STRAIGHT FROM THE HEART"  11
DAVE KOZ  "THE OPTIMISTS"  10
DAVID SANBORN  "LITMUS"  17
PETER WHITE  "GROOVE"  17
GEORGE BENSON  "MADISON COUNTY"  17
PAUL HARDCASTLE  "ARMS"  17
QUINCY JONES  "QWEST"  17
ART PORTER  "BEYOND"  17
AL JARREAU  "BETTER DAYS"  17
NORMAN BROWN "WORTH IT ALL"  17
WAYMAN Tisdale "MAKE A WISH"  17
MEDIaski MARTIN AND WOOD "SPECIAL DELIVERY"  17
BONNIE DUNBA "POWERS OF TWO"  17
ACOUSTIC ALCE  "GET DOWN"  17
RAPID CRAWFORD "GO WHERE THE HEART"  17
BELLA FLECK AND THE KID  "THE KING"  17
BOBBY LEE "THE POWER OF TOUCH"  17
VERONICA CASTRO "BEYOND"  17
ALFRED BLACKWELL "FOR YOU"  17
T. C. "EXECUTING"  17
STEVE CRAIG "SOS"  17
WILLIAM BROWN  "MAGNIFICENT"  17
SINATRA "GIANTS OF THE SUN"  17
JAY WILSON  "THE POWER OF TOUCH"  17
MALCOLM "DARK"  17
JUNE LANDO "HEAVEN'S GATE"  17
DAVID FRAZER "THE GREAT"  17
NANCY WATSON "THE NAT KING"  17
BILLY JOLLY "THE GIFT"  17
RAY CHARLES "THE GIFT"  17
MILES DAVIS "THE GIANTS"  17

TOP CONTEMPORARY JAZZ ALBUMS

NO. 1 17
KENNY G  "1958"  ARISE  17
AL JARREAU  "BETTER DAYS"  17
NORMAN BROWN "WORTH IT ALL"  17
WAYMAN Tisdale "MAKE A WISH"  17
MEDIaski MARTIN AND WOOD "SPECIAL DELIVERY"  17
BONNIE DUNBA "POWERS OF TWO"  17
ACOUSTIC ALCE  "GET DOWN"  17
RAPID CRAWFORD "GO WHERE THE HEART"  17
BELLA FLECK AND THE KID  "THE KING"  17
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JAY WILSON  "THE POWER OF TOUCH"  17
MALCOLM "DARK"  17
JUNE LANDO "HEAVEN'S GATE"  17
BILLY JOLLY "THE POWER OF TOUCH"  17
RAY CHARLES "THE GIANTS"  17
PIANIST BRANCHES OUT: French pianist Jean-Yves Thibaudet is well known for his sensitive interpretations of the music of Ravel and Debussy (and yes, he does have a recording of the Rachmaninoff Concerto No. 3), but London Records hopes that his newest recording, due March 11, will bring him a new level of recognition.

The label sees "Conversations With Bill Evans," on which Thibaudet plays a dozen of the legendary jazz pianist's solos, as a recording that will help the pianist "pall away from the pack," as well as a logical extension of his interest in French Impressionism. "If you listen to the opening lines of these Bill Evans pieces, you would be sure that they were by Ravel or Satie," Thibaudet says.

Chris Roberts, head of PolyGram Classics & Jazz, and Eric Calvi, an A&R consultant, noticed the relationship between Thibaudet's playing and Evans' music and made the match. Conveniently, Verve, another PolyGram label, was finalizing plans for an Evans retrospective (that 16-CD boxed set will be out a week after Thibaudet's record), so the pianist had plenty of tapes from which to choose. He was entranced by Evans.

"His touch is unheard of in the jazz world, where pianists have a way of hitting the keys that's a bit rough and rhythmic," Thibaudet says. "Evans had such a dynamic range, and he was interested in color. He creates such wonderful inner voices and his harmonics are jazz, but they come from the classical tradition. I see this record as a tribute to Bill Evans the composer."

After the solos, including "Waltz For Debby" and "Your Story," were chosen, they were transcribed for Thibaudet by pianist/composer Jed Distler. Thibaudet had planned to play them straight from the music, but he found himself improvising on some tracks. Indeed, he's now like to experiment playing jazz with other musicians. Thibaudet has been playing Evans in concert encores; he says he's had some interest from presenters who would like Evans on the regular program, and he's thinking about how that might work.

The release comes at a fortuitous time, because Thibaudet, who has lived part time in New York for nearly a decade, is on a roll, with increasingly high-profile performances on screen and on stage. His performance of the Met's "Fedora" last fall; he will reprise the role (he plays and doesn't sing) for the spring opera. The run is to be televised on FBS. A six-city tour with violinist Gil Shaham in March includes his Carnegie Hall debut, and he makes his New York solo debut April 29, followed by solo recitals in Seattle and Phoenix. The pianist will also be on "CBS Sunday Morning" in March.

London is ready. "We've led up to this release by introducing Jean-Yves to retailers," says Greg Barbero, VP of London in the U.S. "He's done eight showcases in every major market. He'll be in San Francisco for the release date, which is in his second-strongest market, after New York." The label has a CD sampler and a video sampler, which will be given away at stores and at his performances, and the recording will be for sale at the halls where he is performing, as well as at retail.

Barbero also expects to work the release at radio. While London will target some jazz stations, the label sees this recording primarily as a classical release. Still, Barbero, "we'll focus the marketing a little wider than we would for a regular classical release--- on a 'Fancy Face' classical audience that is young, upscale, and sophisticated." London plans to keep the tape on this track by stressing, and slightly broadening, its distinctive repertoire into say, Messiaen.

GRANTS: The Knight Foundation has given its second round of Magic of Music grants aimed at orchestras teasing promising ideas. The grants go to recipients that create "a greater sense of excitement in the concert-going experience and a more vital relationship between artists and audiences." The St. Louis Symphony will get $75,000 to expand its Community Partnership Program, in which musicians contractually cover two weeks of their rehearsal and performance hours into community outreach, education, and performance services. The program has been so successful that the musicians have requested a third "service component" each.

Four other orchestras, which will receive $50,000 each, are the St. Paul Chamber Orchestra, the Kansas City Symphony, the Colorado Symphony, and the Louisiana Philharmonic Orchestra.

NOTAS (Continued from preceding page)

the holidays delayed publication of record biz info from Argentina. Following is a brief recap of happenings in Argentina in late 1996:

Promoter Daniel Grinbank has pronounced his inaugural Alternative Rock Festival a success. The two-day music fest, which drew 35,000 to Buenos Aires' FerroCar ril Oeste Stadium Nov. 23-24, featured standup performances by Cypress Hill, Marilyn Manson, Los Fabulosos Cadillacs, Soda Stéreo, Los Brujos, Babasónicos, and Hilya, Jarvisky & The Valderamas. Grinbank plans to repeat the festival next year, as well as promote music festivals at Parque Tres de Febrero.

In November, Andrés Calamaro, frontman of Warner Argentina rock act Los Rodriguez, as well as a solo artist in his own right, received a long-distance recording of the classic Argentine rock anthem "Rutas Argentinas," composed by Luis Alberto Spinetta, with his "70s band Almendra. This new rendition was actually a live demonstration during the exhibition "40 Anos De Rock Nacional," Buenos Aires sound outfit El Pie Recordings connected Calamaro, who was in Madrid, with a band in Buenos Aires whose lineup boasted original Almendra drummer Rodolfo García, BMG Argentina's ubiquitous singer/songwriter Alejandra Lerner, Fito Páez's gui tarist Gabriel Carabóula, and Carlos García's former bassist Fernando Loponte.

Incidentally, more than 100,000 showed up at the aforementioned "30 Años," which ended its 45-day run Dec. 1. During the exhibit, memorable jam sessions were taped by music channel Music 21, including the reunion of legendary bands Aquarelle and Tantor, plus a long-distance recording with León Gieco in Buenos Aires and Gusta vaSantaolalla in Los Angeles.

Assistance in preparing this col umn was provided by Evar Piouso in São Paulo, Brazil; Marcelo Fernández Bitar in Buenos Aires; Pablo Márquez in Santiago, Chile; and Teresa Agüilies in Mexico City.

Reach For The STARS! Moving? Re locating? Are you interested in residing commercially? Studio Properties or are you interested to read the ads as the real estate to the stars classified section every week in billboard?
characteristic tracks as "Potion," "Eleven O'Clock," "Wishing Well," "I Know You (Part 1)"), "French Fries With Pepper"—moody, mantras concerning fate, knowledge, and the pleasures and pitfalls of various nocturnal pursuits. "Early To Bed," the first single and video, adds a new wrinkle to Sandwich's cut-limb, vibe, with a synth track redolent of early Prince framing singer James Ellroy's raps. Mark Sandman's ode to the PM. ("Early to bed and early to rise/Makes a man or woman miss out on the night life.")

Most of the tracks on "Like Swimming" spin their seductive webs in 3½ minutes or less, demonstrating Sandman's fondness for new writers from Raymond Chandler to James Ellroy and their ability to deal directly with man's baser instincts. "Good news or films are all about people fighting their urges," Sandman says. "And sometimes the urges take over. That's when it gets exciting."

A track like "Eleven O'Clock" elicits an evocative thrill with the sparsest reminder, a bassline, for using language for its rhythmic rather than linear drive. "I try to reduce the words to the heart of the lyric and let the music do the talking," he says. ""Eleven O'Clock" only has seven words ("Every night about 11 o'clock/I go to bed"). If I could just get it down to one, I'd feel accomplished."

The Boston-based Sandwich—a trio consisting of Sandman on two-string slide bass, Dana Cooley on baritone sax, and Billy Conway on drums—began its quest for the low-cut ideal in 1992, releasing its striking debut album, "Good," on the indie label Accurate before signing with Rykodisc (which subsequently released "Good") in the fall of 1996, followed by the latter album having sold more than 100,000 copies, according to Sandwich's manager.

Last year, Sandwich appeared on the Grammy-nominated Antilles/Verve soundtrack to "Get Shorty," contributing the sad, sad tale, "I Had My Chance From Yes" as well as the sunset-hued "Ro's Veranda," a previously unreleased instrumental. More recently, the group received exposure when its song "Buena," from "Cure For Pain," was used in NBC promitional spots pushing its Saturday-night lineup.

Sandwich has built a reputation as a hypnotor live act during repeated club tours of major cities in the U.S. and Europe. Having resisted opening slots for bigger groups, the band has opted to cultivate its intimate, enthusiastic following well versed in such laconic anti-anthems as "Have A Lucky Day," "Thursday," and "Sharks." Recognizing Sandwich's essential appeal as a live band as well as its resolutely independent spirit, DreamWorks plans to follow the trio's lead in its marketing.

"Sandwich is onto itself that we really only want to try to take them to a larger audience in ways that remain true to their aesthetic," says Sandwich's co-head Lenny Waronker. "Of course, that means it may take longer around the acoustic clubs of San Francisco. While "Bloomed" presented their work pretty much unadorned, "Devotion + Doubt" is considerably more open-ended."

Alroy [Harn] and John [Convertito], both of Giant Sand] are the most amazing musicians you'd ever want to meet, because they don't even want to stop playing," says Buckner. "I remember this one day, I'd bought a chicken order, which I never played before, and we were done for the day, so I just started noodling."

"The next thing I knew, I heard this rhythm behind me, and before too long, we'd put together a song called 'On Traveling.'" All that after I thought they'd gone home for the day." Buckner admits to having concerns about maintaining that degree of spontaneity, among other things. "The title of the album is a little bit ironic, but it's also very appropriate," says Buckner. "So, my whole theory of life is based in doubt. For me, music is always about 2% devotion and 98% doubt."

Buckner's set born of "Devotion + Doubt" (Continued from page 12) a brief promotional tour in support of the album, including several dates with kindred spirits Freakwater. "We want to build out from the markets in which Richard has already achieved a certain degree of success," says Wheeler. "Ideally, we'll concentrate efforts on the Midwest and in the South, notably cities like Chicago and Austin.

Buckner, who makes his home in the San Francisco Bay Area, has mustered a considerable following around the acoustic clubs of San Francisco. While "Bloomed" presented their work pretty much unadorned, "Devotion + Doubt" is considerably more open-ended."

Alroy [Harn] and John [Convertito], both of Giant Sand] are the most amazing musicians you'd ever want to meet, because they don't even want to stop playing," says Buckner. "I remember this one day, I'd bought a chicken order, which I never played before, and we were done for the day, so I just started noodling."

"The next thing I knew, I heard this rhythm behind me, and before too long, we'd put together a song called 'On Traveling.'" All that after I thought they'd gone home for the day." Buckner admits to having concerns about maintaining that degree of spontaneity, among other things. "The title of the album is a little bit ironic, but it's also very appropriate," says Buckner. "So, my whole theory of life is based in doubt. For me, music is always about 2% devotion and 98% doubt."
Midnight Oil’s Hirst Moonlights Drummer Finds Outlet For Extra Songs

**BY JIM BESSEMAN**

NEW YORK—Drummers rarely establish themselves as songwriters, but Rob Hirst, Midnight Oil’s main man, has done exactly that. In addition to his drum work, he made Australia’s Midnight Oil such a heated group, has become so prolific that he’s had to form another band just to handle his overflow.

Hirst, whose records with the band are released in the U.S. by WorkSong, now has a two-records out in Australia with Ghostwriters, which is essentially Hirst on vocals, percussion, and guitars, and Bill Cragg, keyboardist and member of fellow Austies Hoodoo Gurus, on bass and guitars.

“I found I had a surplus of songs that were written for Midnight Oil,” says Hirst. “I love writing and recording with Ghostwriters, for which I provide the bulk of the material. During the long Midnight Oil tour, I’ll sit with a guitar and keyboard in the hotel room and write on a daily basis—to see how much material I could get. So instead of getting my head into the new TV I ended up with a swoosh of songs and was productive rather than just an air-conditioned zombie.”

Released in 1993 by Virgin Records in Australia, Ghostwriters’ self-titled debut set yielded the minor hit “Someone’s On My Mind.”

“It was a songwriting obsession I’ve had since my early years, growing up in a ‘white trash’ neighborhood in southeast of Sydney,” says Hirst. “This was the guy who used to come walking up the road in an ill-fitting suit and a cap, and he’d sing these whole-ville songs—which took us away from this area and into what we imagined New York must be like. That theme was taken up again on the second Ghostwriters album [‘Second Skin’] in ‘On The Commission,’ which was inspired by that guy. I’ve always admired him. It’s about cheap government housing and forgetting to provide the kids with something to do, so they grow up and get in trouble. I put it in a way I thought Webb might put it, and it’s my favorite song.”

“Second Skin” came out last year on Mercury Records Australia, which is working toward a U.S. release for the set. Hirst calls the album a “real labor of love” and says that he learned much from it, not only about songwriting but also about “crafting” the arrangement and production, since it was co-produced and engineered by the Ghostwriters with Brent Clark.

“A lot of the writing is quite deliberate and brutally honest, and much of it reflects the melancholy which you get from long road tours away from your family,” says Hirst, who wrote the songs during a two-year tour with the Oils. “Some people think—and I agree—that [the songs] are much more personal, and that more made it easier to separate them from Midnight Oil. I’d toke a long time to record them, so we kept to the philosophy of the first album and bypassed the demo process altogether. If I had a songwriting idea, I’d go out back and do it, and that’s how I wrote it. I’d so the record didn’t become too calculated.”

The process differed in the manner in which Hirst usually writes songs for Midnight Oil—mainly in collaboration with guitarist Jim Moginie. Normally Jim or I come in with a complete or near-complete song, which the band arranges and turns into a Midnight Oil song,” says Hirst, who first met Moginie in 1971, six years before the Oils’ inception.

“On the [group’s latest album] ‘Breathes,’ we tried a more cooperative approach, and he’s really quite active in ‘Underwater,’ for instance, I did a bit that drove the song, then Jim put in a riff that propelled it further, then vocal-ist Peter [Garrett] went away and wrote new lyrics, and [producer] Malcolm Burn came up with a bass riff. With contributions from the others as well. Hirst’s goal in writing for the Oils, he notes, is to project what Garrett, a commanding vocalist and stage presence as well as a writer, could do. “I believe in social and political change in Australia, would in fact say,” that’s a major part of writing for songs for such a man,” he says.

“Obviously Pete wouldn’t always want to sing what I’ve written, so we’d make changes to where both parties were satisfied. But there are very few occasions where he hasn’t done a stronger version of something I’ve conceived, and I feel very fortunate to have a vehicle as strong as Midnight Oil—and a songwriting partner like Jim. There’s no equivalent in Australia of the Brill Building school of writers—where you could send your songs to famous artists and make a good living as a writer—and why it is that writers end up in groups here reluctantly, though not in our case.”

Hirst notes that there are “obvious” occasions in his life when there’s material of a more personal nature that’s less appropriate than the “third party” songs he presents to Garrett and the Oils—hence Ghostwriters. And if he continues to be prolific and fit Ghostwriters in between his Oils commitments, there will be a third Ghostwriters album. Hirst’s songs are published by Warner/Chappell (BMI) in the U.S. and Sundrum in Australia.

“Songwriting is something I’m quite unashamedly obsessive about,” he says, “and I try not to let more than a couple days pass without scribbling a lyric or guitar chord. To me there’s no formula in creating good material other than spending hours at it. In doing so, he adds, while nodding to Gartridge’s observation about making money and staying home, “I’m convinced that there’s a somebody who can write and produce and engineer and lead a band.”

New Zomba Arm Aims For Distinct Treatment Of Film, TV Composers

SPLITTING THE DIFFERENCES: The Zomba Group of Companies, already a major force in film music activity, is digging deeper into silver screen musical matters with the formation of Zomba Screen Music. The new entity’s mandate, according to the company, is to manage and develop the careers of film and TV composers with “a difference.”

Neil Portnow, Zomba Music Services VP of West Coast operations, says: “It’s a new look at the reality of the current business environment, which divides feature film and television work. Zomba Screen Music will have a division of specialists for each area which will maximize opportunities for our composers and assure our clients the best possible creative judgment. Our label is capitalizing on the success of such independent labels as Zomba, Segue Music, the major film music-editing company acquired last year by Zomba, it has emerged as a start-up concern. The company has already launched a country hit record, “When you make a deal for composers to do film or TV projects you’re dealing with two different sets of executives. Because the businesses are set up differently, you’re dealing with different budgets and different time frames in the delivery of scores. Creatively, a TV score is more likely to make use of synthesizers because music budgets are smaller. You need managers who are specialists in each area.”

In that regard, Portnow has announced two key staff appointments: David May, head of the features division, and Steve Cagan, head of the television division.

The arrival of the two executives has given Zomba the new company some initial clients. May, a lawyer and musician who has worked for Universal Film Music and WEA, has recently, in private practice, brought Trevor Jones, who wrote the music for the UK’s “Brassed Off,” the first TV score in the recently issued Sundance Film Festival.

Cagan, also a musician who has worked with Michael Crawford, among others, and who was most recently associated with the Light Agency, has brought in veteran composers Michele Legrand and Patricia Rushen for TV work.

OLMAN WRITERS WINNERS: Five professional songwriters, selected by different industry groups, are those honored at the ASCAP Foundation Scholarship Awards presented each year by the National Academy of Popular Music. ASCAP was honored at the annual Songwriters Hall of Fame.

NAPM projectors director Bob Leone says the women receive a recognition the first time the ASCAP named Stephanie Cooke (ASCAP), Dan Siegler (BMI), Lauren Kahan (ASCAP), Richard Winter (Songwriters Guild of America), and Amanda Green (NAPM). The NAPM has made appearances at NAPM’s workshops. The New York Publishers’ Forum, hosted by the National Music Publishers’ Assn., offers a “Copyright and Legislative Issues Update” at a past discussion session. The forum takes place at the Manhattan Club starting at 5:30 p.m. Moderated by Monica Cohen, VP of creative affairs and licensing at Next Century Entertainment, the panel features Fred Cannon, BMI’s VP of government relations; Alvin Deutsch of the New York law firm Deutsch, Billigauan & Blasband; Shira Perlmutt, U.S. associate register of copyrights for policy and international affairs; and Bill Thomas, ASCAP’s director of public affairs.

DINNER WITH WRITERS: The California Copyright Commission will host “An Evening With Glen Ballard and David Foster” Feb. 18 at the Bridgeview’s Lodge, located in Studio City. The new instance of this event will be a “happening new” for SMW songwriters will discuss their careers and views of the music industry.

PRINT ON PRINT: The following are the best-selling solos from MusicWeek's 1996 chart:

1. Tori Amos, “Boys For Pets.”
2. Tom Waits, “Beautiful Maladies.”
4. Ray Wylie Hubbard, “Tiny Music... Songs From The Vatican Gift Shop” (guitar tablature).
5. Selit,”
NASHVILLE—Jake Nicely is ser-
dependently named.
A low-key, unfailingly polite man
with more than a tinge of a Southern
accent remaining from his native
Knoxville, Tenn., Nicely seems almost
out of place in the densely populated,
high-end-studio environment of
Nashville.

Nicely and his partner, Dave Cline,
opened Seventeen Grand Recording in
September 1995 on the site of the for-
mer Nightingale Studios on Music Row.
Both had been in the studio business for
years. They formed a working rela-
tionship at Nashville's Woodland Di-
tal, where Cline was a co-owner and
Nicely was studio manager. The two
agreed to establish a studio that fit
Nashville's country music industry's
high-pressure work methods by being
near the Row and having a large
recording room and reliable equipment.
Some modest successes in that crowded
market would have been enough for
Nicely.

Seventeen Grand fared decently,
doing records for Bryan White, Alison
Krauss, Randy Travis, and Dolly Par-
tin in its first year of operation. But
Nicely was aware that the numbers for
country music were showing signs of
slipping as early as the beginning of
1996. At the same time, many new
studios—Tracking Room, Star-
struck Studios, Ocean Way/Nashville—
were opening on line. The studio busi-
ness, always a difficult one to prosper
in, was about to get more difficult for a
single-room facility.

Nicely was looking for a partner,
and they formed Seventeen Grand. It
was like winning the lottery. In less
than a year—and without try-
ing—Nicely and Cline found
that the site of soundtrack work for five Holly-
wood feature films:“Twister”(a new
Krauss cut);“Tin Cup”, for which
Nicely and Cline had recorded a new George Jones track;“Beavis And Butt-head Do America,” for which producer Isaac Hayes cut the theme and opening song productions, scoring for the forthcoming“Men Seeking Women,” featuring“Saturday Night Live” star Will Ferrell, and
songs by the Cox Family and new As-
ylum duo Thrasher Shiver for the just-
released“Travelers.”

Nicely, still somewhat bemul-
dered by the quantity of good fortune
that has befallen them in such a short
time,“We didn’t start seeing a pattern
at the third film; Beavis And Butt-
head.”[Film music] was not a market
we had ever thought of going after inten-
tionally. I’d like to take credit for
coming up with this, but it just kind of
fell in our lap.

FILM WORK STORMS IN

“Twister,” the first of the five
movies, came to Seventeen Grand when
Krauss was asked to contribute a song
to the Steven Spielberg-produced film.
Krauss had recorded often at the stu-
dio, both when it was Nightingale and in
its current incarnation. It was nice, but...
we thought it would never hap-
pen again,” says Nicely.

“Tin Cup” came in when Gordy’s
production assistant, Lauren Koch,
needed a sizable, 48-track digital-
equipped recording space on short
notice. Nicely and Cline had invested
in a pair of Studer D827 decks, antici-
pating Nashville’s shift away from the 32-
track PD digital format. The Studers
were, after the purchase of the studio’s
Neve 8600 Legend, the largest single
investment they made. “It was the first
time George Jones was ever in here, but
still, I didn’t think of any ongoing film
connections in my mind,” Nicely
recalls.

The changed after Seventeen Grand
received a call from Atlanta-based
engineer Ron Christopher, who was
working with Hayes on “Beavis And
Butt-head Do America” in Memphis,
where Hayes often goes to use the
city’s musician talent base.

“Yes, I called out of the blue saying
he needed a room with 48-track digital
and 32-track digital machines, so they
could transfer 64 tracks from two PD
machines to one 48- and 44-track deck
and they could work in New York and mix to pic-
ture,” says Nicely. With their own 48-
track deck and no shortage of PD
machines floating around Nashville for
rent, Seventeen Grand was one of the
few studios between Memphis and Atlanta, neither of which has a studio
with its own 48-track digital deck—
that could handle the job.

The next two soundtracks followed
closely on the heels of the first three,
and by then Nicely and Cline realized
that a pattern had emerged. “People
are looking more to Nashville because
of its studios and its musicians,” Nic-
ely says. “But that’s even more here—
I don’t think people realize how good
the producers here are, and that
they’re available to do work. That’s
how we got our next five, the rest of
the Nashville producers have gone elsewhere to work on film music. With the kinds of studios here, we’ll never be able to
stay in Nashville to work on movies.”

Nicely and Cline have realized that,
while lightning has struck once or twice
for five times in the last year, good
fortune is finite. “Since all this has hap-
pened I’ve been doing research trying
to figure out how to make it happen,
“ says Nicely. “Nashville won’t be de-
pendent on outside clients for a long
term, but it will be for the short run.
Right now, country is in a slump,
and that makes it hard for guys like us
who make our living off country.”

Concrete moves that the pair have
planned include a second room, which
is slated to open in March, co-designed
by Nicely (who built his first studio in
Branson, Mo., in 1989) and former
Tom Hidley chief of construction Mike
Cronin. The console and monitoring
have not yet been chosen; however, they
have decided, in the wake of the film
work, to add LCIRs mixing capability
as well as in-house video playback and
additional synchronization systems.

“There’s a bunch of things we’ve
learned we need to technically accom-
modate film work,” says Nicely. “On
MenSeekingWomen” we tracked with
the 48-track deck as the master and the
video deck slaved to that. The musici-
ans scored the film from video cues
off the three-quarter-inch deck.We’ve
learned that we can do sound for pic-
ture in any number of ways; we just
need to keep up with the technology here
in line with film and video.”

But whereas other studio owners
would have eagerly anticipating the high-
er rates that Hollywood projects usu-
ally pay, Nicely says that he raises his
rates for film projects above what he
charges for record projects—$1,800
day for 48-track digital and $1,500
day for PD for 24-track—would be “gou-
ging. And I don’t want to do that. There
has to be some conscience in here about
that. I’d rather keep my rate the same
for them as for record work here and
keep getting the work.”

Fischer-man Overboard In The Paci-
fluence. Grammy Award-winning pro-
ducer Andreファンクス has a studio
engineer David Rideau worked on
RCR artist Vanessa Rubins latest
release on the SSL 9000 J console at
Pacifica Studios in Los Angeles.

HitMaker's Formula:

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TOKYO—Taiwanese music is one of Asia’s most important sources of Chinese repertoire, which is marketed by labels throughout the region. The charts are funded by member companies of the local affiliate of the International Federation of the Phonographic Industry (IFPI). They are based on an old-fashioned system of weekly store visits from between 100 and 150 retailers, rather than on data gathered through electronic point-of-sale (EPOS) equipment.

The latter is used for Malaysia’s new sales charts (Billboard, June 29, 1996), which were launched about the same time as the Taiwanese rankings. The Malaysian effort, funded by that country’s IFPI-affiliated record companies, is generally considered to be a blueprint for credible music charts in Asia.

EMI Music Asia president Lachlan Rutherford says, “In Malaysia, there is a greater self-confidence about their marketing ability evolving within the record business. As a result I think the Taiwan performance has been disappointing and has gotten us nowhere.”

Landy Chang, president of Magic Stone Records, which is part of leading Taiwanese independent Rock Records, says, “The IFPI chart has been good for the market, but the calculating methods are still pretty rough. There is still a lot of opportunity for cheating. But developing the chart is a good idea.”

The IFPI Weekly Chart was launched in Taiwan last August amid much fanfare, offering three separate lists—top 20 local albums, top 10 international albums, and top 10 singles. The chart even has its own World Wide Web site (www.iffs.org.tw).

In the most recently published countdowns, Andy Lau was at No. 1 in local repertoire with his current Mandarin release, “Caring For You” (Music Impact/BMG). In the top 10 of international albums, the Backstreet Boys (Jive/Magic Stone), Mark Owen (RCA/BMG), Kenny G (Arista/BMG), and Celine Dion (Sony) were all strongly represented.

Retailers submit to IFPI Taiwan a ranking of their top-selling titles by fax or telephone, covering a Monday through Sunday sales week. The organization uses data from a random sample of about 60 of the reporting outlets to compile the charts, then publishes and distributes them to retail stores and record companies. The media are free to use the charts as they wish. More than 40 programs on cable TV and radio do so, making these the most popular charts in Taiwan.

“We feel good that so many people love this chart,” says IFPI Taiwan secretary-general Robin Lee, “and you can see the retail stores display them. But almost all the record companies put a high priority on chart places. They try their best to get a good position, and sometimes they try to influence the chart.”

Lee acknowledges the criticism of the charts, but notes that “it is so difficult to find evidence” of chart buying. “Whenever we find any evidence, we will take action,” he says. At its upcoming board meeting, IFPI Taiwan will consider switching to EPOS-based charts, according to Lee. “But, of course, we need the budget. The money comes from our [IFPI] member companies.”

He adds, “When we set up a barcode system, we are confident we can make things better.”

Lee says IFPI’s position is that it cannot control record company marketing practices, “but we can control the data source.” Under the present method, “The corporation, of Reed Elsevier’s exhibitions division, is headquartered in Paris, with 100 permanent employees. It has offices in New York, London, and Hong Kong, which brings the personnel head count to around 155. Large numbers of temporary staff are hired during the shows.

With six events in Cannes, the company remains a powerful influence in the area’s economy. Hotels, restaurants, clubs, and other water holes must accommodate an extra 10,000 people when the third large religious and media event, MIDEM (January), MIP-TV (April), and MIPCOM (October)—come to town. Almost on the same scale, after only three years, is the multimedia event MILLA (February).

Roy is also welcome elsewhere, receiving the “red carpet” treatment from Chinese officials during a recent visit to Beijing. They discussed the future of RMO’s two Hong Kong shows: MIDEM Asia (May) and MIP Asia (December). Likewise, Roy has the attention of the city fathers of Miami Beach, Fla., which sent the first MIDEM Latin America and Caribbean in September. He says he has a four-year contract for the show in Florida.

Lloyd Webber might call it “Hurricane MIDEM.” In a recent newspaper article, the knighted British composer wrote that the Caribbean offshoot of the “ghostfests bashes” held there, attracting “music business B-list executives bingeing, far from their loved (Continued on next page)
France Sees Worst Sales Drop In 10 Yrs

French sales fell by 14.8% in 1996, to 682,282 million francs ($1.29 billion).

The average wholesale price of CDs dropped by 4% between 1994 and 1996.

Sales of classical music dropped 1.4% to 534 million francs ($100.7 million), which represents 7.8% of the total value of the French record market.

Sales of pop/variety repertoire reached 36.55 billion francs ($1.19 billion), virtually unchanged from 1995. Sales of jazz repertoire fell 14.6% to 26.83 billion francs ($960 million), while opera repertoire fell 17.1% to 22.54 billion francs ($765 million).

Total units shipped (48,483,578 dollars) were down 11.9% compared with 1995, while the value of those shipments was down marginally by 2.2% to $414.49 million (638.35 billion francs).

Ramyazzotti says that sales of francophone repertoire in the singles market increased by 33.8% in 1996, and he adds that the organization views this as a significant growth issue, with the consequence of a new national radio quota law, which went into effect Jan. 1, 1996.

"If in 1996, the French record industry enjoyed a strong year, European partners experienced globally a more growth rate," comments Rony. "Indeed, while France enjoys a stronger increase in singles sales, our neighbors witness a growth in album sales. More than ever, the French market has been seen as a dynamizing force by the same [value-added tax] rate on records as on books."

Best-selling albums for the year included sets from Celine Dion, the Fugees, Michel Polnareff, Alanis Morissette, Johnny Hallyday, Jean-Jacques Goldman, Spice Girls, Andy Williams, Teardrops, Florent Pagny, Mylene Farmer, Zucchero, Barbara, Michael Jackson, and Eddy Mitchell.
Spanish Industry Rallys With Launching Of Academy, Awards Shows

BY HOWELL LLEWELLYN

MADRID—The first Spanish Academy of Music and two new music award ceremonies are being arranged this year in an air of undiagnosed optimism following a sales slump in 1995. Dealers are convinced that annual figures, due to be published in March, will show 1996 as having been a record year for music sales.

The Academy is being set up by music-affiliated members of the authors' rights society SGAE, the world's fifth-biggest, with the artists' association AIE, as well as producers and arrangers.

The SGAE/AIE Academy will have a dual role, as a research institute funded by a profit-making foundation—also to be set up by SGAE—and as a voting bloc for one of the awards ceremonies. The other ceremony is to be held by labels association AFYVE.

The members of the future academy are already voting to select three nominees for each of 17 categories that will be announced Feb. 28; the awards ceremony will be held in April.

In a parallel move, IFPI affiliate AFYVE is to arrange an industry awards ceremony that will be held in October or November. Unlike the SGAE/AIE initiative, this competition will involve non-Spanish repertoire.

Carlos López, the SGAE-based coordinator of the academy and SGAE/AIE awards project, and Saul Tagarro, president of AFYVE and Warner Music Spain, agree that 1996 has almost certainly been a record year for the industry.

"You've only got to look at all the gold and platinum sales in the charts," comments López. Indeed, the top 10 albums in the AFYVE chart for the week ending Jan. 18 included a sextuple-platinum disc (platinum is awarded for sales of 100,000) and two quintuple platinum, and two double platinum—that is, sales of more than 3 million albums.

Spice Girls sold more than 500,000 copies of "Spice" in just five weeks over Christmas, according to Virginia España, while sales of "Lunas Rotas" by Rosana, an unknown when the album was released in June, are heading toward 700,000, according to MCA Entertainment Spain.

Total record unit sales in 1995, including cassettes and singles, dropped 1.9 million, down from the 1994 record of 57.3 million, according to the AFYVE. In 1995, CD sales dropped for the first time ever, to 33.6 million.

Tagarro points out that also for the first time, unofficial figures show that Spanish-produced records comprised 50% of the important pre-Christmas sales. "This is a spectacular development, and the two new awards ceremonies can only improve the situation vastly," he observes.

Tagarro says the AFYVE awards "are an old idea that the industry owes itself. We have long talked about the idea, and last June we agreed to implement an awards project based on the Brit Awards."

He explains that about 900 people in the industry, including label executives, radio programmers, media experts, and retail managers, will select the winners of what will be a combined 1996-97 ceremony.

"Many other countries have industry awards, and in fact AFYVE organized them one year in 1984 and they were a flop, but once again we found ourselves in a situation where 'Spain is different,' and we decided to catch up," he says.

Asked about the SGAE/AIE awards, Tagarro says, "My view is that the more awards, the better. Each (music genre) should have awards ceremonies, because they definitely boost sales and benefit the music industry."

López, who is the beginning of the year was SGAE's promoter of pop/rock repertoire, says that the SGAE/AIE project has a specific aim: to export Spanish music. "Of course, we want to help the industry and promote sales in general, but our first concern is to promote Spanish music in any of the languages of the Spanish state (Basque, Catalan, and Galician, as well as Castilian)."

He adds, "In typically Spanish fashion, we are going to hold the Premio de la Música ceremony first and then formally constitute the academy, although the annual awards will be made by the academy and not SGAE or AIE as such."

López describes the setting up of the academy as "the most important initiative in the 40 years or so that Spain has had a music industry. It will be used for research, the studying of new technologies, the formulation of annual catalogues, and so on. It will consist of authors, artists, producers, arrangers, composers, singers... and it will be clean and transparent," stresses López.

López points out that we have a kind of new aggregation pact with AFYVE to avoid any hint of rivalry. "About 7,500 people will select the academy winners—3,500 from SGAE (of a total of 40,000) and 4,000 from AIE."

There is only one national music awards ceremony in Spain, but even that is shared with radio, cinema, and TV. The Premios Ondas have been organized for 48 years by Radio Barcelona, now part of the Grupo Prisa media holding company, and music was incorporated in 1991. This decade, Spain has lost two national music awards ceremonies, the SGAE-linked A Year of Rock and the awards of public broadcaster Radio 3.

READ NAMED EXEC VP AT POLYGRAM FAR EAST

(Continued from preceding page)

"Since 1990 (when PolyGram was divided into Mercury and Polydog), the A&R strategy was to pitch straight at the JJJ radio network," says Dickson.

"From there, we'd go for commercial crossovers."

"Following the success of the first two such projects, the Clouds and the Cruel Sea, Australian releases have domestically sold more than 2 million units for Polygram, according to Dickson. The soundtrack to "Priscilla: Queen Of The Desert" sold 1 million units nationwide, while OMC's "How Bizarre" was a top 10 hit in the U.K. Last year, the company's domestic successes included Puff Derringer (140,000 units sold), Spider -built (70,000), and Dave Graney & the Coral Snakes."

"Sixty percent of our Australian acts actually make money and get regular royalty checks," says Dickson. "That's the highest rate of any Australian company."

Last month, Polydog fully acquired the source of much of its A&R supply, Reledye Records. The founder of the longtime independent label, John Foy, has been retained as consultant, while daily operation duties have passed to Polydog Australian label and promotions manager Tom Zoreo.

Polygram's Australia/New Zealand operations have been under Read's command since August 1992. He took over the post as president from Michael Stowell, who is now BMG Entertainment International's senior VP for the Asia-Pacific region, based in Hong Kong. Read joined Polygram 14 years ago.
Ireland: Two enthusiastic amateuries with a vision but no experience in the music business have persuaded some of the country’s biggest artists, a key independent record label, and the surviving children of W.B. Yeats to collaborate on a remarkable tribute album to the Irish poet. “Now And In Time To Be” (SpiceRecords), includes Yeats poems set to music and performed by some of Ireland’s best-known musicians and recruited actor Richard Harris to read excerpts from Yeats’ poem “Under Ben Bulben.” “We ended up recording him in his pajamas in his hotel room,” Dune says. Lawyers for Morisson initially insisted that he never participated in such things, but when the speaker himself heard about the project, he too came on board. The result is a refreshingly unpretentious album of Irish music in the great bardic tradition. Whether Yeats would be writing rock lyrics if he were still alive is debatable. “But we feel sure he would approve,” Dune says. Both of ‘Yeats’ surviving children, Anne and Michael, have given the album their blessing.

Russia: Thousands of citizens in Kronstadt, the country’s oldest naval base, located on Kotlin Island in the Gulf of Finland, attended celebrations marking the 70th birthday of what was once the world’s largest fleet. The opera diva Galina Vishnevskaya. Decorated with the Order for Services to the Motherland by Russian President Boris Yeltsin, Vishnevskaya has combined artistic integrity with an unwavering dedication to the cause of human rights, making her one of the outstanding cultural icons of the 20th century. Born and brought up in Kronstadt, she experienced tremendous hardships when the town was systematically bombed and its population starved by the Nazis during the siege of Leningrad, which lasted from 1941 to 1944. After the war she spent the prime part of her career with the opera of the Bolshoi in Moscow, before leaving the country with her husband, Russian cellist and conductor Mstislav Rostropovich. Vishnevskaya returned to Russia after perestroika began in 1985. Although making occasional appearances since then, Vishnevskaya has retired from performing and is now the head of the School of Operatic Arts in Moscow.

Serbia: Although long discontinued, Juke Box, the first rock magazine to be published in this country, has been celebrating its 30th anniversary. The first issue, which was edited by Nikos Karakale, hit the streets here in May 1969. The magazine, which was first published until 1979 and 1980, was revived in 2004 and has appeared almost every year since then. The latest issue, which was published in late December 2016, is the 200th issue of the magazine. The issue features an interview with the legendary Petersburg rock band. "Juke Box" is known for its coverage of rock music from around the world, and its contributors have included some of the most famous rock musicians and critics.

Estonia: The capital city of Tallinn is set to become the jazz center of northwestern Europe this spring, when a host of big names arrive here for the JazzKaar 97 international festival April 18-20. The event, which marks the 30th anniversary of Tallinn 67, the first major international jazz festival in the former Soviet Union, boasts a lineup including the Jan Garbarek Quartet (from Norway), Orquestra Celesita (France), the Macusi Players (the U.K.), Flora Purim and Airto Moreira (Brazil), Nils Landgren (Sweden), Béla Fleck & the Flecktones, and UMO featuring Diaspora (the U.S.). Russian jazz will be represented by Leonid Vinskevik’s trio featuring Estonian horn player Lembit Saarsalu, and the Lilac Orchestra. Three acts that performed at the legendary Tallinn 67 are expected to return for JazzKaar: American tenor sax veteran Charles Lewis, Béla Kerner Namyevsky Quartet from Poland, and the Leningrad Dixieland Jazz Band from Russia.
Bekker Explores New Age Styles
Zambian-Born Artist, 64, Thrives As Soloist

By LARRY LEBLANC

TORONTO—At an age when many of his peers are either retired or sharpening their pencil tips, 64-year-old Robert Bekker has released three albums this year. "Christmas Spirit," "Tranquility," and "The Best of Robert Bekker," recorded at his own label, Red Dragon Music, were released in October, November, and December, respectively.

"My kids are in the television business, and I'm in the record business," Bekker says. "I've never been out of the studio. I feel the same about music as I did at 20."

After several decades as a session musician, arranger, and composer in South Africa, England, and Canada, Bekker became a new age solo artist four years ago with the melodic "Kaleido-cope" series, released by Holborne Distributing Co. here.

The series includes "Summer Breeze" (1991), which has sold 121,859 units to date in Canada; "Spring Rain" (1993), 230,000 units; and "Winter Reflections" (1994), which went to Wayne Paton, Holborne VP of business affairs and music publishing.

Two additions to the series are "Lullabies, Relax & Meditate," released Jan. 29, and "Autumn Magic," to be released later this month.

Holborne also distributes Bekker's world boat-tastic "Tapestry" series, including the 1995 releases: "Silk & Satin," which, according to Paton, has sold 121,859 units in Canada; "Vivakoi," 17,000 units; and "Trambo," 99,900 units. Last year, Holborne also released Bekker's "Christmas Spirit" album, which has sold 25,000 units, and "Classics By The Sea," 12,000 units.


"There's a lot of that type of [new age] music around, but Bekker's recordings are exceptional," says Paul RiLards, PDMusic director at CHAY Barrie, Ontario. "His music is very distinctive, melodic, and well produced."

In addition to his solo work, Bekker has been a member of Quality Music's pioneering techno trio BKS for the past five years. The group, which also features Greg Kavanagh and DJ Chris Sheppard, has released three albums: "Magic Of Love," "Fool's Gold," and "Zehn Kleine Jägermeister" (1982), which had sold 30,000 units in Canada, according to Kavanagh; "Dreamcatcher" (1983), 30,000 units; and "Spice Girls" (1984), 99,900 units.

"Bekker is the only one of our forward-thinking artists who can take his music to the world. In fact, he's a perfectionist," Bekker says. "When we're doing a big concert with thousands of people, I'll look over at him; he's just having the time of his life. The kids get a kick out of him being 64."

Bekker's "Christmas Spirit" album was featured on a TV show, "The One That Got Away," for the sake of the album's release. "I'm very happy with the album's success," Bekker says. "It's been a great way to get our music out there."
I is there such a thing as a “quota generation” in the French music scene today?

This expression became news last autumn, when Jean-Loup Tourrier, president of SAGEM, the French performing rights society, hailed the arrival of a new generation of acts whose careers have apparently been boosted by the Jan. 1, 1996, implementation of a 40% quota for French-language music for all radio stations. Tourrier called this new surge of artists the “quota generation.”

Tourrier saw a direct connection between the increasing airplay of French music and the rise of new acts. He based his comments on figures showing that the percentage of French songs on radio reached 58% of the total music played on radio during the first half of 1996—the highest figure since 1989.

Tourrier even said quotas “stimulated the production of music.” He pointed out that the major record companies in France, with a total output of 60 albums during the first nine months of 1996, produced 20 more debut albums by new French acts than during all of 1992.

According to industry body SNEP, album and singles sales from national acts have increased during 1996, and quotas certainly helped local productions to outsell international repertoire in 1996 for the first time in six years.

FRENCH BENEFITS

Tourrier cited the careers of such acts as Blondin (Mercury), De Palmas (Chrysalis), Pascal Obispo (Epic), Mano Solo (East West), Doitier Sotrac (Remark) and Zaze (Mercury), as among those who received a boost with the quotas, while such new acts as Dominique A (Lithium Label), Mathieu Bogaerts (Island), Hugo (Crammed/Columbia), Lilicub (Remark), Marka (Cololumbia), Meluit (RCA), Monec (PAN) and Axelle Renoir (WEA) also saw solid airplay.

TALKING ABOUT A QUOTA GENERATION

A year after radio was forced to increase French content, ratings are up and new local talent is emphasized

BY EMMANUEL LEGRAND

According to Tourrier, the main beneficiaries of the quotas were rap acts, including NTM (Epic), Nerverik (S.M.A.L.L.), Alliance Ethnik (Delabel) and Reciprok (S.M.A.L.L.), among others.

However, both the music and the radio industries have challenged Tourrier’s assumptions that there is such a thing as a quota generation. “It is too soon to judge,” said Zelnik, “It is derogatory to the artists.” These are some of the comments most commonly heard.

Nevertheless, Tourrier’s declaration has forced the industry to re-examine the simple notion of radio quotas for French-language repertoire.

For Patrick Zelnik, president of SNEP, quotas are “a dirty word.” He elaborates: “When we called for quotas, I viewed it as a failure of us all, of our inability to get together with radio stations and agree on a common ground.

“We asked for quotas to overcome a problem we had with only a couple of stations that were provocative in playing less than 5% French-speaking content,” said Zelnik. “I regret that we had to draft a law to get radio stations to play French music, but there was a sense of urgency.”

RADIO RESPONSE

Needless to say, radio stations didn’t welcome quotas. The most pessimistic broadcasters—especially those with top 40 formats—were forecasting a drop in audience because of an increasing share of French content. But the exact opposite happened. Ratings show that all the main stations have gained audience, including those that switched from a mere 5% of French content three years ago to 40% today.

Guy Banville, program director for one of the leading adult-contemporary national stations, Europe 2, has experienced quotas from both sides of the Atlantic. As a broadcaster in his native Quebec, he had to implement quotas for local acts that went up to 65%. He sees a major difference between the situation in France and that in Quebec, a small French-speaking territory in “an ocean of English-speaking people,” as he describes it.

For Banville, quotas in Quebec were as much a part of a cultural process as an economic one. “Most of the production of local acts in Quebec is in the hands of independent producers, which is not the case in France,” says Banville. “But I can understand the cultural concern.”

Banville points out that, while broadcasters never like mandates that affect programming, quotas have raised awareness of a local talent scene and have highlighted the fact that the public isn’t against listening to these acts.

Christophe Sabot, program director for leading top 40 station NRJ, agrees that some radio stations did play a lot more local acts than others prior to the quotas. But, he says, “They were played no more and no less than the rate they deserved. I don’t remember having played a song 40 times a week that didn’t deserve that rotation rate.”

says Sabot, who also believes quotas had a boomerang effect on record companies.

“Suddenly, they realized they had to produce something other than just compilations and be more creative,” says Sabot.

Continued on page 47
PATRICIA KAAS
29 years old, 10 million albums sold worldwide, Patricia Kaas is the only French singer to have ever achieved such rapid success both in France and abroad. Her eagerly awaited new album entitled “Dans Ma Chair” is scheduled for March 18th.
COLUMBIA

DJ CAM
The definition of abstract hip-hop. The album “Substance” is being released all over Europe, Israel, Poland and Australia.
COLUMBIA

PASCAL OBISPO
The new major emerging French singer/songwriter. Pascal became a Platinum artist in 1996 and its new release “Superflu” is Gold just after three weeks. A 100-date major tour begins in this year.

CAROLE LAURE
A singer and well-known actress, Carole’s third album in French is pure trip-hop. Featuring France’s most famous French DJs: Dimitri from Paris, DJ Cam and Shazazz. Todd Terry worked on a house remix of the first single. The album is due out in Spring.
COLUMBIA

I MUVRINI
For 14 years, I Muvin’s Corsican chant music has spread the universal message of peace and celebrated the culture heritage of minorities. The album “Curagiu” is Gold.
COLUMBIA

HUBERT FÉLIX THIEFAINE
An artist of rage, tenderness, rock and blues, many consider him a sort of French Dylan. His new album is called “La Tentation Du Bonheur” (The Temptation Of Happiness).

FFF
After a huge French tour, FFF is headed for Europe and will be playing all the large Summer festivals in 1997. With more than 50,000 copies sold of their new album, FFF is now ready to release its third single “Barbes.”

NTM
With sales of almost 500,000 albums in France alone—including more than 250,000 copies of their last album “Paris Sous Les Bombes”—NTM is the official “French Rap Band.” Controversial, subversive and also poetic, NTM is one of the major French acts of the 90’s.
STOMY BUGSY
Elegant and cinematographic, "Le Calibre Qu'il Te Faut" (The Calibre You Need) is the first solo album of Stomy Bugsy—the leader of the rap "hard core" band Ministère A.M.E.R.
COLUMBIA

WES
Universal themes sung by Wes, a griot from Cameroun, and composed by Michel Sanchez from Deep Forest. It's music that ranges from ethnic, pop, funk and blues to totally magic.

MARL CLEMENT
An instrumental example of European dream music at its best.

DEEP FOREST
In 1996, Deep Forest sold 3 million albums worldwide and won a Grammy® Award for "Boheme" as Best World Music Album. This year brings a new album and world tour.

BIG SOUL
Signed directly to Sony France, this San Francisco-based band sold an impressive 150,000 units of their first album, reaching Sold in 1995, and had a Top 5 hit single in France. New music is coming this April.

MÉNÉLIK
Voted Best Male newcomer in 1996. He had three hit singles in France with his debut album "Phonoménélik" New album planned this spring.

RÉCIPROK
This hip hop band is nominated best newcomer of the year. They had a huge hit in France with the single "Libre Comme L'air," which sold over 400,000 units. Their current single "Tchi-Tcha" was the #1 most played single in December for French artists.

SONY MUSIC FRANCE
ARTIST DEVELOPMENT IS OUR #1 PRIORITY
Artists In Action

A Critic's Choice Of Current French Albums.

BY EMANUEL LEGRAND

Artists: Aston Villa
ALBUM: "Aston Villa"
MANAGEMENT: Sebastien Zamora
BOOKING AGENT: Sebastien Zamora
Publishing: Peer Music

Daho, who is a limited singer, knows how to create a climate. This album benefits from his musical experiences in the U.K., capital, nort-wester, and Istanbul, but the singer, who has also been through a string arrangement. "Eden" has been created with a lot of help from some friends—Saint Etienne's lead singer Sarah Cracknell, former Commodores Lyn Byrd, and the vocal band the Swingle Singers. "Les Bords De Seine".

Artists: Blankass
ALBUM: "Blankass"
LABEL/DISTRIBUTOR: Musidisc
MANAGEMENT: Jean-Marc Valay
BOOKING AGENT: Jean-Marc Valay

Blankass was created by brothers Johan and Guillaume Ledoux, who were part of a kids' band called Zero De Conda 10 years ago. The new band has gone through a string arrangement. "La Couleur Des Bais.

Artists: DJ Cam
ALBUM: "Substances"
LABEL/DISTRIBUTOR: Universal/BMG Music
MANAGEMENT: self-managed
BOOKING AGENT: none

DJ Cam—aka Laurent Daumal—is a 25-year-old DJ who is part of the new Gallic dance scene. His new album, "Substances," was released last year. The album features several styles in his second album—jungle, house, trip-hop, ambient, techno, drum 'n' bass, world music—and mixes samples and instruments. Two of the best tracks on the album are the infectious melodies sung by Indian artist Kakaol Sengupta, "Meera," and "Lost Kingdom.

Artists: Etienne Daho
ALBUM: "Eden"
LABEL/DISTRIBUTOR: Virgin
Publishing: Satori Song
MANAGEMENT: Absolute Management
BOOKING AGENT: VMA (France), Alias (international)

For his first studio album in five years, French pop star Etienne Daho has recorded a series of songs in London, with his old pal Arnold Turboust co-producing the album. Daho, who is a limited singer, knows how to create a climate. This album benefits from his musical experiences in the U.K., capital, nort-wester, and Istanbul, but the singer, who has also been through a string arrangement. "Eden" has been created with a lot of help from some friends—Saint Etienne's lead singer Sarah Cracknell, former Commodores Lyn Byrd, and the vocal band the Swingle Singers. "Les Bords De Seine.

Artists: Diabologum
ALBUM: "No. 3"
LABEL/DISTRIBUTOR: Lithium/Labs
MANAGEMENT: Lithium
BOOKING AGENT: Olympic

A recent cover story of the weekly magazine Les Inrockuptibles welcomed this album with the headline "A Napalm Bomb In French Rock." It might not be as lethal as that, but Diabologum has class and songs smart enough to touch hearts and hands, with a hidden violence that can be pretty effective. The music is a combination of guitar-driven rock and samples of tracks ranging from Charlie Haden to Funkadelic. Two of the best songs on the album are the dark "365 Jours Ouvertes" and "Il Faut."
QUOTA GENERATION
Continued from page 43

Sorot.
SNEP general manager Herve Rony reckons quotas were the "psychological incentive necessary to put everybody back on track."

For Rony, not only did the quota law force radio stations to play more local acts, but it had a direct effect on record companies' signing policies. Record labels have indeed increased efforts to sign and market new French acts. During MIDEM 1996, the major labels in France declared that they were committed to an overall increase in their investment in new talent.

Yves Bigot, general manager of Mercury Records in France, contends that record companies were supporting new acts before the quota era started and will continue to do so—quotas or no quotas. "We have to be careful not to act as if there weren't any French artists before the quotas, as if record companies didn't sign and promote new acts a few years ago," says Bigot.

But quotas also have had their perverse aspects. SNEP's Herve Rony regrets that quotas have resulted in "an overexposure of established acts"—such as Francis Cabrel, Celine Dion, Johnny Hallyday and Serge Gainsbourg—although the 40% quota for French repertoire increases further to 50% for new acts.

"The playlists have not dramatically expanded," says Rony. "In fact, many stations have increased the rotation rate of songs by key acts."

"The good thing about the quotas is that radio programmers are now obliged to listen to music with their ears," jokes Herve Deplasse, A&R and marketing director of indie midisciz. "The bad side is that the same old acts benefit from the quotas.

Best-selling veteran artist Francis Cabrel, one of the main beneficiaries of the quotas, whose songs are extensively played by all radio stations, publicly invited radio stations to play fewer of his songs and more of those by new acts. If further exposure of established acts is the only effect of the quotas, then we have missed something," says Cabrel.

Similarly, there is growing dissatisfaction among independent producers, who have been at the forefront of the quota battle yet see little improvement in their own situation.

"We'd like the Indies to benefit from the trend because, for the moment, the majors are grabbing the largest piece of the pie," says Bernard de Basan, president of EPSL, the independent-producer's organization. Some independent producers who specialize in dance music, like Henri Belolo, say quotas have had virtually no effect on business. "Quotas have had a perverse effect on dance music," says Belolo. "Most of the dance productions are in English, and even if they are produced in France, they don't qualify for the quotas."

The same applies to rock music. "There are a limited number of rock acts in France, and not all of them sing in French," says Bruno Delport, director of Paris-based station OUI FM.

On the other hand, French rock bands who used to sing in English are now recording songs in French. Such is the case of hardcore band Treponem Fal, signed to Mercury, which will record songs in French on its forthcoming album.
FRANCE ECONOMIC WATCH

Currency: French francs
Exchange rate: $1 = 5.47 francs
GDP (1994) = $1,322.8 billion
Inflation rate (1995): 1.7%
Unemployment rate (November 1996): 12.7%

SALES WATCH

Average wholesale album price (U.S.) = $15-$17
Mechanical royalty rate = 9.30%
Sales tax on sound recordings: 20.6%
Unit sales (1995): 146 million
Change from previous year: +5.0%
Per capita unit sales: 2
Piracy level: 3%
CD-player household penetration: 62%
Diamond album award: 1 million units
Platinum album award: 300,000 units
Gold album award: 100,000 units

MEDIA WATCH (key promotional outlets)

M6, television (35% music content, 10% of national audience)
MCM, cable music channel (limited audience)
NRJ, national pop/rock station (11.6% audience share)
Skyrock, national pop/rock station (5.7% audience share)
Liberation, national daily newspaper (200,000 circulation)
Les Inrockuptibles, music weekly (80,000 circulation)

RETAIL WATCH (key music retailers)

FNAC (50 stores)
Virgin Megastore (5 stores)
Nugget's/Madison (120 stores)

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CHART WATCH

TOP CHARTING ALBUMS OF 1996

1. D' Aux (Columbia) Celine Dion
2. Falling Into You (Columbia) Celine Dion
3. The Score (S.M.A.L.L./Sony) Fugees
4. Ananomise (PolyGram) Mylene Farmer
5. HisStory (EMI) Michael Jackson
6. Everybody (EMI) Wonds Apart!
7. To The Faithful Departed (Island) Cranberries
8. Jagged Little Pill (WEA) Alanis Morissette
10. Daydream (Columbia) Mariah Carey
11. Rider (Virgin) George Michael
12. Made In Heaven (EMI) Queen
13. Spiritivo Divine (PolyGram) Zucchero
14. Samsei Soo Sur La Terre (Columbia) Francis Cabrel
15. Generation Disco (Arabs) Generation Disco
16. Mellon Collie And The Infinite Sadness (Wea) Smashing Pumpkins
17. The Bridge (Barclay) Ace Of Base
18. Mr. Eddy (PolyGram) Eddy Mitchell
20. Dove C'E Musica (Arabs) Enos Ramazzotti

REPERTOIRE BREAKDOWN

Classical pop 8%
Domestic pop 47%
International pop 45%

TRADE CONTACTS

IFPI national group: SNEP
Mechanical rights society: SODIM
Performing rights society: SACEM
Music publishers association: CSDEM

Source: IFPI and Billboard research

QUOTA GENERATION

Continued from page 47

FRENCH-ONLY

The catch is that quotas are a language issue, not a production-related issue. U.S. or U.S.-based groups are major generators, such as Worlds Apart, which sang Jean-Jacques Goldman's song "Je Te Donne" in French—qualify as French repertoire under the quota, while acts such as B.B.E. or Daft Punk, which play instrumental techno tracks, are not included in the quota accounting. The latter are both French acts, produced in France by French companies.

In addition, Columbia A&R manager Didier Varrod notes that royalties can be taken for granted and radio stations are becoming selective in their choices. "Before, stations were more traditional," he says. "Today, they play the songs that fit their format. Period. This will force us to be more creative and creative in order to find new ways to expose our acts."

SNEP's Rony urges radio programmers to give more consideration to the "versatility of music production" and not to focus too much on formatted programs.

"Radio stations were saying that their panels were chasing local music, that their public wanted a certain type of music—international, of course. They based their music policy on these grounds," explains Rony. "What the quotas have shown is that these assumptions were not valid. This is something they should learn from."

Rony says it is not the right time to drop the pressure. "It is too soon to say the quotas are no longer needed, but it might be necessary to find some adjustments for specific formats," he says.

LOOKING INTO THE FUTURE

SNEP chairman Patrick Zelnick adds, "We are going to analyze the first year and look for the future. My ultimate goal is to reach a point when quotas are no longer necessary and die by themselves."

The music and radio industries have set up Musique France Plus, a joint group under the aegis of broadcasting authority CSA, to build links between both industries. Eric Bapiste, president of Musique France Plus, says figures gathered by the organization show that there has been an increase in the production of local music.

"It looks as if quotas have given some confidence to the record companies," says Bapiste. "They feel more at ease producing a local act now that they know there is a window to expose them."

Bapiste agrees that some established acts have been overexposed and believes this situation will change in the coming years, as a new generation of acts emerges. "All the ingredients are present to create a quota generation," Bapiste says.

Which brings us back to Tourette's assessment. Bigot summarizes industry feeling by saying, "Everybody wishes that there is a quota generation. But I don't see it. I can name only a couple of acts who have made a significant surge these past years—Zazie or Pascal Obispo—who, by the way, would have existed anyway, without quotas. You can't judge if there's a new generation of artists from a couple of hits."

"For me, it is a bit premature to call it a generation; although I do believe that if we are consistent and if the quota regulation goes on, there indeed will be a quota generation."

NRJ program director Christophe Salot sees a lot of politics behind the wording "quota generation."

"This is a way for SACEM and the others to justify the necessity to implement quotas, because it brought some results," says Salot.

De boson of UPF remains optimistic. "It is too soon to tell," he says, "but if record companies do a good job and if everybody behaves intelligently, there will be a few years from now, such a thing as a quota generation."

But many in the record industry dispute the notion of a "quota generation." Zelnick points out, "A quota is an abstract thing. It has nothing to do with talent. So I'd rather say there is a new talent generation."
TVT Taps Small-Screen Themes

Label Issues Second Batch Of Compilations

By Frank DiCOSTanzo

NEW YORK—Steve Gottlieb once described a TV theme song as music that needs to capture attention, set a mood, survive years of repetitive play, be immediate but also time-less—and all in a couple of notes. As a lifelong lover of music fresh off the presses at Harvard Law School, TVT, he took to heart a suggestion that he compile an album of original TV theme songs. He quickly learned that the market was flooded with such records. Yet after studying those recordings he found that most merely exploited what he felt was not only great music, but a reflection of American culture.

“They simply showed no respect for the millions of people who grew up with— and loved—many of these songs,” recalled Gottlieb. To correct that shortcoming, the entrepreneur began his first major recording project in 1984, namely “Tee Vee Toons Presents: Television’s Greatest Hits,” a definitive compilation of carefully selected themes that today spans seven volumes and 455 tunes.

For Gottlieb, those tunes were the genesis of TVT Records, one of the largest independent record companies in the U.S. The New York-based label, of which Gottlieb is founder and president, has annual sales of $50 million and a growth rate surpassing 50% for each of the last three years, he says. The company employs 65 people, with field offices in Los Angeles, San Francisco, Chicago, and Boston. All distribution is handled in-house by TVT, which sells directly to retail.

Naturally, “Tee Vee Toons” is only one part of that growth. TVT, the label, began developing acts in 1987 and is perhaps best known for introducing Nine Inch Nails, which Gottlieb believes to be one of the most important acts of the decade. The TVT roster includes such major acts as Gravity Kills, the Connells, Emergency Broadcast Network, Catherine, Spooky Ruben, Bounty Kills, Underworld, and KMFDM.

In addition, the label’s holdings include TVT Soundrax, which recorded 18 soundtracks in 1996; Blunt Recordings, a hip-hop label; Wax Trax!, the Chicago-based industrial label acquired in 1990; and a joint venture with Interscope Records that includes Nine Inch Nails’ Trent Reznor’s Nothing Records. TVT also linked recently with prominent hardcore producer Don Fury to establish Building Records.

Still, it was “Television’s Greatest Hits” that set the stage more than 10 years ago and in many ways epitomizes the spirit that drives TVT.

Asked why there was a 10-year gap between the first three “Tee Vee Toon” albums and Vols. 4-7, which were released this past year, Gottlieb explains that the process of assembling the material is extremely time-consuming and complex.

“It takes time for the records to come together and feel right,” he says. “The toughest part is taking all this music, which is completely unrelated, and making it sound right.” He estimates there are at least 20,000 TV programs from which to choose. To date, the original set has sold more than 1 million units worldwide.

According to TVT, with the latest releases having sold almost 75,000 units, according to SoundScan. While most pre-Christmas releases have a post-seasonal drop in sales, “these records never stop selling,” says Paul Burgess, VP of marketing for TVT. In fact, notes the earlier releases were registering a sales surge during the holidays. SoundScan, he reports, showed Vol. 1 selling more than 1,200 units a week, and Vol. 3 registering more than 2,000 units a week.

Each album (which list for $19.98) features 65 tunes and includes a 24-page booklet with liner notes by Tim Brooks, co-author of “The Complete Directory To Prime Time Television and Cable TV Shows, 1946-Present.” “Vol. 4 & Black & White,” features themes from early programs like “Fibber McGee & Molly” and “Gunsmoke.” “Vol. 5: Technicolor” covers ’60s and ’70s music like “Chico And The Man” and “Lost In Space.” “Vol. 6: Remote Control” focuses on the Roan Era with themes from such ’70s and ’80s shows as “What’s Happening,” “Soap,” and “Moonlighting.” “Vol. 7: Cable Ready” takes listeners through today’s hot theme songs like “The Simpsons,” “Seinfeld,” and “Home Improvement.”

Many of the songs are performed by an all-star array of artists, including Duke Ellington, The Grateful Dead, Dave Brubeck, Al Jarreau, Isaac Hayes, Quincy Jones, Dr. John, John Williams, Henry Mancini, and the Beach Boys. To draw impulse sales, the CDs are packaged in eye-catching covers that project lenticular images—creating the illusion of a moving TV screen image.

“Strategic positioning on a retail level was essential in helping people become aware of a product that has as much mass-market appeal and broad demographics, he notes, as the others.

(Continued on page 51)
NEW ORLEANS—Louisiana Music Factory, the French Quarter store specializing in regional music, has grown so much in its nearly five-year lifespan that it had to move to a bigger location last September, across the street from the popular House of Blues restaurant/nightclub on Decatur Street. The store is also next door to Werlein's, the oldest musical instrument store in the nation. So it's well situated to exploit the nightly customer spillover from House of Blues and to promote the history and tradition of the New Orleans music for which it is a vital center.

Indeed, for the Sept. 14 grand opening of the new location, none other than New Orleans rock 'n' roll giant Dave Bartholomew, backed by a nine-piece band, turned in a rare one-hour set of his classic hits, along with a new ditty titled "Everybody, Welcome To The Louisiana Music Factory." The occasion also featured performances by fellow local luminaries Kermit Ruffins, Tremé Brass Band, Anders Osborne, Little Freddie King, and Wallace Bryson. Then again, the Factory has always showcased in-store concerts on Saturday afternoons. What's new now is that it benefits from the nightly shows at the House of Blues—even though store hours are 10 a.m.-10 p.m.

"Most [House of Blues] shows start at 9, so we get a number of customers [from there] during the next hour or the next morning," says Jerry Brock, who co-owns Louisiana Music Factory with Barry Smith. "And the musicians who play there are some of our best customers. Tito Puente's group was here for two days and bought records like crazy, and they all wanted to know about the great little record store across the street."

What's great about that little record store—which, at 3,000 square feet, has more space than it did at its former location a block west—is its focus on New Orleans- and South Louisiana-based music.

"The cool thing about New Orleans is that there's a cottage industry of local artists producing their own stuff and selling it off the stage. At any time there are 20-30 self-produced records by important New Orleans musicians that you can only get from FATS, and we have a store where you can get Eddie Bo's new, personally produced CD, 'Back Up This Train'—and he's the father of our in-store Destroyer Discs, and I've also the only place outside of Preservation Hall where [its traditional Dixieland jazz] recordings are available."

When the store first opened, Brock adds, "Nobody was servicing people with this product, and we had less than a hundred titles total. Now of the 15,000-20,000 total titles we have, there are 3,000-4,000 traditional New Orleans jazz titles alone—the biggest selection in the world. And we do a tremendous mail-order business worldwide, because our music has such a huge international following, and people like to buy it here in New Orleans—or from here."

Besides traditional New Orleans jazz, Louisiana Music Factory is strong in New Orleans R&B, blues, and indie rock, as well as area Cajun and Zydeco music. The store also carries books and videos of local musicians, plus CDs, books, and video. Annual sales are more than $1 million, according to Brock.

On the ground floor, CD bins run down the middle, two-thirds the length of the floor. Against the wall to the right (as you look from the front door), are used CDs, books, videos, and sheet music. Encircling the store from above are approximately 100 T-shirts for local artists as well as national jazz and blues greats.

On the left side at the back is a table with New Orleans music-related magazines, posters, original artwork, and photography by renowned photographer Michael P. Smith, who has documented the local music scene over the last 30 years. In the middle is the permanent in-store stage, and near it is a tree display of New Orleans maps and memorabilia.

Behind the long counter on the left by the door are boxed sets and CDs, and in "store-play copies" (the store allows customers to listen to anything.) Stocked here too are unique notions, like the ever-popular "Tribe of the Invisibility" New Orleans caps and mugs, handmade zydeco jewelry, Professor Longhair prayer candles, Rockin' Jake Band at-ease socks, etc.

BARNES & NOBLE has signed an exclusive deal with America Online (AOL) to sell the retailer's books through AOL's Marketplace. Beginning this month, the site will feature a database of more than 1 million titles and immediate delivery directly from Barnes & Noble's warehouse of more than 400,000 books. All in-stock titles will be discounted: 30% for hardcovers and 20% for paperbacks. A spokesman for Barnes & Noble says that music will not be sold "initially" on the site but adds, "It's likely that will change. When I consider the millions of people who shop on the Wall Street Journal, and I consider the number of people who shop on Barnes & Noble, it's got the potential to do a lot of business," he says. Barnes & Noble says that it will launch a World Wide Web site on the Internet after the AOL program is operational.

SENSORMATIC ELECTRONICS has unveiled a line of retail anti-theft products that include a new detection system and electronic tags. Joe Ryan, VP of source tagging for the Boca Raton, Fla.-based company, says that the new tags will be less costly and more efficient because they are smaller and can be deactivated at a greater height, making it easier for retailers to hide them in CDs. Source tagging (installing tags during the manufacturing process) is on hold because of lawsuits filed by a company with a competing technology, Checkpoint Systems.

ATTITUDE RECORDS, a Jacksonville, Fla.-based independent label, has filed suit in New York Federal Court against the Atlantic Recording Corp. and its Big Beat imprint, charging that tracks on the Quad City DJs’ "Green-Eyed Dance," released by Big Beat, violated an exclusive deal Attitude has with artist/producer C.C. Lemonhead. An Atlantic spokesman says, "It's our policy not to comment on these matters." Attitude also filed lawsuits involving 35,000-40,000 units of a Lemonhead single, "The Prep (Work Baby Works)," last year because an identical tune was on the Quad City DJs set.

SIMON & SCHUSTER AUDIO has taken out its first full-page advertisement in the The New York Times Book Review promoting audiobooks and offering free and discounted merchandise. The ad, which runs Feb. 9, includes an offer for a free audiobook. Respondents must choose one of six categories (such as romance and business) and send $4.95 for shipping. In addition, they will receive a coupon worth $5 off the price of another audiobook. The company also says it is rush-releasing the second audio version of a book plugged by Oprah Winfrey on her TV show. The latest title is "She's Come Undone" by Wally Lamb; the first was "The Book Of RUTH" by Jane Hamilton.

THE MOTION PICTURE ASSN. OF AMERICA (MPAA) has seized more than 14,000 bootlegged video copies of such recent movies as "Evita" and "101 Dalmatians" from three locations in Harlem, N.Y. Seven people were arrested and charged with trademark counterfeiting. MPAA says that videos were stored in garages at the sites before distribution to street vendors who sell them in New York and Newark, N.J., for about $10 each.

THE GOOD GUYS! reports that net profit fell to $2 million in the first fiscal quarter, which ended Dec. 31, from $6.7 million in the same period the year before. Despite that drop, the company says that its gross profit margin improved by 2.3 percentage points. The retailer states that its "strategy reflects the successful execution of our merchandising and selling strategies. . . . [which] has enabled us to sell a more profitable mix of merchandise, even in the face of the extreme price competition within our markets." As previously reported, the San Francisco-based operator of 72 consumer electronics stores posted a 7% decline in quarterly revenue to $286.6 million.

BMG INDEPENDENTS is releasing four films into the sell-through market March 25, including a documentary about Deadheads, "The Died: Rock 'N Roll's Most Deadheaded Fans." The other films are "Holdi Fleiss: Hollywood Madam," "Lotus Land," and "The Rawed." The titles carry a $19.98 list price. BMG Independents is a unit of BMG Video.

GO-VIDEO, a maker of dual-deck videocassette recorders, reports a record profit of $1 million for the third fiscal quarter, which ended Dec. 31, compared with $796,455 in earnings in the year before. Revenue rose to $11.7 million up 37% from $8.6 million. The Scottsdale, Ariz.-based company says that unit sales increased 13% from the same quarter the previous year, and that operating expenses declined more than $400,000 through cost cuts. Its biggest seller was a dual-deck VCR priced at $390.

HARVEY ENTERTAINMENT, which produces and licenses videos and TV shows featuring cartoon characters, announced that it will license Disney's popular "Cars" property. Other projects include albums by Counting Crows, the o.c., Luscious Jackson, Fluffy, and Sheryl Crow. The firm began in 1994 as a spinoff of music production company Quick on the Draw.
TV taps small-screen themes

TV themes," explains Burgess. He says the company created in-store point-of-purchase displays that resemble a TV screen with rabbit ears on top. One Sam Goody store in New York, he notes, went so far as to put the display in a living-room setting.

Interestingly, the major promotional thrust behind the TV theme albums will focus on radio.

According to Burgess, the company has sent samples and material with fun facts and trivia to more than 3,000 radio stations, covering nearly every format.

"We wanted them to do some sort of promotion on the air; such a 'name that tune' or trivia contest," says Burgess. So far, he continues, the label has set up more than 500 promotions in virtually every size station and market. The contests offered free samples and prizes that included the entire "Greatest Hits" collection.

Programs like the nationally syndicated "Howard Stern Show," says Burgess, were so impressed with the collection that they devoted airtime to playing the songs and discussing them. "Howard spent almost an hour on the air having fun with the music," says Burgess, adding that the show reached 2 million people in the New York region.

The Internet also became a key promotional outlet and sales tool for the TV theme sets. The label did a bulk E-mailing to addresses that it obtained from various World Wide Web sites that were linked to TV fan clubs. Within two days of the mailing, Burgess says, "we were getting 2,000 hits a day, as opposed to our normal level of about 40,000.

Web site orders were fulfilled directly by the label. Although the lowest price for Web orders, Burgess notes that shipping charges brought the cost of retail "We didn't want this product to be perceived as a direct-response item, which it isn't, and possibly hurt our sales at retail," he emphasizes.

Another Web campaign featured an ad tie-in with the trivia game You Don't Know Jack, which can be played on CD-ROM or online. While using the Web version, the player must view the album's ad in order to continue the game. In addition, the label distributed a "Television's Greatest Hits" mini-catalog in a teat version of the game on a computer software store and mailed more than 50,000 catalogs to customers in its database.

"We have 110 field reps across the country distributing these catalogs to college campuses and clothing stores, which is a real grass-roots way of spreading the word," says Burgess.

He points out that channels like Nickelodeon and TV Land and other television broadcasters that air old shows have also helped the theme songs in viewers' minds.

Further, the albums contain five decades of songs, a time span that makes the music appeal to all ages and backgrounds. "That's really a key aspect to their continuing sales," says Burgess, adding that the records act as a chronic of pop culture.

Comparing them to miniature time capsules, Gottlieb says the albums not only transcend age barriers, but transport the listener to a different time. "It's not true that this music is simply driven by nostalgia, he stresses, citing the music's popularity with musicians, the hip-hop community, and DJs, who use the recordings for mixing.

"There's really no age group that we target," he says, adding that a 5-year-old would enjoy "The Flintstones" theme whether or not he or she has seen the show. "That's why we're so successful on a worldwide level.

And while he concedes that there's no shortage of poor-quality TV product, he believes that the media are often too quick to criticize TV in general. "It's important to look at the big picture, distill what TV offers, and recognize that in all its plentitude, there is a host of gems to be culled."

ACD's star sampler to shed light on catalog

(Continued from page 19)

For Scibora, the immediate and sweeping scope STAR provides are a competitive necessity in a changing retail climate. "I maintain that soon retailers not capable of allowing customers a quick and convenient way to sample every CD they offer will not be able to compete with those who do," he says.

Trans World, for one, is not taking any chances. The Albany, N.Y.-based chain last year approached ACD about building a system that would be fully interactive and include all titles, according to Julian Van Eralch, VP of planning and allocation for Trans World.

Trans World is the first U.S. music retailer to implement the system, which it calls SoundNet, with the placement of 22 stations in its Paramus, N.J., Record Town store and 44 stations in an Albany outlet.

"It gives the customer an entirely new way to experience music in the store," says Van Eralch. "It's like being in a bookstore. You can open a book, but you couldn't open a piece of music, until now. It also allows our associates a new way to understand music and talk to customers about it."

"We were very encouraged to see the possibility of using wireless headphones," says Van Eralch, "but it declined to give specifics, Van Eralch says that Trans World will roll out the system in more locations and in more robust installations.

The two existing Trans World systems contain 10,000 titles, with three songs each, but future versions will include every song on every album, Van Eralch says. "There are infinite opportunities tied into the system; it can be tied into the point-of-sale, customer shopping patterns," he explains. "This is part of the backbone on which we are reshaping the way we service our customers."

While Trans World gives the system high marks, STAR's competition wonders how much of a market the system will get. The Burlington, Calif.-based TeleScan Systems Inc. had been developing a similar system based on networked wireless headphones, but put the project on hold due to lack of interest.

"Using wireless headphones was one of the first approaches we took, but we haven't brought it out further because it did not seem to be what the market wanted," says TeleScan president Charles Garvin. "What retailers really want, he says, is a way to expand the capacity of their preview systems for a lower price. "Cost, complexity, and flexibility—that's what the market is looking at."

"The most difficult is to try and provide listeners for the various catalog titles. Previously, San Francisco-based intoon marketed a listener database that provided samples from about 25,000 titles and collected ed demographic data. But intouch eventually abandoned retail sampling to concentrate on the Internet. Garvin points out that the same operating difficulties with a STAR-like system. "I am skeptical about the retailers' ability to handle all the [un]available albums that we have," he says. Unless you literally litter the store with wired headphones, there are going to be stacks of albums deposited at the listening stations that need to be reshelved, "he says.

But STAR has other adherents besides Trans World. For example, it is also shining at specialty retailer the Nature Co., which last year installed a first-generation keypad version of the system in 31 stores and is having the station-based version installed in 132 outlets. Sales of CDs "increased dramatically after the installation of the system," says John Mavrakis, senior VP at the Nature Co.

Although merchants have the option of leasing or buying the system, ACD plans to keep the technology under its hat. "Every day we get people calling, interested in licensing the technology, but we are going to keep it exclusive to ACD in the U.S.," Scibora says. In Europe, ACD is distributed through the Lift Corp.

Although its current bread and butter is the music retailing community, ACD, like many sampling outfits, is not stopping there. The company will release sister Movie STAR this summer, with an initial database of 15,000 video trailers for rental and sell-through product that ACD has licensed from studios.

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WALT DISNEY RECORDS

(Continued on page 54)
More Troubles For Indies: Feedback Files Chapter 11; Estrus Hit By Fire

FEEDBACK FALLS: The financial pressures that led Feedback Inc. Music Distribution to lay off half its staff in early January (Billboard, Jan. 25) have apparently proved to be too much for the company. On Jan. 17, the troubled Glendale, Calif.-based distributor filed for Chapter 11 protection in U.S. Bankruptcy Court in Chicago.

Given the way that bankruptcies are filed in Illinois, Feedback's petition was not specific about the company's assets and debts. But CEO Richard Godwin estimates the company's assets at $5.5 million, including receivables, and its debts at more than $7 million.

Godwin says that Feedback's principal lender and only secured creditor, American National Bank in Chicago, is working with Feedback on the restructuring of its debts.

Feedback's major unsecured creditors include several foreign distributors and record exporters, including Lightning Export and Laser Exports in the U.K. and Mushroom Exports in Australia. Though Feedback is best known as a distributor of U.S. indie rock, it got its start in the business here in 1990 as an importer.

Listed among major unsecured domestic creditors are Mordam Records in San Francisco (with liabilities of $82,000), SST Records in Lawndale, Calif. ($66,000), Project in Chicago ($44,000), and ROFT Records in New York ($15,000). Griffin Music in Carol Stream, Ill., in which Feedback was a principal start-up investor, is also listed as a creditor, with liabilities of $75,000.

Godwin says that returns from various creditors were not factored into the liabilities listed in the petition.

According to Godwin, Griffin, which shares several board members with Feedback, has also filed for Chapter 11 bankruptcy protection. Griffin is listed as an affiliate company with a pending bankruptcy in Feedback's petition.

UP IN SMOKE: Estrus Records, the Bellingham, Wash.-based label that is among the leaders in U.S. garage rock, suffered a major setback Jan. 16, when a fire in a Bellingham warehouse destroyed much of the company's inventory.

Estrus boasts a noteworthy roster of hard-edged garage-punk and instro bands; the label has released albums by the Phantom Surfers, Man Or Astro-Man?, the Makers, Satan's Pilgrims, Impala, Teen-gerenate, the Mummies, Jack O'Fire, and the Lord High Fixers. In recent years, Estrus showcased many of its bands—and other U.S. and foreign groups playing in similar styles—at Garageshock, an annual festival in Bellingham.

Label owner Dave Crider is himself a member of the tough Estrus band the Mono Men, according to several sources, the band's equipment was also destroyed in the blaze, which broke out in an adjacent warehouse area and spread into the one that housed Estrus' product.

A message on Estrus' office phone acknowledged the fire, but added, "For the most part, only mail-order operations will be affected." (Estrus is distributed to retail by Mordam.) "We're extremely busy right now sorting things out," the message concluded.

According to various sources, Estrus was not insured against losses by fire. At least one like-minded imprint is rallying behind the label in the face of this catastrophe: Larry Hardy of In the Red Records in Burbank, Calif., says that he is exploring the possibility of mounting a benefit for Estrus in the Los Angeles area.

ROXANNE, MEET BILL: The answer song is a venerable tradition in rock'n'roll, country, and R&B, but it's one that has been largely dormant since LTF'O's hit "Roxanne." "Roxanne" was rebuffed by Roxanne Shante's "The Real Roxanne" in 1985.

Enter a guy named "Bill." We wrote about R&B vet Peggy Scott-Adams' eye-opening Miss Butch/Mardi Gras track back in November. The tune—a grabber of a chut'in' song about a man who leaves his woman for another man—has turned into a bona-fide burnin' hit that has lifted Scott-Adams' album "Help Yourself!" on Billboard's Top R&B Albums chart and on The Billboard 200, where it entered at No. 147 the week of Saturday (1).

Now, Pearl, Miss.-based Ace Records, never an outfit to miss the main chance, has released a similarly styled answer song by Thomas.

(Continued on page 51)
for other troubled accounts to
expect the same treatment. None-
theless, they are listening to Musi-
cland’s proposals to see if there is
some way that they can accommo-
date them.

If Musicland has any kind of suc-
cess with its negotiations with the
trade, its next step would be going
to the banking consortium that sup-
plies its revolver to see what con-
cessions it would be willing to
make. That group, like the major
vendors, already made concessions
back in October, when it agreed to
waivers on the financial covenants
in the loan agreement. As an
inducement to get further conces-
sions from the bank, Musicland
hopes that, between the cash freed
by a $75 million deferment in trade
payables and cash built up from hol-
days, it can pay down the revolver, which is likely
drawn down to its maximum of $275
million.

If a revolver paydown were pos-
sible, the banks would likely be
amenable to reconfiguring the
loan agreement to make it more
favorable for Musicland. Undoub-
tedly included in those negotiations
would be provisions for Musicland
to close the rest of its underper-
forming stores.

If Musicland gets that far, it
could then turn its attention to
bargaining to see if it could also
swing concessions from them. But
that would be a more onerous
process that could result in a quag-
mire.

More likely, Musicland would
then turn back to potential
investors like Apollo Advisors or
GE Capital to see if its debt
restructuring has made the compa-
yy a more attractive investment
opportunity. If it is attractive and
an investment were made, such a
cash infusion would insulate the
company’s health for a couple of years.

And that is the key to the current
negotiations as far as the creditors
are concerned. They want a solution
that gives Musicland at least two
years of breathing room, creditors
tell Retail Track. They are not
interested in the band-aid approach
that Musicland sometimes appears
to be taking.

For example, one creditor says,
“Musicland keeps announcing store
closings and taking charges against
earnings in installments. From the
beginning, they should have just
said they are going to close 300
stores or whatever amount they
need to close in one fell swoop. And
if they ultimately wound up closing
less, that would have been OK, too,
but at least we would know the
depth of the problem we are deal-
ning with, and they would have
already addressed that issue.”

While it is still too early to deter-
mine how all of this is going to play
out, sources say that whatever hap-
pens will happen quickly. Stay tuned.

After more than 30 years of
operation, Sea-Port Record One
Stop in Portland, Ore., is calling it
a day, Retail Track hears. Sources
say that owner Tom Choate has
told the vendors and his staff that
he is shutting down the company.
The one-stop, which did an estima-
ted $7 million in annual volume, has
been a well-regarded account in the
distribution community.

The Music Network has
assumed ownership of the Pepper-
mint chain, closing eight of the
stores, leaving the company with 18
outlets. Music Network, previously
owned about half of the stores when
the company operated under the
name Starship Enterprises. Music
Network’s bid for the chain was
accepted after an 11-hour bid by
Central South was turned down by
the bankruptcy court. With the
sale, K.W.C., Peppermint’s prior
owner, will likely liquidate the rest
of its assets, source say.

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Factory Stretches Out With New Digs

(a locally produced “fast action”
trumpet valve oil, and hats promot-
ing Sunpie, a national park ranger-
turned-zydeco artist who is cur-
rently hot at the store.

Also displayed behind the counter
are local artist Suzie Millions’
remarkable “miniature matchbox
shriners” honoring such New
Orleans legends as Fats Domino
and other music greats, such as
Solomon Burke and Chet Atkins.
Millions, who designed the album
cover for “Born For You,” the latest
album by Orleans Records garage-soul artist
Rockie Charles—puts tiny photos of
her enshrined artists in two-inch
matchboxes—along with even
smaller memorial candles. The store car-
rries her larger cigar-box shrines
as well.

Upstairs are new and used vinyl,
a turntable, and office space. Brock
says that there’s room to grow and
looks to beef up his old-time and
early country music inventory
“as it goes well with early jazz
and appeals to the same cus-
tomer. Bob Wills and Charlie Poole
are like Louis Armstrong, King
Oliver, and Jelly Roll Morton in rep-
resenting early historical American
music.”

Also, a veritable music business
jack-of-all-trades, recently pro-
duced a forthcoming Verve album
pairing young trumpeter Nicholas
Payton with nonagenarian coun-
terpart Doc Cheatham. A protégé
of noncommercial radio pioneer
Lorenzo Milam, Brock also helped
launched New Orleans community
radio outlet WWOU with his brother
Walter before founding Louisiana Music
Factory, which has frequently host-
ed live broadcasts on the station.

The store’s Saturday-afternoon
free concert series is a tradition
begun by the late jazz rhythm gui-
tar master Danny Barker, whom
Brock managed.

A special concert is set for Feb.
22, Louisiana Music Factory’s fifth
anniversary. Performing will be
Legendary New Orleans rock’n’roller Dave Bartholomew, right, performed with
a nine-piece band at the grand opening last fall of the relocated Louisiana Music
Factory store in New Orleans. Pictured at left is co-owner Jerry Brock.

NYNO blues artist Wallace Johnson,
legendary NYNO co-founder and
artist Allen Toussaint, and tradi-
tional jazz trumpeter Leroy Jones,
whose second Columbia disc will be
released later in the month.
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*This listing includes those albums that have previously appeared on the Billboard 200 Top Albums chart and are registering significant sales. **Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARAA certification for sales of 1 million units, with a lifetime sales indicated by a numeral following the certification. All albums available on cassette and CD. * Asterisk indicates vinyl LP, 78 rpm record, or 45 RPM record, as available. Most tape prices, and CD prices, are equivalent, which are promoted from wholesale prices.*
Beatnik Makes Hi-Fi Easy On The Net

BY BRETT ATWOOD

LOS ANGELES - Headspace, the multimedia music-technology company founded by musician Thomas Dolby, is bringing to the Net the high-fidelity, interactive music to computers that the world's millions of home audio enthusiasts are demanding.

Dolby is poised to launch a suite of new interactive music programs using his company Headspace's interactive music technology.

The company received a $5 million investment from Headspace's founder, Oracle Corporation Chairman and CEO Larry Ellison. Ellison said he was impressed by the music and the technology Headspace has developed.

Additional funding has been received from several investors, including Sony Music Entertainment, Atlantic Records, and Atlantic Records chairman and CEO Matthew Perel.

Headspace has received significant media attention over the past year, with several articles and interviews covering the company's innovative technology.

Headspace's technology enables users to experience high-quality audio and visual content on their computers, allowing them to interact with the music in real-time.

The company's technology uses a combination of audio and visual components to create an immersive musical experience for users.

Dolby is excited about the potential of his company's technology, and is looking forward to bringing it to the Net.

Dolby said, "Headspace's technology is truly groundbreaking. It allows users to experience music in a whole new way, and I'm thrilled to be a part of this exciting development."
Mulling Laserdisc's Future With DVD's Debut Looming

BY ANNE SHERBER

When Hollywood and hardware manufacturers finally affirmed last month at the Consumer Electronics Show (CES) in Las Vegas that the first DVD releases would become available this spring, the announcement raised almost as many questions as it answered. Chief among them: What impact will DVD have on existing home electronics markets?

As a result of the popularity of VCRs, most American homes now own at least one videocassette recorder. But the laserdisc, which has penetrated less than 5% of American homes, is vulnerable to replacement.

Ironically, that vulnerability cuts a shadow on DVD, which is based on similar optical technology. Observers wonder how DVD marketers will be able to persuade consumers who have left laserdisc to cultivate its appeal with more sophisticated sound and picture reproduction. Laserdisc players have been available for more than 10 years, suggesting that any movement into the home has not been adequate to attract a discerning audience.

Laserdisc players are not quite ready to hang up their gloves, at least not until DVD is available. David Goodman, president of U.S. Laser Video Distributor, believes that laserdisc will continue to be viable, although he acknowledges it will eventually be supplanted.

Last year Goodman opened Digitalvision, a store specializing in digital entertainment formats. DVD will be included, but Goodman says that success of the format depends on a number of factors. "DVD, like every other entertainment format, unless it goes against everything I know, must be software-driven," he notes.

Turnover success will be determined by how much software is available and how fast, Goodman adds. Meanwhile, there is a significant library of laserdisc titles that won't be available on DVD for years.

DVD will also have to be several steps ahead in quality to push consumers into taking the plunge. "If the software suppliers are able to provide the unique and interesting software that takes advantage of the technology and market it through multiple angles, multiple formats, multiple languages—then consumers will be intrigued," he says. "If we are talking about a linear movie machine, I question whether the market can support a third linear format.

Finally, promoters of the new format have to create the ultimate hurdle: the public's reluctance to accept laserdisc despite its superior picture quality. Goodman recalls, "We have trained consumers to rent a movie on tape and have such low expectations about picture quality that even if someone [on the screen] has purple hair, the consumer thinks, 'Oh well, it's just a rent video that I'll return tomorrow.' Those are largely indifferent to promises of better picture quality.

Hardware manufacturers anticipate that DVD and laserdisc will co-exist for a time. Nearly half of the DVD players sold in Japan since December have been so-called "combination units" that can accommodate both formats, says Goodman.

At CES, Sony announced that it will sell a combo-player in the U.S. for about $1,000 and a dedicated laserdisc machine for $600. Goodman believes that early adopters, the bulk of first-year buyers, will spend the additional $400-$500 for a more versatile unit.

Another retailer who believes that there is life in laserdisc is David Lang, CEO of the nine-store, New Jersey-based CD World. Lang says that laserdiscs account for 5% of his sales. He has no immediate plans to change the way in which he plans promotions or merchandises laserdiscs.

"I don't think it's going to be an easy rollout," says Lang of DVD. "I think that combo-players will appeal to laserdisc buyers, Lang says that the 60 titles that will be available this spring will not be enough to entice most consumers to buy into a new format.

Even the 200 programs Lang believes will be available by year's end will only be enough to attract the most enthusiastic consumers. Our laserdisc customers have more questions. We don't have a lot of customers who are eagerly anticipating [DVD]," says Lang. "They are taking a wait-and-see attitude and, it will be up to the industry to convince them. The price of the [DVD] software will be key.

Nevertheless, Lang has reduced CD World's laserdisc stock. "We are monitoring our catalog inventory closely," he says.

"We want to promote special interest," Silver says. It would appear that consumers have more questions and concerns than ever before. We have more people interested in DVD, but there are few real answers.

After the rollover, the Gebhardts have for a while been planning to sell off the remaining inventory at a reduced price. The Gebhardts expect to take a big loss on the inventory, but they hope it will be a manageable loss. The Gebhardts are not sure if they will be able to sell off the remaining inventory at a reduced price. The Gebhardts expect to take a big loss on the inventory, but they hope it will be a manageable loss.
Tom Hanks has the thing

Audiences Dig "That Thing You Do!"

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SOURCE: Independent research

This 1996 Twentieth Century Fox theatrical release opened on 1,413 screens and has grossed over $25 Million at the boxoffice.


Catalog #4141
Street Date: March 4, 1997
Order Date: February 13, 1997
Also available on LaserDisc.
"Two thumbs up!"
"Siskel & Ebert"

"Bull's-eye! It's impossible not to love this movie!"
Joel Siegel, GOOD MORNING AMERICA

"An irresistibly catchy... lovingly crafted pop fable..."
Owen Gleiberman, Entertainment Weekly

"Undeniably fun."
Kenneth Turan, LOS ANGELES TIMES
Manga Puts Out Call For Indie Animation Shorts

TALENT SEARCH: Now that Manga Entertainment has helped American audiences warm up to Japanimation, it wants to do the same for independent cartoons made in the U.S. Through its newly formed division, the company is accepting submissions from animators with the goal of producing a 90-minute reel of the best projects it receives. "Our goal is to make animated shorts accessible to the general public," says division head Jan Cox. "Most people don't get a chance to see it, but when they're exposed to it, they love it.

Although the collection of shorts will eventually end up on video, Cox says it will first be released theatrically. "In terms of color and sound, it's better to experience these films on the big screen," she adds. "And we can demonstrate the demand through attendance levels at various animation festivals across the country."

No stranger to the popularity of animated films, Cox produced and distributed "Spake & Mike's Festival of Animations," an annual event that has played theatrically in San Francisco and San Diego.

Manga puts its feet wet in the feature distribution business with "Ghost In The Shell," which grossed $444,000 at the box office last year. Based in San Diego, the new division is looking for movies that fall into one of two areas. "One is just silly films that would appeal to the 7-14-year-old audience," says Cox. The other type we're looking for would be more serious. Something that makes a statement and might be considered for Academy Award nominations."

In addition to compiling the shorts for theatrical release, Manga is prepared to bankroll individual productions. Animators do not need to submit a finished project; scripts and storyboard boards are encouraged.

"If someone has a great idea, we'll find the people who can make the film," says Cox. Manga's first compilation, comprising 12-20 original shorts, should be ready next fall.

"The toughest challenge is letting animators out there know there's an outlet for their work," says Cox. "Since we started the division, we've been in the process of contacting animation schools to get student submissions." Aspiring filmmakers can send their ideas and projects to Cox at Manga Entertainment's Animated Shorts Division, 944 Fifth Avenue, Suite 3000, San Diego, Calif. 92101. Cox can be reached at 619-381-1090.

Once the submission process is complete, Manga will release the 1995 Japanese TV series "Street Fighter II V" Feb. 25, priced at $19.95 for the English-dubbed version and $24.95 for the subtitled version. Twenty-nine episodes of the series, which is based on the popular video game, will be released in 10 volumes. Each volume holds three episodes.

SPEAKING OF GAMES: Retailers feel to up with teenagers spending so much time at their video game demonstration displays might be able to end their frustration with a new gimmick from Spectrum (2000). The Fulton, Mo.-based company has developed an inexpensive timing device that shuts off games to lingering teens. Its previous feature, attached to a game unit, can be set from two to 20 minutes. Three timers can be ordered to fit a one-, two-, or four-game console demo unit. Price ranges from $8.99-$19.95. According to Spectrum director of marketing Roger Fischer, a similar device has been used by West Coast Entertainment and Movie Gallery to monitor game demonstration time. This unit is cheaper, he says, and has an automatic reset switch not available in the competing device. Spectrum recommends that dealers set the timer for six minutes of game play in order to entice consumers to purchase the game. "This gives players a taste of the game and then takes it away," says Fischer. "The big retail guys have recognized that it's the best way to get sales from demo units."

REVIEW AND RECYCLE: The Video Software Dealers Assn. (VSDA) is offering a way for retailers to clean out the hundreds of preview tapes they receive each month. Typically referred to as "screeners," the videos are sent out by pliers as a way for retailers to view releases. The tapes are marked as not for sale or rental, although the plastic case parts can be recycled.

Retailers interested in participating in the program will be asked to send their tapes to Intermedia Video Products. The Chattaunaut, Calif.-based company, which is also an active employee of the disables, will erase the tapes and remove all logos and markings from the cassettes, which will be repackaged as "recycled blank" tapes and sold under the VSDA brand name. Damaged cassettes will be salvaged for parts. Studios must approve of their product being in the program. VSDA has received commitments from MGM/UA Home Video, PolyGram Video, and Orion Home Video. To date, only Disney has declined to participate.

VSFA will not accept screeners of adult video product to avoid the possibility—no matter how slight—that the tapes might not be fully erased. A leftover porn scene could prove embarrassing.

Proceeds from the sale will be split between VSFA's Fast Forward to End Hunger campaign and the Video Industry AIDS Action Committee.
‘Star Wars’ Cartoons On Vid

by Moira McCormick

What is really happening with the”Star Wars” franchise? Is it a mania or is it time to return to the offbeat side of the Force? These are questions being asked about the studio’s last year of theatrical releases, for these titles have been available on video. Star Wars Animated Classics’ original title is Stormy title appeared in episode form as Saturday morning cartoons that aired from 1977 to 1986, according to Feldstein. Fox Home Entertainment, he says, worked with LucasFilm and turned the segments into feature-length films. Feldstein spruced them up, says Feldstein, who notes that there is additional programming that may become part of future releases.

The videos are aimed at 3- to 8-year-olds and feature the “Star Wars” characters most popular with young children: the furry, teddy-bear-like Ewoks and their lovable robotic droids. In “Ewoks: The Haunted Village,” the cuddly inhabitants of the forested Moon of Endor must save their bawdy world from hordes of ordnance of Phlogos, rough-tempered Duloks, and Morag, the Ewok-hating Tulag witch. In “Droids: The Last Command,” the first episode of the series, the question is: Did Ewok vitamins and the lovable robotic droids. In “Ewoks: The Haunted Village,” the cuddly inhabitants of the forested Moon of Endor must save their bawdy world from hordes of ordnance of Phlogos, rough-tempered Duloks, and Morag, the Ewok-hating Tulag witch. In “Droids: The Last Command,” the first episode of the series, the question is: Did Ewok vitamins work? The studio, which has released new nontheatrical titles.

Feldstein, who notes that “there is additional programming that may become part of future releases.”

May the Force be with you. With “Star Wars” fever sweeping the galaxy, thanks to the 20th anniversary theatrical reissue on Jan. 31, 20th Century Fox Home Entertainment has set to launch a video spinoff, its “Star Wars Animated Adventures” series. Two 90-minute episodes, “Ewoks: The Haunted Village” and “Droids: The Pirates Of The Prince,” will street Feb. 11 at $14.98 each.

“The Star Wars” trilogy is no longer available on video, says Fox Home Entertainment spokesman Steven Feldstein, “so this is retail’s opportunity to participate in the whole “Star Wars” phenomenon.” The first two titles have been available on video, he adds.

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Feldstein says that promotional plans include “a seven-figure” advertising campaign, including broadcast and cable spots as well as print ads, which kicked in during the street-date week. Custom point-of-purchase materials include 12-, 24- and 48-piece prepacks.

Retailers that carry “Star Wars” licensed merchandise have joint merchandising opportunities with such “Star Wars” titles as toys and the new videos. “They can easily be merchandised together,” Feldstein adds.

KETL-US Ketl International has joined forces in an exclusive output deal with Lou Scheimer Productions. Under the terms of the agreement, Scheimer Productions will acquire programs from around the world for distribution in the U.S. and other English-speaking regions.

In 1982, animator Lou Scheimer formed family programmer Filmation, which developed such cartoon series as “Fat Albert And The Cosby Kids,” “He-Man,” and “She-Ra.” In a prepared statement, Scheimer said, “As we will be looking to acquire entertainment properties, . . . we feel confident that K-tel provides the best opportunity to be marketed and distributed among the consumer.”

Minneapolis-based K-tel has entered into an agreement with Canada’s Medi-

four YOU AND ME: Woody Guthrie’s classic folk songs were recorded by his own kids (Geddy and Alex) and grandchildren, as well as by the legendary troubadour himself. The result was the Grammy-nominated "Woody’s Great Big Songs".

Now the songs have been set into animation and released by L.I.V.E. Home Video. "This Land Is Your Land: The Animated Kids’ Songs Of Woody Guthrie," premieres March 25 (28 minutes, $12.98 suggested list) and includes such well-loved Guthrie fare as "Take You Ride In." In "Woody Guthrie: Blowing Ho jugado," "Mail Myself To You," and, of course, "This Land Is Your Land."

KOBITS: Congrats to Jeffrey Klein of public relations firm Amy After Associates. He’s been promoted from senior account executive to VP of the New York-based company. The latest "Sesame Street" direct-to-video titles are "Get Off Your Back!" and "This Is Your Life."

(Continued on page 67)
**ALBUMS:**

**SPOTLIGHT**

**CIRQUE DU SOLEIL: Quantum**

**PRODUCER:** Cell Mahr

**RCA Victor/BMG Classics: 90262-66081**

Acutely aware that most of what passes for “world music” is a fusion of different ethnic genres, the Cirque Du Soleil troupe has always created its own brand of worldly music, mixing styles and props as far as inventing a language for some of its vocal work. On its latest offering, the ensemble dances between East and West and ancient and modern sensibilities, creating an irresistible sonic environment. Highlights include the Middle Eastern elevated Amadaj, the exotic Incantation, the self-explanatory Elysies, and, in a rarefied vocal drama, vocal numbers “Let Me Fall” and the title theme. Although the material is designed to accompany the “Cirque Du Soleil,” the show must work as its own testament to the possibilities of letting one’s creative imagination run amok.

**THE OFFSPRING:**

**Inex On The Hombre**

**PRODUCER:** Dave Jerden

**Columbia 67610**

Defying the major label after its record-shattering success on independent Emptapth, Southern California’s Offspring delivers the kind of record that will further its career without alienating its fan base. A record as mature and sophisticated as one would expect from an evolving band’s third outing, yet faithful to the group’s core sound, “Inex On The Hombre” also happens to be the full material of what’s priced for alternative rock, hard rock, main-stream rock, and MTV airplay. Highlights include the catchy, infectious “Meaning Of Life,” the -erooms-ietz-Jane’s Addiction’s “My Alt My Old Lady” and the ambient “Cool To Hate,” the atmospheric “Gone Away,” and the -kia-ved-Don’t Pick This.” A band that knew what to do with the crossroads.

**SPOTLIGHT**

**SPEAKING HEEL JUMP**

**PRODUCERS:** Jons Cown, Aynsley Wears

**Island 14231207**

Docking at the harbor of this year’s new release is “Shades ...” may change that, as the sophomore set from the follow-up duos’ soul in the drum machine. The gritty pulse of dub is in the tracks, the languid pull of bass oting the speed of the beats. Trumpet phrases and piano arpeggios lift over percolating rhythms, recalling Portishead, the soundtrack of Ennio Morricone, and the -tine’s Miles Davis’ “Miles acid” could have been written by Ry Cooder, its hardy guitar swing echoing into the distance, while the “hip” has a boadd jank and delicate strings. “Suspension”-bends music while retaining its separate sonorousness, while “Triskele 3” emits an adrenaline rush of beats.

**APEX** and Bob Teison’s dreamily balladic “Calling You.”

**LATIN**

**ISAAC DELGADO**

**PRODUCER:** Hilde Infante

**RMN 82063**

The -hro-carbon-southern sat, who already enjoyed a slice of international fame before leaving his native Cuba, fashions a delectable package of style, salsa-rooted tendencies that easily intertwines Delgado’s honey-har-tened, elastic baselines, and an -otic propulsion of the year’s most accessible, engaging, and inspiring ou-

**JAZZ**

**CLIFFTON ANDERSON**

**Landmarks**

**PRODUCER:** Cliff Anderson

**Millenium 5166**

Trombonist/composer Cliff Anderson, veterans of McQuoy Tyner’s and Lester Bowie’s big bands, lead an expanded ensemble that features hornmen Kenny Garrett and Wallace Roney, plus the rhythm section of Monty Alexander, Carlton Grif-ham, and Al Foster. With Anderson’s effortless, virtually -oan form the year’s most accessible, engaging, and inspiring ou-

**FOR THE RECORD**

A 36. 25 album review of Jim Brickman’s “Picture This” mistated the name of featured vocalist Martina McBride.
**B & B**

**MARK MORRISON** Return Of The Mack (3:26)

PRODUCERS: Phil Collins, Mark Morrison
PUBLISHER: Warner/Chappell

U.K. crooner Mark Morrison energizes a defunct U.S. R&B scene with "Return Of The Mack." 

"This Parsons' best effort is already a success story in the Eyes brand. It's impossible to avoid the chorus the way for years before it. Imagine it to be like a pop radio peta and hold it. Prepare for much-deserved airplay - for sure."

- **Kenny G**

**Singles**

**EMILIO** I'd Love You To Love Me (2:34)

PRODUCERS: Emilio, Keith Harris
PUBLISHERS: Warner-Tamerlane/Seven/Reprise

It's a love song with a gentle beat that's just right for soothing the soul. This is a gem that will be enjoyed by many listeners.

**HANK WILLIAMS Sr. & HANK WILLIAMS III** Little White House (1:59)

PRODUCERS: Chuck Howard, Hank Williams Sr.
PUBLISHER: Harry Wood

A beautiful country ballad that captures the essence of a simple life.

**COUNTRY**

**EMILIO** I'd Love You To Love Me (2:34)

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**HANK WILLIAMS Sr. & HANK WILLIAMS III** Little White House (1:59)

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**HANK WILLIAMS Sr. & HANK WILLIAMS III** Little White House (1:59)
COOL BOARDERS

Jerry  Sony PlayStation

Snowboarders who can’t get their fill of fresh powder on the slopes can re-create the thrill on their PlayStations with the fast-paced “Cool Boarders.”

Beginning by grabbing one of eight snowboards, then choosing between virtual downhill courses and preparing to catch some air. The goal is pretty simple—come, as gamers aim to navigate through the courses while performing various flips, spins, and other snowboard stunts. A few characters are featured, each possessing unique strengths. Of course, there are a few stronger options available to those players who return to a previous game and race against themselves.

JAZZ CENTRAL STATION: GLOBAL JAZZ POLL, WINNERS, VOL. 1

Various Artists

NICE DISTRIBUTED

This CD is a compilation of some of the most interesting and innovative music that is the hallmark of the Jazz Central Station. Although the directors have been careful to avoid being overly eclectic, the overall result is a collection of music that is both challenging and accessible.

The artists included on this CD are:

- Benny Goodman
- Art Tatum
- Billie Holiday
- Duke Ellington
- Count Basie
- Charlie Parker
- Thelonious Monk
- Miles Davis
- John Coltrane
- Herbie Hancock
- Chick Corea
- Pat Metheny
- Wynton Marsalis
- Wynton Marsalis

The tracks range from the familiar to the obscure, and from the upbeat to the introspective. Overall, this CD is a wonderful introduction to a world of music that is both timeless and timeless in its originality and creativity.

THE GREATEST GIFT

By Philip Van Doren Stern

Published by Millard

The title of this book is "The Greatest Gift," and it tells the story of a Christmas Eve celebration that goes awry when a young man named George Bailey makes a wish to have a greater gift than any other. This gift is a chance to change his life for the better.

The story begins with a prologue that describes the life of a small town called Bedford Falls, New York. The town is home to a variety of people, each with their own unique stories and experiences. Among them is George Bailey, who is a hardworking and dedicated businessman. He has a wife and children, and he is respected by all who know him.

One Christmas Eve, George makes a wish to have a greater gift than any other. He is then visited by an angel named Clarence, who reveals to him that he is about to make a life-changing decision. George is given a chance to change his life and make the world a better place.

Throughout the story, George faces many challenges, but he is determined to make the most of his gift. He learns to love and appreciate the people in his life, and he becomes a better person as a result.

The book is inspired by the film "It’s a Wonderful Life," and it is a heartwarming story that reminds us of the importance of love, family, and friendship. It is a story that will touch the hearts of all who read it, and it is sure to be a classic for many years to come.
**LIFELINES**

**Lars Ulrich to Sklyar Sattenstein, Jan. 28, Las Vegas.** Groom is the drummer for Metallica.

**DEATHS**

Don Owens, 68, of cancer, Jan. 16 in Palm Springs, Calif. From 1964 to 1978, Owens was director of charts and reviews for Billboard, and also worked for Arista, A&M and other companies as a music industry consultant. In 1979, he also was credited with producing the first programming for in-flight airline music, selecting all the pop recordings used on American Airlines. After a stint with J. Walter Thompson’s New York public relations firm, starting in 1987, Owens soon joined WMCA New York to become music manager for the popular “Ted Steele Shows.” In 1951, he joined Capitol Records as East Coast promotion and artist relations director and in 1960 he formed his own management company, representing such performers as Kaye Ballard, Gloria De Haven, Morgana King, and Sylvia Syms. After leaving Billboard and country music director for MGM Records, where he began a long association with Mike Curb, for whom he worked as special projects coordinator at Curb Records at the time of his death. In 1976, Owens rejoined Capitol to head West Coast country music direction, leaving later that year to open a nontalesta-gia record shop, Celebrity Records, in West Hollywood, Calif., often the scene of autograph parties for legendary singers who would sign their new or reissued recordings. For many years, Owens was also music director for the Armed Forces Radio Network, programming music for weekly shows on more than 400 stations in 22 countries. Owens, who also was a music consultant for the movie “The Great American Country” in 1978, is survived by his wife, Marylou, daughter, Skylar Satenstein, and two grandchildren.

**MARRIAGES**

Lars Ulrich to Sklyar Sattenstein, Jan. 28, Las Vegas. Groom is the drummer for Metallica.

**CALENDAR**

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar Billboard, 1150 Broadway, New York, N.Y. 10036.

**FEBRUARY**

Feb. 1. Songs ’4 U, showcase/panel presented by the National Academy of Songwriters, Broadway Cafe, Hollywood, Fla., 3:05-4:30 PM.

Feb. 4. ComNet Conference and Exposition, various locations, Washington, D.C. 800-545-EPRO.


Feb. 9, 8th Annual Image Awards, Pasadena Civic Center, Pasadena. Calif. 213-236-2200.

Feb. 9-12. MILA, multimedia interactive show, Palais des Festivals, Cannes. 212-689-4202.


March 5. Echo Awards, Century Center, Hammond, Ind. 449-40-5819.


March 22-26, 22nd Audio Engineering Society Conference, VOC Center, Munich. 212-681-8528.

March 22-26, Winter Music Conference, Fontainebleau Hilton Resort & Towers, Miami. 305-545-6565.

**APRIL**


Irwin Levine, 58, of complications from diabetes, in Calabasas, Calif., at Adventist Medical Center in L.A. Levine, along with co-writer Larry Brown, wrote a succession of major hit songs, including “Love’s Theme” and most notably the Number One hit “Tie A Yellow Ribbon Round The Ole Oak Tree.” Quickly established as a fan favorite by singing Tony Orlando for the Bell label in 1973—the song became a national symbol for Americans who were taken hostage in Beirut—the 5 foot 10 inch Brown, the song was based on a story about a soldier in the Civil War who asked his girlfriend to tie a handkerchief around her tree until his return home. During the hostage cri-sis, millions of Americans responded to the call to tie ribbon on trees until the captives were freed. BMI has clocked some 5,000 song performances on the L.A. airwaves over the years. According to “The Guinness Book Of World Records,” “Tie A Yellow Ribbon” is the second-most-recorded song of all time. The Beatles’ “Yesterday” is no. 1, and another for Tony Orlando & Dawn, “Say Has Anybody Seen My Sweet Gypsy Rose.” Two of Levine and Brown’s songs, “You’re Gonna Make Love To Me” and “Fantasy,” were recorded by Lou Christie and released in 1966 on Bell Records. In 1966, Levine, in collaboration with Al Kooper and Bob Brass, produced a No. 1 song, “This Diamond Ring,” for Gary Lewis & the Playboys (Liberty). Levine is survived by his wife, Sheila; his children, Holly, Kelly, and Samson; a sister, Fran Schneiderman; and several nieces and nephews. Funeral services were held Jan. 23 in Union, N.J.

Wally Whyton, 67, of cancer, Jan. 22 in London. Whyton was known to millions of U.K. listeners for his “Country Club” program on Radio Luxembourg, which he used to expand the audience for country music. He was also a familiar face on children’s TV in the ’60s, and before that he was a member of the Vipers, a prominent group in the British skiffle music wave of the ’50s. Whyton wrote “Don’t You Do It” for before the Vipers and Ronnie Done- gan in 1957. He is survived by his wife, Mary; a son; and two daughters.

**FOR THE RECORD**

**BGM Music artist Masaharu Fukuyama was misidentified as the former manager of the BMG Entertainment International supple-mentary, Billboard, Jan. 25. In the January issue, the name of BMG Japan group SHA RAM W was mis-identified.**

Marie Daulne collaborated with Michael Franti, leader of Capitols Reactions act Spearhead, on Zap Mama’s upcoming Luka Tour album, “7” (Billboard, Feb. 1).

Mel Fuhrman, 66, of prostate cancer, Jan. 28, at his home in Wantagh, N.Y. Fuhrman’s radio career spanned almost 40 years, starting as a salesmen in 1969 for Topps Records on Long Island, rising a year later to national sales manager. In 1963, Fuhrman joined Los Angeles-based Liberty Records as East Coast regional manager, later moving to the West Coast to hold a similar position there for the label. Two years later, Fuhrman returned to New York to serve as O&M VP for Blue Note Records after it was purchased by Liberty. Fuhrman continued at Blue Note when Liberty, along with United Artists, was sold to Transamerica. He then inherited the management of United Artists’ Solid State jazz line, along with Mindy, a Liberty imprint specializing in black music. In 1970, he joined A&M Records in New York as director of the label, where he worked on developing the capabilities for the East Coast and West- fuse. Fuhrman left A&M in 1977, and he subsequently worked for several independent labels, including Virgin, where he was the vice president of A&R and owned a record label with his wife, Harriet; a son, Richard, an executive with Time Warner’s music label, Warner Music (New York) and Noise Records. He was survived by his wife, Lisa. Funeral services were held Jan. 30 at Guttermans in Rockville Centre, N.Y. In lieu of flowers, the family has requested that donations be made to Hospice Care Network, 900 Ellision Ave., Westbury, N.Y. 11590.

**GREAT WORKS**

**CHILD AUTO SAFETY: Country music star Suzy Bogguss is serving as Tennessee’s spokeswoman for child passenger safety and is featured in the Protect the One You Love campaign to remind the public about the possible dangers of leaving children in a parked car. On Jan. 29, she was scheduled to visit the Buburk Preschool Parents Council in Nashville. Contact: Sarah Tolle at 615-215-8600.**

**NARM TAPS LOGGINS: Kenny Loggins will act as the headline in a July show at the National Assn. of Recording Merchandisers (NARM) Scholarship Foundation Dinner and Dance, which will be held at the Marriott Convention Center, Aug. 8-11 at Orlando’s (Fla.) World Center. The dinner will take place March 11. Over the past three years, NARM has awarded $3 million in financial assistance to deserving young people for their college educations. Contact: Jim Donio at 609-506-2223.**

**CHILD’S PLAY (Continued from page 61)**

self Sillier At The Movies,” each $12.98 from Sony Music Specials’ “Rent” star Daphne Rubin-Vega guests on “Quiet Time.” Packaging includes a free Mup- pet collectible mug and a $2 cash rebate coupon for purchase of any two “Sesame Street” audio and/or video titles, and an offer for discounted admission to a Busch Entertainment park.

The latest “Herosk” knockout to advance in Disney’s anticipated summer blockbuster “The Incredibles,” is voiced by the voice of Iago in “Aladdin,” Al spending $9.18 on The Incredibles will receive a free T-shirt, while chances will be greatest on the night of the big release. The character is under the aegis of the “Oscar”-winning director Brad Bird (of “The Iron Giant” and “The Incredibles”). The film, which has grossed $256 million at the box office in its first four weeks, is scheduled to open in 1,500 theaters on Dec. 11.

**Update**

**www.americanradiohistory.com**
Gays See Gains In Country Radio
Acceptance Growing Among Staffers, Audience

This story was prepared by Phyllis Starks, managing editor of Country Airplay Monitor.

NASHVILLE—Gay men and lesbians in country radio have largely kept their lifestyles under wraps to a much greater degree than their counterparts in other formats, due to country’s overall conservatism.

But while many have stories of overt or covert discrimination, or blatant displays of prejudice from employers, colleagues, and even listeners, they say that things are improving.

The change, they say, is partly the result of a growing national awareness of how common homosexuality is (“One in 10 Americans is the most commonly cited statistic.”) In addition, a 1996 report from Simmons Market Research Bureau reveals that the gay community is hip for country, perhaps forcing radio executives to acknowledge this once-silent slice of their audience.

In 1996, according to Simmons, 41% of gays and lesbians have purchased a contemporary country album (only contemporary pop/vocal and movie/Broadway/TV soundtracks ranked higher). Among favorite radio formats in the community, 16.2% listen to country, making it the sixth-most-popular format, behind top 40, classical, soft rock, news, and alternative.

But perhaps hitting closest to home, the greater radio industry understanding may be the result of revelations in 1996 by two high profile country radio figures, former WSIX Nashville personality Hoss Burns and consultant Jaye Albright, that they were leading alternative lifestyles.

Both Burns, who announced that he was bisexual and had AIDS when he stepped down from his WSIX midday slot, and Albright, who announced that she was transgendered and had a sex-change operation, received a warm reception from the industry following their disclosures, much to their surprise and the surprise of others.

Burns, who is also a singer/songwriter, says he has had preliminary discussions with a major Nashville label about being signed as the label’s first openly gay artist, targeting gay country fans.

(Continued on next page)

The FCC has sanctioned radio and television licenses for eight years as part of its Telecommunications Act mandate. Previously, radio had to renew after seven years, TV five.

AND THEN THERE WAS RADIO. Recording artist Chaka Khan gives radio a try as rhythmic AC KBB (B100.3) Los Angeles hires the diva to host “Romance After Hours.” The slow-jam is heard Monday-Thursday 10 p.m.-1 a.m. Khan is a Burbank, Calif., resident.

DIAL TONE. After three years, WHZT (Z100) New York drops its sex-talk program “Lovephones,” now syndicated by Westwood One, to go in a more music-intensive direction. Night-jock Lucas will be involved in the pending replacement show, which was due Monday (3). Z100 was the flagship for Dr. Judy’s 30 affiliates, but we’re told not to worry. A spokesman for “Lovephones” says that ratings in the syndicated sex-talk show’s remaining markets are “sky high. Those stations couldn’t care less if we’re on Z100, as long as they get their ‘Lovephones.’” "Two World Wide Web sites have been established by fans who are steamed that the show is no longer on in Gotham: http://members.aol.com/mravni/index.html and jingles@aud.com. Dr. Judy is also receiving hundreds of warm fuzzies across her own E-mail site, djudy@kurt@aol.com.

SHOW TIME! On the horizon are the Country Radio Seminar at the Opryland Hotel & Convention Center in Nashville, March 5-8, and the National Assn. of Broadcasters conference at the Las Vegas Convention Center and Sands Hotel in Las Vegas, Sept. 5-8. Keynote speaker: Westinghouse chairman/CEO and new CBS owner Michael Jordan. Start breaking in your walking shoes now.
## GAYS SEE GAINS IN COUNTRY RADIO

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A survey of the country music industry shows a growing acceptance of gay artists, including a rise in gay-themed music and increased representation on mainstream radio. This trend reflects broader cultural shifts towards greater inclusivity and equality, as well as the growing visibility and influence of LGBTQ+ individuals in various fields, including the entertainment industry.
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**Call Format** indicates Arbitron market rank. **The album** WTVN N/T 8.1 WROR oldies WODS oldies WFHN top 40 WBOS WWKX top KITS KMEL top 40 KUFX K01T-AM-FM KUR WKTI WTMJ N/T 9.9 9.2 9.4 10.5 10.5 KSSJ KSEG written permission of Arbitron.
From classic Motown to the Smiths, there is a grand tradition of turning sad stories into sanguine sing-alongs. Such a buoyant, bitterness-cured confection is the Cardigans’ “Lovefool,” a tale of unrestrained affection set to a heart-thumping pop tune. “I think we fool people with our songs, really,” says Cardigans bassist Magnus Svensson. “They sound happy, but they’re sad—like true songs. Their arrangements were upbeat, but the lyrics were all about breakdowns and divorce.”

No. 10 on Modern Rock Tracks and the first single from the Swedish septet’s album, “First Band On The Moon” (Stordahl/Mercury), “Lovefool” is certainly indicative of the Cardigans’ Abba-esque pop crunch, showing off singer Nina Persson’s winsome voice and the band’s retro vibe to their best effect.

Past is definitely prolog for the Cardigans’ aesthetic, as evidenced by one of Svensson’s hobbies: collecting all the songs he hated when he was 15. “It’s a strange obsession,” he says. “I have 405 or 507 singles of some of the worst things that you can remember from the 80s, like Limahl’s ‘NeverEnding Story,’ Nina’s ‘99 Luffy Baloula,’ and early Depeche Mode and Erasure. I’m not making fun so much, because the songs aren’t so bad—it’s just that terrible 80s production. Some of these songs really hurt, you know. They trigger memories, like when you asked a girl to dance once and she said no.”

Svensson not only collects but proselytizes on behalf of these lost songs, even acting as a DJ occasionally in the brush’s hometown of Malmo. And, as he says, these pursuits have benefits beyond musical moments: such as getting girls to say yes.”

“Record collecting is a male hobby pretty much,” Svensson says. “It’s not just about the music; it’s about impressing people. Kind of like going to the gym to get big muscles, just a little bit more sophisticated. DMing is even more than that. DJs are always the cool cats and get the girls. At least I hope so. I’m single.”

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**Billboard**

_FEBRUARY 6, 1997_

**Mainstream Rock Tracks**

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<tr>
<th>No.</th>
<th>TRACK TITLE (Art &amp; Label)</th>
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<td>ONE HEADLIGHT</td>
<td>NINE INCH NAILS (REPRISE)</td>
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<td>2</td>
<td>LADY'S ANCIENT</td>
<td>THE SMASHING PUMPKINS (UNIVERSAL)</td>
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<td>3</td>
<td>THE HURRICANE/SHAKESPEARE</td>
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<td>4</td>
<td>LOVE LIKE THIS</td>
<td>JOURNEY (MCA)</td>
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<td>20TH CENTURY MEGATRON</td>
<td>THE OFFSPRING (COLUMBIA)</td>
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<td>6</td>
<td>THE GREAT DIVIDE</td>
<td>RUSH (REPRISE)</td>
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<td>7</td>
<td>THE LAST GOODBYE</td>
<td>THE BIG BANG (A&amp;M)</td>
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<td>8</td>
<td>DESPERATELY SEEKING SUICIDE</td>
<td>JUNIOR CASTLE (REPRISE)</td>
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<td>9</td>
<td>2001...A SPACE ODYSSEY</td>
<td>THE WHO (REPRISE)</td>
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<td>10</td>
<td>A WORLD WITHIN A MILE</td>
<td>THE SMASHING PUMPKINS (UNIVERSAL)</td>
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<td>11</td>
<td>2112</td>
<td>YES (BLUE WHALE)</td>
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<td>THE WALLFLOWERS</td>
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<td>THE JAY-Z</td>
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<td>DOOMS DAY</td>
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<td>THE SUMMER OF '69</td>
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**Week of January 19, 1997**

- **Cosmic Girl** / Jamiroquai
- **Every Time** / Clay Blue Eyes / Babyface
- **I Believe** / You and I /
- **Sherry Crow** / You and Me
- **Bernie Leadon** / Underwood
- **B2** / Space Girls
- **Beyond the Invisible** / Kings
- **No Code** / Epic
- **Narcosexual** / Featuring George Benson
- **Bebe** / By Day
- **Change the World** / Eric Clapton
- **Let's Get Down** / Tony Toni Tone
- **Alice** / William S."I'm not making fun so much, because the songs aren't so bad—it's just that terrible '80s production. Some of these songs really hurt, you know. They trigger memories, like when you asked a girl to dance once and she said no.”

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**Billboard**

_FEBRUARY 6, 1997_
The team had been up the Dodgers journey with Carter’s ‘97 label, but as music listeners and music lovers like by Chuck Taylor

something different, something untouched that no one has done. The type of vocal and rhythm that a hip-hop sound really makes Badu stand out.

“On & On”’s airplay/sales split on Hot & R&B Songs gives the edge to radio’s attraction for the song—but barely. This week, Broadcast Data Systems credits 53% of the song’s chart success to radio play, 47% to singles sales, which will assuredly add up to a long and prosperous chart life.

Universal’s methodical process of nurturing its new artist began with bringing Badu’s cache of songs and trying her out in public as the high-profile, high-pressure, in-the-studio project. DAngelo, who was then managed by Kedar Massenburg, president of Kedar Entertainment and senior VP of A&R for Universal.

“We were really looking for the total artist, and she blew me away,” Massenburg says. After she was signed in mid-’95, he moved Badu from Dallas to Brooklyn, N.Y., where she continued to write. Within a couple months, she was in the studio with producers being recorded to represent the “roots of hip-hop.” “On & On,” written by Badu and JaBorne Jamal, was produced by Bob Power and Jamal Cantero.

Massenburg then distributed 5,000 samplers at last year’s “Soul Train” awards show, then, at midyear ’96, worked the song to radio mix shows.

“Next Lifetime” as the second single, which Massenburg is so enthusiastic about, he sees a visual appeal well. “On & On” describes what she is about, her spirituality and the rightness of the usage of the word.” The subject matter and the feel of the song are wonderful. She’s with someone, but wants to be with someone else. But she won’t make the choice of who she will see them in the next lifetime.”

Badu, meanwhile, will continue the progression of a couple of different music categories. Blatter added a catch-up category of songs that had been hit since WNYN’s demise. While Y107 goes heavier into the 97 gold than most major-market mainstream country outlets, Blatter says the station will evolve in a more current-intensive direction.

Despite the heavy presence of gold from that era, Y107 is not, Blatter insists, trying to duplicate the sound of WNYN in its late ’80s to early ’90s heyday, when Blatter was music director there and current WRGG consultant Mike O’Malley was Y107. “We wanted to come on the air with a familiar-sounding station. In doing that, since the result was having to play a lot of records from the time when WNYN had a cult of 1.1 million,” Blatter explains. “One of our goals is that the music’s familiar enough to be able to as many people as possible.”


Blatter says he is not overestimating the musical knowledge of his target audience; WNYN’s songs that were released before Y107’s format mix the classic and the current. “We found from our research that, believe it or not, in the New York market, the majority of country listeners are not fully aware of certain types of music, and that we can consider supersets in other markets, like newborns program at 92/94. Y107 did a poor job of developing artists. We plan on developing artists with our audience and not moving too fast for them.”

Another difference from WNYN, Y107 will run a “New York attitude” and will be more visible on the streets than ever before.

The idea of trimming as in different parts of the metro area was first conceived for Odyssey’s New York property, according to Blatter, but because of station availability and other complications, it was first implemented in L.A. He says there is a tactical advantage, since the same dial position from a marketing standpoint. There have been other (simultaneous), confident, and consistent, but they weren’t on the same frequency, and it was confusing to the listeners.

Blatter says that further signal enhancements are in the works, and that Odyssey has “engineers working to continue to make technical enhancements on the trimculating.” While Nashville has been very supportive of the new format, Blatter says support from listeners has been “unbelievable. Their reaction was better than I could have ever imagined. People were ecstatic to have a station where they can hear country music.”

In the areas where we are considered superssets in other markets, like newborns, people are upset.”

Blatter’s first paying commercial radio job was at WMN Michael, where he served as promotion director and music director. After a quick swing/swinger stint at classic hits WPP, he moved to WNYN as program assistant and was quickly upped to music director in ’85. In ’88, he moved to syndicator MJJ Broadcast as PD, where he spent the next two years. He then segued to Odyssey for Y107, where he flipped to rock. He was upped to VP of programming a year ago.
Los Angeles—It was during Bill- board’s 1990 Music Video Conference that Columbia Pictures executive Bob Laze met Cindy Lauper, who had expressed interest in directing her own music videos. That meeting marked the first step in a creative partnership that ultimately resulted in LaMure’s own successful video production company, Daisy Force Pictures.

Daisy Force Pictures, head of video production and promotion at Geffen Records; Jeff Garber, director of video production at Columbia; Randy Sonis, director of video production at Motown; and Sarig, VP of A&R at TVT were instrumental in getting Daisy Force off the ground and creating new contacts with video directors.

Lauper’s “Hey Now (Girls Just Want To Have Fun),” a colorful video that cost $2.2 million to produce, became the production company’s first project. Daisy Force, whose parent company is Moxie Pictures, has produced 15 videos for 12 different acts in the past two years, all of which have been executive-produced by LaMure.

“Moxie provides us with space, insulation, and money for the videos. It also helps in keeping our costs down, especially in cases where something goes wrong and we need to reshoot [footage],” says LaMure. Moxie Pictures, a commercial company, has seven full-time employees.

Yankovic’s current roster includes directors “Weird Al” Yankovic, Rick Levins, Mark Neale, Trey Parker, and Frank Oz.

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366 Degrees director Scott Macher was behind the video “One Of Us” and “Sinful Wishes” by Outta Control; John Traina produced the video for Bloodhound Gang.

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Taped during his live performance at the St. Louis Inn, Kentucky, Kenny Rogers featuring Wynonna’s “Mary Did You Know” was directed by Kelly Junker for Kelly J Productions; Dave Darmour produced.

Loyal Pals, Moxie Pay Off For Production Pioneer

By GINA VAN DER VLIET

LaMure

Los Angeles

The video for LL Cool J’s “Ain’t Nobody,” from the “Beans And Butt- head” America soundtrack, was directed by Michael Martin for Shooting Star Pictures. Partly shot on Overlook Mountain, the clip was produced by Jonathan Heuer, while Martin Coppen directed photography.

Wayne Isham was the eye behind the clip “Tango” by Julio Iglesias; Joey Pleva produced, and Toby Phillips directed photography for Studio Falls.

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8th Annual International LATIN MUSIC CONFERENCE & AWARDS

April 28 - 30, 1997

SPECIAL ATTRACTIONS & HIGHLIGHTS

- Billboard's Latin Music Awards honoring the top Latino artists of the year
- Special Award Presentations: "El Premio" Billboard, Spirit of Hope, Latin Music Hall of Fame
- Live Artist Showcase Receptions
- Cutting-edge Panel Topics
- Keynote Address by McHenry Tichenor, Jr., President Tichenor Media Systems
- Brunch at The Hard Rock Cafe

(Updates on performances and special guests to be announced in Billboard in the upcoming months)

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To insure room, please make reservation by April 6th and state that you're with the Billboard Latin Music Conference.

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BORDERS TOURS BENEFIT GREY GLANCES

Continued from page 7

it off, you had a great singer in Jennifer
er, and the group's extremely
tour, which has been mentioned how they had built a huge fan base through playing at various Borders stores in Philadelphia and the south New Jersey area, it seemed to be too good to be true.

"Then I saw them perform at Borders, a Borders fan, and I knew I was on to a band that had a distinctly different sound and a distinctive way of selling themselves.

"Eventide," which was produced in Nashville by Glenn Rosenstein and engineered by Steve Boyer (Peter Gabriel's "So") and "the reanimation of everything we've written to this point," notes Keith, and includes new recordings of three songs from "Eventide." The new album also features instrumental buttressing from Grey Eye Glances' usual backing support—guitarists Brett Kull and Bill Belcheir, keyboardist John Averase, and drummer Paul Ramsey. (These accompanists phối the band out of the group in the past and will tour with it in the future.)

"It's well-produced," says Bruce Warren, music director at non-commercial triple-A station WXPN Philadelphia, about "Eventide." He notes the group's "progressive sound in the way of October Project whose debut album was produced by Rosenstein) and Renaissance," together with their pop-driven compositions.

"Mercury had a little showcase at the Tin Angel—a wonderful acoustic music venue. It was a well-produced, tight, well-container," continues Warren, whose station supported the preceding Sojourn releases. "Everyone knew the songs to every song, and the band put on a great show and wowed all of us."

Mercury product manager (U.S.) Meg Ritschel also notes Grey Eye Glances' "strong foundation," which, in addition to a fan base linked by the great songs and Mercury's support, has the World Wide Web site, includes manager Bill Eib of O Management and agent Adam Kornfeld of QBF. "So beautiful to see this band develop and stylized to the point where they're ready to put out a major label album, they're very well-organized," she says.

Mercury has serviced a promotional CD of the "Eventide" track "Halfway Back" to Triple-A and Ritschel reports good early fan feedback nationally, with "greater crossover potential" to modern and folk audiances. The album is currently a college-format "goal" appeal to a younger college demo—as evidenced by forthcoming exposure via Spin's syndicated radio program. Early

INTERNATIONAL ACHIEVEMENT HONOR DEBUTS AT CANADA'S JUNO AWARDS

Continued from page 6

Released last year, Dion's "Falling Into You," on Columbia Records in Canada (560 Music in the U.S.), has sold more than 1.4 million copies. According to Rick Camilleri, president of Sony Music Entertainment (Canada), Dion's "Live Paris" has sold 240,000 copies in Canada to date.

Also racking up multiple nods was perennial favorite Bryan Adams, with a total of 11 Junos. The collection of 15 albums was released in 1997 by Universal Music Publishing.

"Falling Into You" to launch a successful book tour, and Hardin's tour will start in the Northeast and expand nationally in the spring. "We want to get people out to see them. There's a lot of interest in this music, and their music is very intimate," she adds. "And when they play Borders, merchandising sales go up.

One of Hardin's fans comes from Sean Hirsky, music manager at the Borders Books & Music store in Bryn Mawr, Pa., who says, "There's never a problem with Sean's stuff. They sell out. They sell everything they call themselves. We've sold hundreds and hundreds of their first CDs; if you play them in-store, people buy it and they continue to come up to find what it is and buy it.

The same thing happens when they play, he adds, which the group has done several times at Hirsky's store. For his part, loyal ex-employee Keith is more than happy to return to the Borders circuit.

"We've turned down big offers from Barnes & Noble—which is a great chain, too—but Borders got us going early in," he says. "We're not going to sell more books in store, but we've done over 200 now, and in a lot of suburban places, Borders is the first place where people look. We've just put on to move to Shea Stadium, we'll still be at a point where we enjoy selling 75 CDs a night.

CONRESOLIO REYNA DIES

(Continued from page 8)

HENDRIX FAMILY, MCA REACH GLOBAL DEAL

This year that also includes Marshall, McIsaac, Terri Clark, Paul Brandt, I Mother Earth, and More."

"We used to have rights to Hendrix's catalog only in the U.S.," says Horowitz. "We now have rights worldwide. And this is the first time ever, since Jimi recorded, that the same record company will be responsible for Jimi's catalog around the world. This will ensure a consistent image and marketing approach surrounding Jimi's records."

Horowitz adds that the family's involvement will bring a new-found focus and access to previously unreleased and potentially lucrative recordings.

"This is the first time that the family has worked hand in hand with Jimi's record company to market and promote his albums, and as a result we'll get the special attention, concern, insight, and care that the family has for that catalog. As a result of the family's involvement from around the world are bringing them nearer the premier- previously-released performances of Jimi's, and we will have it to the label," adds Horowitz.

Continued from page 4

CANNES ACCORD

(Continued from page 4)

dition, "I hope price will be kept up.

For Warner/Chappell chairman Les Bildes, the time it has taken to achieve the accord is less significant than the effect of the agreement. "The fact that it was too long is coming in is not significant at all, when you think of how we proceed from here. How hard it was to get here is not the point. What's important is that we have a future so we have to look to the future.

For Fider, a major aspect of the accord is that it includes a commitment from the societies not to reduce their mechanical royalty commission rates by transferring costs to other revenue streams.

He says he is happy to keep up the kind of pressure to which Robinson refers. Pointing out that he traveled from Los Angeles to Cannes solely to attend the daylong summit meeting, he comments, "I am prepared to go back to France as soon as necessary.

The World Federation of Copyright Societies accord is now being formalized. Once complete, the document will be presented to the EU to establish whether it contains any antitrust elements.

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users. But at a techno rave, it’s as if there is a ‘server’ that includes the au-
dience. They are not only audience, but also participants in the party, and they unite with each other. To me, this is a symbol of our up-and-coming age.

Ishibashi, a member of the hip-hop/pop-oriented techno trio Denki Groove, also sees techno as relevant music for the cyber age. “It’s the most practical, useful music,” he says.

A 21st-century “communal” mood is typical of events regularly held at the Liquid Room, a club in the heart of Tokyo’s shizay Kabukicho district that is the heartland of Tokyo’s techno scene. At a Liquid Room gig, the stage is blocked by a large screen, on which a play is shown which is splendidly immobilized.

The technoids who have arrived early mill about in front of the stage, waiting for something to happen. The music coming out of the massive sound system gradually shifts gears from an almost subliminal electronic hum to a steady techno beat, over which DJ Wada casts great sweeping waves of synthesized and sampled sounds.

Afterishibashi has a sultry, cool, the techno fans begin to move to the music. Before long, the Liquid Room is packed tight, lights, and bodies in motion. Forget about the koto and shamisen. This is the folk music of end-of-the-century urban Japan.

One of the DJs mixing the turnta-
bles and electronic giggles at the Li-
quid Room tonight is Tomohiro Hirata. He doubles as chief editor of Japanese techno magazine Loud, which views with rival Ele-King as the most authoritative guide to the Japanese techno scene.

“I was really into the European tech-
no scene around 1991 and ‘92,” says Hirata, speaking in relaxed, fluent English in his cubicle of an office in Tokyo’s Shibuya district. “I tried to import that scene to Japan, but I didn’t have the support that I needed to get it running or organizing a club or making records or being a DJ. I didn’t know very much.”

Rahbari’s enthusiasm got the better of him, and with photographer Kenji Kato, he began a series of tech-
no events called Club Venus at the Li-
quid Room in 1993. “At that time there wasn’t such a big techno scene here,” Hirata says. “There were maybe only 500 people who cared about the event. It was not easy.”

“Then the club music jazz explosion happened,” he says. “We were just trying to make the techno scene bigger. Remix [a club music mag-
zine where Hirata worked at the time] said that it was the future. I thought that was a good thing, but we loved techno and house, so that’s why I started Loud.”

Techno today covers a wide stylistic range, from the relentlessly upbeat beats of Tripping’ Frog to the chill-out vibe of Kassim Kassim Experience. The vast majority of new Japanese techno is strictly instrumental, as distinct from the “Erik the Red”-style DJ sets that dominated clubs like Tokyo’s Juliana’s in the early ‘90s.

The music’s lack of vocals and elec
tronic nature means that there is no
tinnaturally “Japanese” about the techno being blasted through the speakers the way that the ambient of Bandai Room, Yellow, or the intriguingly named Manic Love. At least, listeners won’t hear any traditional Japanese musical references. But even if the origin of this music is very indigenous.

**TECHNO EMERGES FROM JAPAN**

**Hoodyrm**

In “My generation, everything in our daily life is mechanized around us,” says Ishibashi, who was born in 1970 in the suburb of Tokyo. “I started to make music on a four-track tape recorder. When we were kids, we played with computer games instead of playing outside. I grew up with computers, and that changed my mentality so that it was natural to be with them.

“Most young Japanese don’t like traditional music, [but I put in any ele-
ments I liked],” Ishibashi says. “I’ve been listen-
ing to. I’m interested in Japanese tradi-
tional percussion or gagaku [ancient court music]. There seems to be no possibility to find the sort of thing in European music.”

In 1992, though, Ishibashi’s cybernetic musical thinking was a bit far ahead of prevailing Japanese trends, and his first record deal was with Bel-
gin’s Moby Records. “I was listening to imported records, so I knew the techno scene in Europe was becoming more active,” he says. “When I started to make music, I wanted to release it in Japan, but there was no record company and no audience for my R&B. It was my favorite label. So I made my first recording, called Tangled Notes.” In 1994, R&S released his first full-length album, “Incredible,” containing his earlier singles as well as new material.

In 1995, Japan’s Sony Records licensed Ishibashi’s then-current album “Outro” as a CD-ROM titled “Extra,” featuring a nine-minute anime clip by Katsuhiko Otomo.

Ishibashi’s music video version of “Extra” was chosen as MTV Europe’s 1996 dance video of the year. So far, “Jelly” and “Tangled Notes” have released albums, either as a solo act or with other musicians, including Bill Laswell (the excellent “Interpieces Organisation” on Sony’s Zephyr label in 1996) and, most recently, Japanese female vocalist Miharu Koshi (on the album “Tengu,” released by Mercury Music Entertainment).

“‘Ambient’ is what I call pop now,” says Issho, whose calm, detached demeanor suggests a mild eccentricity. “If there’s something that excites kids just like rock music did before, it’s ambient. It’s a mixture of technology and shamanism.”

If for Ishibashi techno is the video game generation’s natural mode of musical expression, for Hosono it’s ambient.

“Because of the technology that’s available now, young people can easily make these sounds,” he says. “They play ambient because they think it’s cool. For them, ambient is what rock music meant to people 20 years ago.”

An outstanding compilation of Japanese ambient music is “Angelic House,” which came out in 1993 on indie label Newsic. Standout tracks on the album include “Cleanin’” by Dangerous Electric Kiss.

Similarly straddling the hazy border between techno and ambient is the work of a DJ ensemble called Kawaii Experience, whose 1996 album, “Lotus,” highlights the more melodic side of techno. Josh Wink (an American DJ based in Tokyo) released “Lotus” through Underground Tracks, “Lotus” fea-
tures acoustic instruments such as flute, guitar, and drums, achieving a convincing blend of “natural” and “machine”-made sounds.

In the same vein, Susumu Yokota weaves hypnotic sonic tapestries that defy categorization on albums such as “Acid Mt. Fuji,” which came out in 1994 on4 the UK label ACC. Yokota includes more than a dozen chill-out music that artfully combines elements such as traditional Japanese percussion, environmental sounds, and sensuous vocals.

In 1978, Hosono, Sakamoto, and Takahashi joined forces in Yellow Magic Orchestra (YMO), which along with the likes of the Bajans, An- tlers, and Manic Love, launched the genre known as techno-
pop.

There wasn’t a long history of pop music in Japan, but all kinds of music and information about the music from around the world were always available. We started thinking, ‘If we had a great amount of informa-
tion about music, so we just had to try to sell it with music... When we debuted, there was no punk and new wave, and the sound of YMO was light and frivolous, especially compared to the music coming from Europe at that time.”

**LABEL LEADERS**

Among major Japanese record companies, Aving and Sony have led the way in popularizing techno in Japan. The Aving specialist label, Music Factory, and International Music Factory, is the groundwork here in the late ‘80s and early ‘90s with its immensely popular “Juliana’s compilations of techno-rave tracks licensed from international specialist labels.”

More recently, Aving has concentrated on jungle, trance, and house and has even signed any domestic techno artists. Overseas teams such as Aving include Scotland’s Slam and Philadelphia-born Wix, aka Josh Wink, who has had substantial singles success in the U.K. In contrast to the “Juliana’s” series, whose releases sold in the hundreds of thousands, these new trance series include approximately 5,000 units per release.

Aving A&R staffer Yasuaki Watan-
abe of the Aving’s new trance series, “Pure Trance,” could prove more popular. “We want to find our own domestic techno artists in such subgenres as psychedelic trance,” he says.

Sony has released a series of compila-
tions called “Aving Techno Sampler,” such as Ishii, Jeff Mills, and Takuji Ishino—who oversees the series—

 mutate and warp tracks by acts like Aving’s “Aving Techno Sampler” and Sakamoto and foreign artists Moby, Moebius-Plank-Neumeier, and Mr. Fingers, among others.

**CLUB SOUND**

The “Mix-Up” albums, which have sold about 40,000 copies each in Japan, and a similar amount in Europe, according to the label, come close to reproducing the electric atmosphere of Tokyo’s dance clubs, where DJ’s are on.

Each track builds and builds before blending seamlessly into the next, so that the party never stops. “The strong feeling in color and emphasis as the beats ebb and flow.”

Another Sony label, Ki/son Sony, is home to one of Japan’s most important techno acts, Denki Groove, led by Ishi-

no. Its March 1996 release, “Orange,” was sold out in 40,000 copies in Japan, before the label, to more than any other Japanese techno release. Ishino’s latest project is producing the debut album of a female pop singer whom the label describes as “a very lovely technoh Lolita.”

Another Sony imprint, Spec/sony, has ventured into the club field, but in an altogether unconventional way. The Centric Opera is an unlikely fusion of grand opera and techno. Its three members—Nami Sajar (sopra-

Audiactive label includes Frogbane, Sublimi (which releases material recorded by the band’s own producer, Dave Sancious, Sancious, Subvoice, Trap Trip, Ole Newtage, and Syzzzy.)

**RETAIL REACTION**

Retailers from these labels can be found at the techno specialist stores set up by retail outlets like Disc Union, or in the techno sections established by a growing number of non-specialist Japanese music stores.

Casio boasts that it started Japan’s first techno store, in October 1994, in Shibuya. “Ken Ishii is the most popu-
lar domestic artist among our cus-
tomers,” says store manager Shigeo Kamimura as he tries to make himself heard over the insistant techno beat that fills the tiny store, which is cramped to the gills with 12-inch vinyl records and CDs. “And DJ Wada, from Manic Love, is also really popular. Almost all customers visit this store.”

“We are trying to stock more Japan-
ese techno, but there still isn’t enough. So, almost all of our stock is foreign techno,” adds Kamimura.

One of the best-selling titles at Cisco is “Into The Soft—Chillwave Compila-
tion,” also released by Sony. Cisco, based in Tokyo, is a specialty label Vap Inc. It features spaced out tracks by overseas techno/ambient bands, including tracks by Japanese acts Something Wonderful and Harumi Hosono.

Echino Kamia, Tower Records Far East managing director Keith Cahoon says that foreign—mainly European—techno still outsells the Japanese variety at Tower’s Japan-
ese branch.

“My impression is that for the money that the record label has put into techno, there’s not much competition,” Cahoon says. “But they def-
initely have gotten some reaction from it.”

One sign of Japanese techno’s grad-
ual emergence from the underground is the use of the Ishii track “Mixed Chaos” in a chat show on the animation/television series “The Earth” on BBC World Service.

(Continued on page 79)

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cire an ongoing price war as putting pressure on specialist-chain margins.

The decision was "unavoidable because of the extent of continuous losses making further trading unjustified," Phillips says. "It will allow us to set out a new direction for the business." The closure will also encompass its joint-venture store with Welt Records in Oberhausen, Germany, and to the Music stores in the Netherlands.

Superclub spokesperson Leen Schoelen says losses were incurred because the Superclub stores, in their capacity as music specialty outlets, achieved modest profit margins, a declining video market, and stagnant CD sales.

Philips declines to comment.

The decision to close the Superclub stores, which is based in Bornem, near Antwerp in Belgium, will mean the loss of 375 jobs in Belgium, in 141, in the Netherlands, and 24 in France.

Marcel Heymans, director of the Belgian group of the International Federation of Phonographic Industry (IFPI), argues that the closure is an indication of Superclub's problems rather than of a malaise in the whole market. "The Superclub stores, with their specialist offering, are strong price pressures in Belgium, but comments, "other chains manage to do so." EMI Music Distribution Belgium managing director Dirk De Clippelpe, adds, "I think the problem is Superclub's position in the high overheads, such as their expensive locations and shopfittings, have to be seen as a problem." De Clippelpe continues, "I also believe that the consumer is not yet ready for the home entertainment store concept that Superclub was trying to introduce."

Nonetheless, De Clippelpe, along with other label heads, regrets the loss of Superclub's impact in the industry. The group was a shop window for music in each of the 61 shopping areas in which it had stores here. "We're losing profit opportunities for people to buy," says De Clippelpe.

Superclub's Belgian rivals have some sympathy for the company's decision and operations, which caused by Belgium's music price war. At the 22-outlet VHJ Megastore group, logistics director Danny Claes says, "Department stores and street corner discount chains like GB and Bigs have cracked the market. The group was a shop window for music in each of the 61 shopping areas in which it had stores here. "We're losing profit opportunities for people to buy," says De Clippelpe.

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Billboard 200: Continued
February 8, 1997
STONE CUPID'S CHRISTENSEN IN GEAR WITH 'DRIVING'

(Continued from page 7)

hand Divine Honorsome; leadership of her own intimate jazz/pop groups; two tours as a featured backup singer for Leonard Cohen; and session and concert work with Van Dyke Parks, Exene Cervenka, John Doe, Steve Wynn, and k.d. lang, among others.

But only now has Christensen, who recorded an album for PolyGram with producer Todd Rundgren in 1989 that went unreleased, issued an album of her own that captures the full scope of her talents. Self-written, self-produced, and self-financed, "Love Is Driving"

has been released on Christensen's Stone Cupid Records. She believes that audiences for other similarly eclectic and challenging female vocalists may gravitate to her album. "Maybe the people who listen to Sun Phillips will listen to this, or the people who listen to Marianne Faithfull." The wide range of musical styles heard in Christensen's music has been accumulated over two decades of performing.

BORN in Iowa, she sang with a western swing/country-rock group before forming the punk band "Melding" in 1977 to Austin, Texas, where she mixed blues and jazz during performances at the local clubs. On relocating to L.A. in 1981, she got into what she terms "cool punk." Christensen titled stylistic gears again when, recording a number for the L.A. cow-punk compilation "Don't Shoot," she met musician/producer Chris Desjardins, former leader of the hard-edged punk group the Flesh Eaters, who was then forming a new band, Divine Honorsome. She ended up joining the group as co-leader and later married Desjardins.

Making her blues-drenched singing and writing to the band's ferocious punk guitar attacks, Christensen cut three albums and an EP with Divine Honorsome for indie SST Records. But Christensen and Desjardins' marriage unravelled, and she exited the group in 1987.

In 1988, at the invitation of Cohen's musical director, Roscoe Beck, Christensen toured the U.S., Canada, and Europe as a backup vocalist for the singer/songwriter. She continued to perform her own material in L.A., usually in a trio format, often accompanied by the remarkable blind New Orleans pianist Henry Butler.

It was during this period that A&R exec Michael Goldstein—then moving from MCA to PolyGram, and today a key executive at DreamWorks—approached Christensen at one of her solo shows at McCabe's Guitar Shop.

He said, 'Get me a tape right away.' He didn't really know what we were gonna do ... He spent $20,000 doing two or three songs with a producer with whom I'd written a couple of these songs. Then Michael left PolyGram and went to Epic, and I made an album, with Todd Rundgren producing it.

Further changes ensued within PolyGram's A&R staff, and the label decided not to release the finished Rundgren-produced product.

After that disappointing experience, Christensen says, "I went out and got a life." In the early '90s, Christensen married again (to actor John Diehl), worked regularly with her own small group and made frequent appearances for the Bolivian Women's Political Alliance, a group of L.A. artists/activists. In 1993, soon after giving birth to son Jackson, Christensen went out on a second tour with Cohen.

Everything began to click for Christensen when she and her family moved to Ojai, Calif., a picturesque town north of L.A. near Santa Barbara. Most of her current band members have ties to the town.

"Getting out to Ojai, a lot of things became clear," says Christensen. "I started working with a different piano player, Karen Hambuck, who is just a gold mine and a secret weapon, and a great friend ... [Drummer] Jim Christie has been playing with me for years ... I went through different bass players, but Cliff [Hugo] is somebody I played with at my first showcase at the Bia Bia Cafe in 1981. He's played with Ray Charles, and he's been with Melissa Manchester for 15 years. That trio really locked on.

Christensen says she had no intention of making an album when she cut the sessions that became "Love Is Driving." "We were going to just demo some tunes," she says. "If I had just set out to make a record, I don't know [if it would have worked], because the [PolyGram] experience was so monumental disappointing."

She adds, "I called some people who had [released their own records] and kind of because of my own business. I had formed my own publishing company [Stone Cupid Music/BMI], so I did it under those auspices.

The album came in—"manufacturing and all!—at less than $13,000, she says, financed with credit cards and promises of additional payment when a distribution deal was found.

The album features Christensen's working band, plus such guests as vocalist Perla Batalla, who worked alongside Christensen in Cohen's group; guitarist Robben Ford, an old friend from Ojai neighbor; and guitarist Greg Leisz, a former member of Ian's band and current guitarist for Dave Alvin's group the Guilty Men.

So far, Christensen has been distributing "Love Is Driving" herself, via email order and through such L.A. outlets as Rhino, Arvon's Records, and McCabe's.

"It's selling with no publicity or press," says Rhino's Crooch. "We're hoping when she gets back, she'll do an in-store with us.

Christensen has been hesitant to service radio with the album until its distribution. However, some specialty shows on L.A.-area public stations, like Andrea Leonard's "Twister" on KCRW Santa Monica and Howard and Rex Larmann's "Folkocene" on KPKN North Hollywood, have aired the record.

"Her music is very, very personal," says Larmann. "I don't know if anybody else could do those songs ... You can feel every emotion when she sings. You don't get that from a lot of performers. She's very intense." Christensen, whose career is handled by Gary George Management in L.A., is currently in New York, playing previews for a short tour with L.A.-based band that opens Feb. 9 at the Public Theatre. She has one of the two leading roles in "The Suit Laid Out Of Pence Bill On The Eve Of Killing His Wife.

While she is plainly proud of what she has achieved by releasing her own album, Christensen says, "I don't want to be my own cottage industry. I do want somebody else to take it over ... I would really love to have somebody produce [my next album] and make it a more cinematic thing, and not have to be producing it and doing all of it. I want to write songs and sing and work with the band. But if I have to produce another one, I'll do it, because now I know I can."

CAMELOT TALKING TO BUYERS

(Continued from page 7)

would allow it to emerge from Chapter 11 under current management. If the creditor group doesn't realize a fair value through a transaction, we don't have to sell the company or do a merger," Bonsi says. "We will come out of Chapter 11 on a stand-alone basis.

Bonsi's moves are part of the reorganization strategy for the company, which has been operating under Chapter 11 protection since Aug. 9, 1996.

Bonsi declines to name which companies have been approached by investment banking firm the Blackstone Group, which Camelot hired to shop the company to potential buyers. But in addition to financial firms, the list of music chains that likely would be contacted include Trans World Entertainment Corp., Blockbuster Entertainment, National Record Mart, and Warehouse Entertainment.

The latter company itself was set to emerge from Chapter 11 protection Jan. 31, with new ownership in the form of Cerberus Partners, a financial firm.

Camelot's stand-alone business plan has the full support of the creditors committee, according to Bonsi, and "is soundly profitable." Sources in the creditors committee confirm Bonsi's statement.

Bonsi declines to provide details of the stand-alone plan, but sources say that it is primarily a business plan and a valuation model, but does not yet detail a distribution scheme to creditors.

While Bonsi would not say at what dollar amount the plan values Camelot, Billboard estimates that figure at $125 million. Prior to filing for Chapter 11 protection, Camelot was attempting an out-of-court restructuring of its balance sheet, and in that process the chain was said to be valued at $150 million.

Camelot, once considered to be the premier music specialty chain, was forced to file for Chapter 11 protection when the $800 million in debt the company took on in late-1994 leveraged buyout proved to be too much to handle.

Investcorp, a financial firm, bought the company from founder Paul David three years ago. Although the amount paid was never publicly disclosed, Billboard estimates that Investcorp paid $385 million.

In mid-December 1996, Camelot violated some of the financial covenants of its revolving credit facility, and the banking consortium responded by (Continued on page 55)
and Morphone drummer Billy Con- 
voy were involved in a sledding acci-
dent that left him with a severely bro-
ken leg and the feeling in his foot was 
and a concussion. Not only did she re-
cover from the accident (as did Con-
voy), but she immediately went to work 
with record producer and Reprise Rec-
ords A&R veteran Russ Titelman 
who would become her first manager.

"It was one of those moments that 
makes you realize how fleeting life is," 
says Sargent, recalling the accident. "I 
might never see the light of day again, or 
any time. It's such a slap in the face and 
in the gut, but it ended up being really 
good for me.

Due March 25 on Reprise, "Laure 
Sargent" consists of a mixture of 
street-wise alternative rock, edgy folk/
rock, and highly charged tunes that

lised price of $19.95, according to 

RETAIL RESERVATIONS 
Some retailers are approaching the 
planting of their trees to put up the Sargent DVD is here, but it’s not like Warner is 
giving us an incredible deal," says one 
video specialist. "We haven’t made a 
decision yet, but we’re going to talk 
about it.

Although Musicland spokeswoman 
Marcia Appel says the retailer will 
participate in the test, it too has reser-

sions. "We want to get behind it, 
but there are some pricing and margin 
issues we can’t ignore," says Appel.

PolyGram Plans 10-Title Plunge into DVD Market

by Geoff Mayfield

CONSOLATION PRIZE: Despite an increase in screens and the glow of a Gershwin night at the Tonys, Jan. 19 Golden Globe Awards, "Evita" saw a 28% 
drop in box-office dollars during the Jan. 20-26 tracking week that pro-
duced this issue’s sales charts. Still, Madonna’s victorious night at the award 
show does pick up sales for the film’s double-set soundtrack. The album, which 
will be $15,000 below minimums for over-price-week sales, earns The Bill-
board 200’s Greatest Gainer award.

As predicted here last week, the soundtrack’s burst is not large enough to 
overtake No Doubt, which notches an eighth straight week at No. 1, the 
longest consecutive-week reign on The Billboard 200 since "The Lion King" 
held court for nine weeks from July through September of 1994. In fact, after 
three weeks of typical post-holiday declines, the Southern California band 
stands at an increase of 1,000 units. With 14,404,000 copies sold to date in 
the week, No Doubt leads "Evita"’s 122,000 units by an 18% margin. Last week, 
it held a 38% pad.

The Golden Globes’ glow will almost certainly dissipate on next week’s chart if it feels anything like it can for now. Down the line, however, do not underestimate Madonna’s media-savvy ability to reignite this soundtrack’s flames.

BRIGHTEST: Another soundtrack continues to soar, as a 36% gain moves "Shine" 108-76 on The Billboard 200, a spurt that also snags a bullet at No. 2 on Top Classical Crossover. In addition, David Helfgott, the pianist who is 
profiled in "Shine," sees his own "Plays Rachmaninoff" garner a 49% build.

Helfgott’s ascent to the classical list’s summit is noteworthy for RCA Red Seal. Aside from a Red Seal-marketed Epic title that topped Top Classical Albums in March, RCA’s "La Pietra" title, with pianist Jordan Hill 
comparing favorably to his mid ’70s label, Helfgott’s "Shine" title is the first 
release from Red Seal to chart in over a year, since 1979. From his booking 
agent, BMG Classics, has been on a roll, placing four No. 1’s within the last 
four months. The "Star Wars: A New Hope" soundtrack holds at No. 1 on 
Top Contemporary Classical for RCA Victor, which recently had a four-week chart-topper with "Rumin’ Wild" by Keith Lockhart and the Boston Pops 
Orchestra. BMG Classics also sells ECM, which ruled Top Classical Albums 
with Arvo Pärt’s "Litany" in October. By the way, the Jan. 31 unveiling of the 
special "Star Wars" edition, along with anticipation of a sequel, "The Early Years," 
thematically commercial, should throw that soundtrack into hyperspace accel-

string quartet—four independent roles coming together to serve Ken- ny's compositions," he says. "And it was a very interesting juxtaposition of genres and generations of musicians among the four of them. It is not very often that you can get music- al content to transcend music. These were very special sessions."

Known best for his pioneering work in the '90s with pianist Lennie Loccino and saxophonist Varone Marhe, Konitz sounds perfectly at home on "Angel Song," his buoyant lines complementing Wheeler's plaintive, high-pitched saxophone. The record's" title="At the very least may need some atmosphere."

"It is, after all, I ever could have imagined," Wheeler says, "but I'd all that I've ever had. I've bought a lot of his records since, yet, I still think he's playing on "Gnu High" is one of his best."

When prodded about his playing, Wheeler will admit that the unique combination of a consummate drummer and a virtuoso saxophonist has left a lasting impression. "The improvisations may have made a statement that a lot of up-and-coming musicians at the time appreciated," he says. "The pieces we've helped point out avenues between the different European and American sensibilities in jazz." Wheeler approached the artist as a major, asking for payment deferred that would allow the company to function while it negotiated an out-of-court settlement. The trial is expected to roll up payables into a $10 million note, payable over four years. The suit is under heading "kills off track when Investcorp balked at investing an additional $20 million in Camelot and when the chain had a harder-than-expected time in trying to get lease concessions from landlords. In filing for Chapter 11 protection, Camelot, which lost $511.5 million and liabilities of $476.7 million,

"Camelot's distribution is a problem," said Benk. "We plan to move swiftly with our plan of reorganization. If we can't sell, we will come out of Chapter 11 on a stand-alone basis."
Tichener To Key Billboard's Latin Music Conference

McHenry Tichener Jr., president of radio chain Tichener Media Systems, Inc., will keynote Billboard's eighth annual International Latin Music Conference, slated for April 28-30 at the Hotel Inter-Continental in Miami Beach.

Tichener's address on April 29 will formally launch the three-day conclave, the longest-running gathering of its kind.

The conclaves will include two evenings of showcase performances, a day with four industry panels focusing on retail, radio, Latin dance and Latin rock. For the second straight year, music publisher Warner-Chappell will host a songwriters showcase called "Writers In The Round." Capping the conference on April 30 will be Billboard's fourth annual Latin Music Awards.

Tichener joined Tichener Media Systems in 1979 and was named president in 1981. Tichener Media Systems operates 20 Spanish-language radio stations in six of the 10 largest Latino radio markets in the U.S., including the top-rated radio station in each of those six markets.

On Feb. 14, Tichener Media Systems and Heftel Broadcasting Corporation will merge to create a new media conglomerate called The New Heftel. The New Heftel will be home to 37 radio affiliates and Tichener Music's labels will become its chairman, president, and CEO.

Apart from his formal profession, Tichener also serves as the Advisory Council of the University of Miami's College of Business. He is also the director of the Radio Advertising Bureau, chairs the Spanish division of the Radio Mercury Awards, and is the immediate past chairman of the Texas Business Hall of Fame Foundation.

Participants are still being assembled for the panels, showcases and awards shows. Confirmed panelists, thus far, for the retail panel are Mark Woodard, Latin buyer, Speck's, Ipe Cuesta, buyer, Latin & World Music, dance and CD, Trans World Entertainment, Debra Villabobos, buyer, Cameleon Music; and Rafael A. Smith, buyer, merchandiser, Borders, Inc.

Those confirmed for the Latino Rock Panel are Mark Walker, VP, Max Music and Marvin Howell, GM, Ariaola Dance. Scheduled to participate in the Latin rock panel is Kike Posada, editor of "Boom" magazine and host of a Latin rock program on WHTO-FM Miami.

Among the labels slated to showcase artists are Sony, Argentina, BMG, and Arista Latin.


For more information about the conference, contact Maureen Ryan at 212-536-6002; for Spanish language inquiries, contact Angela Rodriguez at 305-441-7976.

Barretto's Back, And He Likes It

We may have to rethink Ray Barretto's standing as a one-hit wonder on the Hot 100. It's been almost 34 years since the Brooklyn, NY-born Latin percussionist debuted on the chart with "El Watusi," a novelty track that peaked at No. 17 in June 1968. Barretto backed the chart with a 3-year-old track that is attracting attention because of its use in a Burger King commercial. "I Like It" (Columbia) was originally recorded for the soundtrack to the 1994 film "I Like It Like That," directed by the Blackout Allstars, a one-off gathering of well-known artists such as Sheila E., Grover Washington Jr., and Tito Puente.

"I Like It" has the momentum to surpass the peak position of "El Watusi," and give Barretto its biggest hit three decades after his chart debut. But the single will have to go higher than No. 7 to beat Sheila E.'s previous high with "The Glamorous Life," which went to No. 7 in 1984. And "I Like It" will have to go all the way to No. 1 to give Washington his biggest hit; the saxophonist went to No. 2 in 1984 with "Shout! The Two Of Us," which featured Bill Withers as lead vocalist.

Don't Go UN-BREAKING HIS HEART: The topic that has engendered the most mail in the last few weeks has been: Elton John's record of uninterrupted top 40 hits. Ever since his second single, "Your Song," cruised 49-38 on Dec. 19, 1970, John has registered at least one track in the top 40 every year. Many Chart Beat readers have claimed that John missed the top 40 in 1996, but the fact is, he didn't. "Blessed" debuted on the Hot 100 at No. 87 the week of Nov. 4, 1996, and peaked at No. 34 the week of Dec. 16, 1996. However, in the first week of the calendar year, "Blessed" was holding at No. 38—with a bullet. The date on the chart was Jan. 6, 1997, and that means Elton John was in the top 40 in 1996, his 27th consecutive year.

So even though "You Can Make History (Young Again)" peaked at No. 70 in November 1996, Elton has the rest of 1997 to extend his unprecedented top 40 streak to a 28th year.

Are They Ever Gonna Get It? En Vogue may turn out to be the Credence Clearwater Revival of the '90s. The group is stuck at No. 3 with "Don't Let Go (Love)" (EastWest) and will not be able to break Toni Braxton's lock on the top spot with the unbreakable "Un-Break My Heart" (LaFaceArista). This is the third time that En Vogue has peaked at No. 2. The group's debut single, "Hold On," spent a week in the runner-up slot in 1989, and the third single, "My Lovin' (You're Never Gonna Get It)," had a three-week stay at No. 2. "Don't Let Go (Love)" is in its fourth week in second position. In 1969 and 1970, Credence Clearwater Revival had five No. 2 singles, the most for any act without ever going to No. 1.

Burt's Back: They love Burt Bacharach in the U.K. Not that we don't appreciate the composer in the U.S., but the British seem to have a special reverence for this gifted musician. Bacharach is back in the U.K. top 10 this week, thanks to Gabrielle's cover of a 1964 Burt Bacharach-Hal David hit, "Walk On By." The current incarnation of the tune debuted at No. 9. The original version by Dionne Warwick peaked at No. 6 in the U.S.

This is Gabrielle's second remake in a row. Her last U.K. entry was a new version of "I'll Eat You Live," the Shai song (from 1992), which she recorded with East 17. The other new remake in the U.K. top 10 is George Michael's interpretation of Bonnie Raitt's "I Can't Make You Love Me," included on "The Older EII" which jumps 19-5.

International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997

1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997

Fourth N.Y. Dance Music Conference & Awards
Chicago Marriott, downtown Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at http://www.billboard.com
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STOP TALKING ABOUT THE STATE OF THE MUSIC INDUSTRY AND START DOING SOMETHING ABOUT IT

Lately we've noticed everyone whining about how music's at a big dead standstill. People: snap out of it! We've got one word for you: Wilco.

Doom? Wilco follows their debut, A.M., with a double album (specially priced) that ends up on a shitload of year-end lists:

"★★★★★ ROLLING STONE
"One of the best records anyone has heard in a long time." RAYGUN
"A classic session." 9/10. NME
"Brilliant." BAM

Our thanks to them (and all you others).

Gloom? Witness the throngs of sweaty fans fighting for oxygen for more than two joy-filled hours at the two sold out L.A. Wilco shows a few months ago. We did. Witness "Outtasite (Outta Mind)" picking up more stations every week. A.A.A. Alternative. Rock. Three hundred antennas giving the gift of Wilco. This is just the beginning.

Wilco will make you remember why you let music ruin your life, all those years ago. See if we're lying — Wilco will be touring all year. All over the country. Right in your hometown.

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