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Julie Christensen Takes A Hands-On Role With New CD

PAGE 7

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 8, 1997

Belgian Superclub 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 shutter its Superclub record and video chain.

The chain, with 87 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.

Superclub's Belgian retail rivals
(Continued on page 79)

Techno Emerges From Shadows In Japan

Budding Radio Play Signals Mainstream Growth Potential

This first part in a series on the techno/rave movement looks at the emerging Japanese scene, which some see as ripe for export. Next week: the view from the U.S., where electronic music is going "overground."

BY STEVE McCLURE

TOKYO—A large field filled with thousands of brightly dressed, unconventional-looking people, swaying rhythmically as heavily amplified music and telltale verdant aromas fill the air. Monterey, 1967? Hyde Park, 1968?

Try Gotenba, Japan, Aug. 10, 1996. The occasion was Rainbow 2000, an ambitious all-night concert/rave/event that saw 15,000 young Japanese gather to enjoy the driving rhythms and dreamy ambience created by Japanese techno artists, including Ken Ishii, Takkyu Ishino, Tokyo Techno Tribe,

and Something Wonderful.

There are more than a few parallels between Japan's emerging techno tribe



and the counterculture of the '60s. In both movements, music provides the leitmotif, along with light shows, hallu-

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 Bonk, 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 that
(Continued on page 83)

RETAIL TRACK

Musicland's Gambit To Put Its Troubles Behind

PAGE 52

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.



WHEELER

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—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 hovering harmonies, recurrent motifs, and free-floating, drummerless pulse lend a dreamlike air 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 pieces 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 sympathetic interplay on "Angel Song." "It was like a
(Continued on page 85)

cinogens, and an emphasis on peace, love, and ecology.

"It wasn't like you had to listen to the music," says industry observer and techno fan Soichiro Suzuki as he recalls Rainbow 2000. "There were lots 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 Tachyon 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
(Continued on page 76)

Sargent Building On Regional Fan Base With Reprise Debut

BY PAUL VERNA

NEW YORK—Laurie Sargent's Susan Lucci days are over. Like the soap opera star, who despite numerous nom-



SARGENT

inations has never won an Emmy Award, Sargent has been up for various Boston Music Awards over the years but never scored one until October 1996, when she was named best local female vocalist.

Last year was significant in other ways for Sargent. On Dec. 31, 1995, she
(Continued on page 84)

Capitol Believes Market Is Primed For Spearhead Set

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 1995 debut, "Home": to make potent, 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.



SPEARHEAD

"Their first record got them 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/R&B" stylists like the Fugees, with whom Spearhead toured as part of a package trek last summer.

(Continued on page 20)

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IN THE REALM OF 'LOS TANGUEROS'

Evoking both the first blush and the final heartbreak of every impossible love affair, the *nuevo tango* of late composer Astor Piazzolla bespeaks the blindest struggles of the human soul. In its century-long ascendance from the *orillas/arrabal* (outlying slum) bars and brothels of Buenos Aires to the salons and concert halls of Europe, the pessimistic music purportedly devised by two pimps prancing on a street corner has become a standing-room-only draw even in New York's hippest downtown recital hall. Still, as Piazzolla himself understood, each such development only conspires to reaffirm the fatalism of the music itself.

In a physical contest with the wicked-minded sense of futility contained in the sound he transformed, the stubborn Piazzolla defied each of tango's Argentine proletarian *porteño* (port worker) traditions, lending it a classical- and jazz-inflected concert aesthetic. He was even the first to insist on standing whenever he played the *bandoneón* (small diatonic accordion) at the melodic core of the tango, saying, "I refuse to look like an old woman knitting!" And yet during a recent January evening in lower Manhattan's TriBeCa district, Piazzolla's music found itself being performed before, of all things, a massive poster of an old woman knitting, as Polish classical concert pianist Emanuel Ax and former Piazzolla collaborator Pablo Ziegler joined forces at the Knitting Factory club to offer the live debut of their sublime "Los Tangueros: The Tangos Of Astor Piazzolla" (Sony Classical), a historically unique 12-piece transposition of Piazzolla's tangos and African dance-influenced *milongas* into arrangements for two pianos.

Not that Piazzolla would have resisted such novel expansions of his innovations. "Astor was always criticized by the conservative people who felt tango was like the national flag—a thing you must not change," says Ziegler, who for 10 years served as the brilliant young keyboard soloist in Piazzolla's renowned New Tango Quintet. "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 bandoneón; the *gaucho* milongas from the southern part of Buenos Aires, some of them fast like the Cuban *cumbia*; 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,' a sound so melancholic but in some moments very funny.

"However, whatever we played in the Quintet, Astor was very demanding, a complete perfectionist," adds Ziegler, reminiscing on the afternoon following the Knitting Factory program. "Every wrong note was like a betrayal, and his eyes would hit you like a laser."

Born March 11, 1921, in Mar del Plata, Argentina, to Italian immigrants and passing a portion of his youth in the Bronx, N.Y., the proud, rosy Piazzolla invested the tango with a sweaty, psychic turbulence some have termed "diabolic." He was repeatedly threatened and beaten by traditionalists, with one exponent of the early tango *canción* disrupting a radio interview to put a gun to Piazzolla's head. Ziegler and Ax have stayed faithful to the structural premises of Piazzolla's work, translating the seductive repartee of the Quintet-era bandoneón and violin into a mutually persuasive interplay of Ziegler's melodic "left" piano and Ax's rhythmic "right" piano.

"Actually, Pablo evened things out in his arrangements so we could swap melodies and rhythms in the recording as well as at the Knitting Factory. And as I said from the Factory stage, that was 'my first

club gig,'" Ax insists with a chuckle. "I loved the immediacy and the intimacy of the space"—including the rude, arrabal-like touch of a bottle-tinkling bartender clumsily filling orders in the corner of the otherwise-hushed 250-seat main room. "Although I'm used to formal concert halls," Ax explains, "I wasn't bothered by the background noise in the hall [taped for later broadcast on NPR's 'Performance Today']. After all, we should remember, for instance, that Mozart piano concertos were originally intended to be played for about 50 people. In the case of Piazzolla's tangos, the music is this wonderful combination of correct, strict rhythms and this unbuttoned quality of Latin passion. Piazzolla wanted tango to bridge the gap between its early dance roots and the contemporary classical world, letting it be more complex and have fugues. He sought 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 voice-like dialogues at the center of "La Muerte Del Ángel," "Adios Nonino," and the mildly dissonant "Verano Porteño" on the "Los Tangueros" album, Ziegler and Ax bring a redoubled pathos to the doomed metaphorical outlook of the music, casting its implicit realm of Buenos Aires bordello *compadritos* (thugs) and their emotionally conflicted women in a bracing but still bleak modern light. Ultimately, the man in any tango symbolizes the poor immigrant, and the woman represents the fundamentally unjust lower rung of Argentine society in which he longs to find comfort and fulfillment—but inevitably fails. "I suppose," says Ax, "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 but sad intimacy of what 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," Ax reasons with a whimsical sigh, "it's been nice to feel like Al Pacino for a moment, sweeping someone off their feet like he did in 'Scent Of A Woman.'"

If it seems the pull of tango is prevalent in recent motion pictures, from "Scent" to Madonna's embodiment of "Evita" (especially the Miami Spanglish mix of "Don't Cry For Me Argentina" on her new Warner Bros. CD-5 single), there is an authentic Piazzolla presence in many film scores, with Piazzolla's live 1982 set of "Suite Punta Del Este" serving as the soundtrack theme of the hit 1995 sci-fi thriller "12 Monkeys" (ANS Records).

Other classical stars besides Ax have gravitated to Piazzolla's legacy, notably the Kronos Quartet for its arresting 1991 collaboration with the tango master himself, "Five Tango Sensations" (Nonesuch/Elektra). Latvian violinist Gidon Kremer earned a Grammy nomination for his current "Homage À Piazzolla" (Nonesuch/Atlantic Classics), and the popular response has been so strong that Kremer has already cut a second volume of the bandoneón virtuoso's works. Nonesuch also intends to reissue Piazzolla's three incomparable records on American Clavé: "The Rough Dancer And The Cyclical Night," "La Camorra," and the album (he called it his best) named for the anxious, late-evening apex of Buenos Aires' La Boca district saturnalia, "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."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

FOCUS ON FRANCE

A year after French radio stations were forced to follow quotas for French-language music, album and singles sales from national acts are up. See the Billboard Spotlight. **Page 43**

MIDEM ON THE MOVE

This year, the company behind MIDEM, the international music industry fair, is venturing into North America for the first time, launching an event in Asia, and approaching the third year for another of its Pacific Rim shows. International editor in chief Adam White has the story. **Page 37**

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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 collecting societies. But some senior figures are questioning why so much effort was required to achieve the agreement.

The Cannes Accord, hammered out at a MIDEM summit meeting of publishers and societies, will mean the mechanicals bodies on the European continent will reduce commissions from the current rate of 8.34% of mechanical revenues to 6% by July 2000 (Billboard, Feb. 1). The U.K.'s Mechanical Copyright Protection Society (MCPS) already operates on a 6% rate.

Martin Bandier, chairman of EMI Music Publishing Worldwide, argues that the agreement to lower costs is a product of Anglo-American pressure over several years. He says that EMI's establishment of its own collecting organization, Music Rights Society Europe, in 1995 was a strong spur to the societies to reassess traditional ways of operating. This pressure to change was compounded when MCPS and PolyGram International Music Publishing introduced direct distribution last summer. Direct distribution disbursed monies straight to publishers and bypassed the collecting societies on the European continent. As part of the Cannes Accord, it has been abandoned in return for the continental societies' lowering costs and speeding up distribution systems.

Bandier's long-standing complaints about the continental societies have been twofold. Primarily, he argues that they have been too ready to cut publishers' incomes in order to give rebates to record companies when competing for the labels' business. Second, he has been unhappy about the level of social and cultural deductions the continental societies have taken from the sums 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 6% rate. It will also mean that we have to have continuing dialog with respect to the other issues that give better margins."

Part of 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. "In the U.S., an audit can make a difference of tens of millions of dollars."

Asked why EMI did not assist the PolyGram/MCPS initiative by also adopting direct distribution, Bandier responds, "Because there's a lot to be said for the European collection system."

He adds that he recognizes merit in the continental societies' arguments that without

the income they lost through direct distribution, they were not able to adequately lobby governments for the political and market conditions necessary to maximize revenues for copyright holders.

Ralph Peer, owner of leading independent peer music, echoes that view by saying, "Nothing can substitute for having a personal relationship with a member of the legislature in any particular country." Peer adds, though, that the societies must weigh the cost of good political contacts against good business practice and should not let overhead costs climb unduly in return for political influence.

Of the Cannes Accord as a whole, he says, "It's good for us and good for everyone. It's in the interests of all the European societies, who have had a significant wake-up call to the fact that the single European market is going to mean a different structure to what they have been used to for decades past."

Says Bandier, "They have become flexible, and I'm quite excited about it." He compliments the leaders of the continental societies—Jean-Loup Tournier, president of French body SACEM/SDRM, and Reinhold Kreile, head of Germany's GEMA—for what he says is the speed with which they recognized the need for such flexibility.

Peer argues that such a change in attitude was of paramount importance. "The record companies had become the primary clients of the societies rather than the rights holders," he says.

He contends that the difficulties addressed by the Cannes Accord are rooted in the 1986 central licensing deal between PolyGram's record arm and Dutch society BUMA/STEM-RA, when, for the first time, "a third party was put in a position of control of the publishers' works. The societies then competed to give away our rights." All the societies within the European Union's single market have, since 1986, vied with each other to offer the best deals to record companies to attract the huge amounts of business involved in issuing a pan-European license to a major label.

Irwin Robinson, chairman of Famous Music and chairman of the National Music Publishers' Assn. in the U.S., also welcomes the Cannes Accord, but says, "Look at what it took to get it."

"I'm very gratified that something is finally going to happen, but against that it took enormous pressure from the major publishers and the MCPS/PolyGram deal to get the society people to realize that 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 deductions."

Robinson suggests that the accord is merely the beginning of the process of rehabilitation

(Continued on page 75)

Warner Signs On Retailers For DVD Software Trial

BY EILEEN FITZPATRICK

LOS ANGELES—A group of 20 retailers has been tapped by Warner Home Video to debut DVD software in regional tests beginning March 24.

Wherehouse Entertainment, one of the participating chains, will have 36 of the studio's titles in 50 of its approximately 260 stores, according to a source at the Torrance, Calif.-based retailer.

Other chains, including Best Buy, Musicland, and Tower, say that they will also participate in the Warner test, but have not determined specific rollout plans.

The trial is also being offered to a number of large publicly held video specialists, including Hollywood Video, Moovies,

WHEREHOUSE

Movie Gallery, and West Coast Entertainment. Sources say that mass merchants and club accounts are not part of Warner's rollout plan.

Warner Home Video declines to comment on the specifics of the plan, but sources say the company has targeted the test for Los Angeles, San Francisco, Chicago, Dallas, New York, and Washington, D.C.

Sources also say that the plan is expected to include a tie-in with a yet-to-be-named hardware company.

A spokesman for Toshiba, Warner's longtime DVD partner, says executives were meeting with the studio to develop dealer incentives.

According to one dealer, Toshiba may play a role in convincing hardware chains, such as Montgomery Ward, to carry DVD software titles.

Joe Pagano, video merchandiser for Best Buy, says he expects 74 of the chain's 272 stores to carry DVD as part of the test. "All of them may not have product on March 24, but it will be put in over a span of time," he says.

Pagano says Best Buy is building its own DVD demonstration kiosks and will place one in each store and merchandise the hardware and software side by side.

Retail sources say that under the plan, Warner will give retailers a 100% return allowance within the first 90 days of initial orders. The normal 20% return allowance will apply after 90 days, sources say.

Suggested list price for Warner's DVD titles is \$24.98, with a minimum adver-

(Continued on page 84)

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 this year is quick congressional ratification and implementation of the digital-age sound recording protection treaty forged in Geneva by the World Intellectual Property Organisation (WIPO).

The new treaty, drawn up by the 160-member-country WIPO in December, offers producers of sound recordings an exclusive right to authorize transmission of their work for on-demand services, among other benefits, and prohibits circumvention of anti-copying controls and electronic encryption systems that prevent copyright infringement. It is up to each nation to tailor the new rights and protections into law.

To be implemented, the WIPO treaty must now be ratified by the governments of at least 30 member countries within a two-year framework.

"The U.S. has the most to gain," said Jay Berman, chairman/CEO of the Recording Industry Assn. of America (RIAA), at a Jan. 23 briefing on the task ahead, held at its headquarters here. "The U.S. played a leading role in negotiations and should play a leading role in its implementation."

While the recording industry is strongly behind the new treaty, opposition to U.S. passage can be expected to come from online service providers, hardware companies, and regional telephone companies, all concerned about copyright-liability issues they feel could stem from the new rights, particularly copyright-infringement liability.

Berman said that the RIAA will suggest to Congress that those potential ramifications "be taken up at another time," probably when the Clinton administration's information superhighway blueprint plan, which deals with copyright issues, is reintroduced this session. It is commonly called the National Information Infrastructure bill.

"It isn't clear yet whether they will oppose or not," said Berman of the online/hardware interests. "We'll know better in a few weeks," after the administration's point man on the treaty, Bruce Lehman, assistant secretary of commerce, presents the administration's views.

In any case, he added, "we are prepared to debate that whole issue of liability" on Capitol Hill this year.

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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.

With a series of 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.

Foremost in their sights is novice politician Pauline Hansen, a former fish-and-chip shop owner whose attacks on Aborigine welfare, Asian immigration, multiculturalism, and 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 thinking persons in this country, we thought Hansen was a joke who'd fade away. Clearly, that's not the case, so we artists need to reaffirm to ourselves, and to the world, that Australia is made up of a lot of opinions, and the one getting the most attention abroad is that of a small, bitter fringe that needed convenient whipping boys for their own woes."

Binks has produced a version of
(Continued on page 20)

AMA Exposure Lifts Artists Winners Reap Rewards At Retail

■ BY CRAIG ROSEN

LOS ANGELES—Alanis Morissette and Toni Braxton were the big winners at the 24th 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 favorite 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 Amarillo, Texas-based



BRAXTON

Hastings Books, Music & Video, is hopeful that 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 over Mariah Carey and Celine Dion. Her 1995 album "Jagged Little Pill" was named favorite album over Carey's "Day-"
(Continued on page 13)

International Achievement Honor Debuts At Canada's Juno Awards

■ BY LARRY LeBLANC

TORONTO—The debut of an international achievement award at Canada's 1997 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 opportune 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, however, is an act that has yet to parallel its tremendous Canadian success outside of its home country. With six nominations in 37 categories, MCA Records band the Tragically Hip tops 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 nominated in the top group, top single, top video, and top songwriter categories. Additionally, 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 Tragically Hip's five-album catalog has racked up 4 million units in Canadian sales, according to band manager Jake Gold of the Management Trust in Toronto. "Trouble At The Henhouse," released in early 1996, has sold 600,000 units in Canada, according to Ross Reynolds, president of Universal Music Canada.

The runner-up, receiving five Juno nominations, is Quebec's Celine Dion, who, unlike the Hip, has achieved 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 been nominated in the top album and best-selling album (foreign or domestic) categories, and her French-language album, "Live À Paris," released in November, has been nominated for best-selling Francophone album.
(Continued on page 75)

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 Wall's British parent company, WH Smith, says market conditions are not right to either invest in it or sell it.

In a statement accompanying Smith's latest fiscal 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 150-store chain had rev-

enues of \$75.44 million in the period—down 8% from the same point 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.

For the immediate future, the spokesman says, "We shall carry on managing it tidily." Asked what Smith will do when the market picks up—invest or sell—he adds, "It would be unwise to speculate at this stage."

There is slightly better news for the group's U.K. music retail web, Virgin Our Price, although the statement still describes the chain's results as "disappointing."

(Continued on page 13)



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 recording artists instead became a celebration when the music video channel was reinstated Jan. 21 after an outpouring of local support. Pictured speaking at the rally at Denver's Buell Theatre, from left, are Tony Rich, John Mellencamp, Don Henley, and Jewel.

Hendrix Family, MCA Reach Global Deal

■ BY PAUL VERNA

NEW YORK—Four years after MCA Records acquired the 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 promises to enhance the artist's already-resplendent legacy.

Announced Jan. 28, the agreement is a worldwide licensing pact between MCA and Experience Hendrix, a company set up by the Hendrix family to handle the late artist's catalog (Billboard Bulletin, Jan. 29). Under the agreement, MCA and Experience Hendrix will release Hendrix staples "Are You Experienced," "Axis: Bold As Love," and "Electric Ladyland," plus "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 and the Hendrix family—the artist's father, 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 tape vaults.

"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"
(Continued on page 75)

Cherry Links With Universal Pub. Arm Signs Merrill Bainbridge

■ BY GINA VAN DER VLIET

LOS ANGELES—Cherry Entertainment Group, Jolene Cherry's new label, publishing, and soundtrack company, which has formed ties with Universal Music Group, already has a number of projects on tap, including a Spanish-language Abba tribute album, "Abba Latina."

Cherry is the former senior VP/West Coast GM of Atlantic Records, who spearheaded such soundtrack albums as "The Crow" and "Batman Forever," which sold 1.9 million and 1.5 million units in the U.S., respectively, according to SoundScan.

The executive, who will operate the company out of Santa Monica, Calif., also has a background in publishing. Prior to joining Atlantic, Cherry was a partner in the Warner/Chappell joint venture PressmanCherry Music, whose roster included Tonio K., John Keller, and Korn.

Cherry Entertainment's first publishing signing is Universal artist Merrill Bainbridge, whose first single, "Mouth," was certified gold and peaked at No. 4 on the Hot 100 Singles chart.

The pact with Universal reunites Cherry with Universal Music Group chairman/CEO Doug Morris, who brought Cherry to Atlantic.

Says Morris, citing "The Crow," "Batman Forever," and "Encomium," a Led Zeppelin tribute album, "She has continually demonstrated an incredible ability for discovering and nurturing talent and recognizing great songwriting."

"I feel very fortunate to be joining Universal at the most exciting time

in its history," says Cherry.

The first artist to be signed to the Cherry label is R&B/pop newcomer Ricky Jones, with whom Cherry worked at Atlantic, although the artist never had product released there. Jones' debut is expected to be released in the next few months.

Under terms of the agreement, Cherry will release titles through the Universal Music Group label that best suits the corresponding act. The distributing label will work in conjunction with Cherry on promotion, publicity, and marketing.

As for Cherry Entertainment's soundtrack projects, Cherry says, "When they're done properly, soundtracks reach a major demographic. And if it matches the film's demographic, you have a huge audience."

Cherry plans to continue to use soundtracks as a launching pad for new talent. "Mixed in with established acts, new acts can benefit from soundtracks as a very important exposure and sales tool," she says.

The label also plans to emphasize a diverse roster of artists and compilations. In addition, Cherry has plans to produce a country-oriented soundtrack.

"[Cherry Entertainment A&R/special projects executive] Jennifer Blakeman has gotten very involved with the Latin community through this Abba project, and we are all very interested in signing Latin acts," adds Cherry.

The label head hopes to model her company after Interscope, which has had many cutting-edge releases during the past few years, along with a successful blend of pop records.

Dance Label Set Up By Island Records

■ BY LARRY FLICK

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 in New York and run by veteran dance music promoter Vince Pelligri- no. Island's promotion and marketing staff will handle all of the imprint's releases during its first year.

"Our intention is to take 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."
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Artists & Music

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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 bookish, but there is a certain literary quality about Grey Eye Glances. Namely, their name, which is taken from Edgar Allan Poe; also, their primary means of exposure to date, which has been touring bookstores.

The Maple Shade, N.J., trio, whose Parachute/Mercury Records debut album, "Eventide," emerges 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 Nobel 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 Sojourn—and had self-released two albums as such—but had to surrender the name to another Sojourn 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



GREY EYE GLANCES

what has become the 126-store Borders Books & Music web.

What is now Grey Eye Glances formed as Sojourn in 1991, though Keith and O'Dell had met 12 years earlier playing street hockey, and Keith and Nobel had toured Europe in 1985 as part of the American Music Abroad choir. "There wasn't music in the Borders world at the time," says Keith, "but we had the band together and decided to set up and play on a Friday night [at the Marlton outlet] and went over so well that we played

twice a month for two years—and then at all the Borders stores in the area."

But these weren't ordinary half-hour music in-store sets. Rather, Sojourn played full, two-hour shows in the stores' coffee bars, and while the pay was minimal (and sometimes in the form of gift certificates), the group managed to sell nearly 9,000 copies combined of its two self-released CDs, "Songs Of Leaving" and "Further On . . ."

The strong grass-roots sales base was duly noted by Tom Vickers, Parachute/Mercury's senior director of A&R (U.S.). Vickers had seen the group several times in Philadelphia and had been struck by their sound.

"It was very distinctive," says Vickers. "It had elements of Celtic music, folk, and an ethereal quality that was unlike anything I'd heard. And to top
(Continued on page 75)

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.

"Yeah, that's my blessing and my curse," Christensen says with a laugh



CHRISTENSEN

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
(Continued on page 83)

'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 are "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. According 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



MARKS

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 material 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 sentiments 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?'"

With Irving Caesar, who died Dec. 17 at the age of 101, Marks wrote

"That's What I Want For Christmas," which Shirley Temple introduced in a 1936 feature, "Stowaway." The same year, Marks, Caesar, and Sammy Lerner wrote "Is It True What They Say About Dixie?," introduced with recordings by Al Jolson and Rudy Vallee.

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 requests of Presidents Franklin Roosevelt, Gerald Ford, and Bill Clinton.

"Few have served [ASCAP] and the songwriting profession with the devotion and charm of Gerald Marks, a beloved member of the ASCAP family since 1931," says ASCAP president and chairman Marilyn Bergman.

Marks is survived by his niece, Harriet Bloomberg of Long Beach, N.Y. His wife, Edna Berger Marks, died last year.



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McMillan Courts Christian, Mainstream Fans Giant Nashville, Warner Team On Broad-Based Set

■ BY DEBORAH EVANS PRICE

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

McMillan, a well-known Nashville-based session musician whose credits include Eric Clapton, Garth Brooks, Amy Grant, Michael W. Smith, Chet Atkins, and Ray Charles, credits Giant



McMILLAN

Nashville president James Stroud with initiating the new album.

"He called me up and said he wanted me to do an album for Giant and I said, 'I don't sing country music,'" McMillan recalls. "He told me

he didn't want me to do country music, to just do what I do and he didn't care if I cut a polka. So 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 fellow musicians Ron Hemby on guitar, Michael Rodes and Tommy Sims on bass, Steve Nathan on keyboards, Lonnie Wilson on drums, and Nicol 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 landed a spot as the drummer in Eddy Raven's band. He later wound up in Atkins' touring band as harmonica player.

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 worked. McMillan became one of Nashville's busiest musicians, and his reputation spread beyond the country community. He performed in Neil Young's band at Live Aid. He was recruited by David Pack to be a part of "Packman's Dream Team" of musicians who performed at President Clinton's first Inaugural Ball. He also is responsible for the harmonica solos on the Brooks hit "Ain't Going Down ('Till The Sun Comes Up)," and was fea-

'I'd rather see souls changed than be a star'

tured performing the song on a Brooks TV special.

"Somebody's Comin'" features McMillan's well-known talents as an instrumentalist, as well as his lesser-known skills as a vocalist, on 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 spared. 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 would come and listen to some hot music with some kind of hope and meaning," he says.

The album will be distributed to the mainstream market through WEA and to the Christian market via Warner

Christian distribution. The title cut is the first single.

Staffers at Giant and Warner Alliance feel McMillan's 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 choir sounds.

The goal, executives say, is to break McMillan first in the Christian market, and then use that momentum 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, Kristi 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 base to send out targeted mailings announcing the new album.

Additionally, Warner Alliance 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/inspo [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 multicity tour, which may include having him speak to students at a school on a Friday, perform at a local venue on a Saturday, and then play at a church the next morning. "It's going to be real grass-roots," McMillan says.

Norteño/Conjunto Hero Cornelio Reyna, 56, Dies

■ BY RAMIRO BURR

SAN ANTONIO, Texas—Cornelio Reyna, considered by many the godfather of *norteño/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 Gonzales.

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

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

"This was a tremendous loss to conjunto music," says accordionist Flaco Jimenez. "Cornelio created a

unique voice style that is still being copied today."

"Reyna was easily one of the most important songwriters in *norteño* music," says Juan Tejada, organizer of the annual Tejano Conjunto festival here. Among the top hits that Reyna wrote, and that he and other groups recorded, are "Mil Noches," "Callejón 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 1960, when Reyna teamed up with another legend-to-be, Ayala, and formed Los Relampagos Del Norte, that Reyna reached his peak.

The duo was widely acknowledged as one of the most popular *norteño* outfits along the U.S.-Mexican border during the '60s. Their peers included the Conjunto Bernal, Tony de La Rosa, and Los Pavos Reales.

Among the Relampagos' hits were "Té Traigo Estas Flores," "Un Día Con Otro," and "Sufriendo Penas." Reyna and Ayala produced some 20 albums on the now-defunct Bego and Falcon labels during their team-up.

(Continued on page 75)



The "godfather of *norteño/conjunto* music," Cornelio Reyna is considered to have been one of the most important songwriters in the genre. (Photo courtesy of the Guadalupe Cultural Arts Center, San Antonio)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Joe Summers is promoted to chairman of PolyGram Group Canada in Oshawa, Ontario. He was vice chairman.

Tom Carrabba is promoted to senior VP/GM of Jive Records in New York. He was VP of marketing/sales.

Rich Kudolla is appointed senior VP of sales for EMI Records in New York. He was senior VP of sales for Columbia Music Group.

Michael Bruno is appointed senior VP of human resources at EMI-Capitol Music Group North America in New York. He was VP of human resources for Technology Service Solutions.

Virgin Records in Los Angeles appoints Kathy Acquaviva VP of publicity, West Coast, and in New York promotes Yon Elvira to national director of publicity and Meryl Wheeler to director of publicity, East Coast. They were, respectively, senior director of publicity for RCA Records,



SUMMERS



CARRABBA



KUDOLLA



BRUNO



ACQUAVIVA



BOCK



SCHWARTZ



FINFER

director of publicity, and associate publicity director.

Patricia Bock is appointed VP of West Coast promotion for MJJ Music in Los Angeles. She was senior national director of promotion at Epic Records.

Harvey Schwartz is promoted to VP of A&R for Capricorn Records in New York. He was director of A&R.

RCA Records in New York appoints Andrea Roseborough senior director of artist development for black music and promotes Harve Pierre to senior director of black music A&R. They

were, respectively, marketing director at Island Records and associate director of black music.

Mercury Records in Los Angeles names Carolyn Robbins senior director of national singles sales and field marketing and promotes Meg Ritschel to product manager. They were, respectively, associate director of sales development at PLG/Island Records and marketing coordinator.

Jasmine Vega is appointed associate director of publicity for Noo Trybe/Rap-A-Lot Records in Los

Angeles. She was director of publicity at Priority Records.

Razor & Tie Entertainment in New York promotes Don Brody to national sales director and names Mark Lipsitz sales and marketing manager. They were, respectively, national sales coordinator and, concurrently, label manager for Seed Records and product manager for TAG Recordings.

PUBLISHING. Stephen Finfer is appointed VP/GM of East Coast operations for MCA Music Publishing in

New York. He was an independent attorney.

Mark Friedman is promoted to VP of creative services at Chrysalis Music Group in Los Angeles. He was director of creative services.

BMI in New York names Michael Steinberg assistant VP of business affairs, licensing, and Olivia V. Bumgardner manager of marketing and promotions, media licensing. They were, respectively, head of worldwide distribution for Troma Studios and associate marketing manager, television stations, at NBC.

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Collective Soul Has A 'Breakdown'

Split With Manager Drives Atlantic Act'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



COLLECTIVE SOUL

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 BAMBARGER

NEW YORK—Morphine plies 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 advances, with a new intro, a couple of songs remixed, and one track substituted for



MORPHINE

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

(Continued on page 34)

Roland wouldn't elaborate further on the situation other than to say that it was resolved through legal means. Richardson couldn't be reached at press time for a comment.

It's quite obvious that many of the songs on the new album are directly about the band's severed ties with Richardson. "Blame," "Listen," the title track, and the possible first single, "Precious Declaration"—which Roland describes as being about a "piece of paper that allows freedom"—are all blatantly about the emotional roller coaster the band, which is now managed by Arthur Spivak, went through.

The band has also struggled to receive respect from the industry. Despite writing well-crafted rock songs, Collective Soul remains rock

(Continued on page 14)



Eat My Dust. Hanson, three brothers from Oklahoma, wrap up the recording of their Mercury Records debut in a Silverlake, Calif., studio. Among the producers working on the project are the Dust Brothers. Shown in the front row, from left, are Taylor Hanson, Zachary Hanson, and the Dust Brothers' John King. In the back row, from left, are Danny Goldberg, president/CEO of Mercury Records; Isaac Hanson; Steve Greenberg, Mercury VP of A&R; and the Dust Brothers' Mike Simpson.

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

ON 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 her my whole life," 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 became all the musicians' favorite."

Bennett will be showcasing Holiday's songs at the Apollo Theatre, on Monday (3), in a concert to benefit the Apollo Foundation's Apollo Theatre restoration effort. Although Bennett has participated in charity events at the Apollo before, 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 nightspot. His longtime 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 \$8.50; the price that was charged for Holiday's tickets when she appeared at the Apollo in the '50s. An additional 200 "gold circle" seats will be sold for \$100 each.

Capturing the essence of Lady Day for the new album was difficult because of her extraordinary talent, Bennett says. "She's so honest. She had such a destiny. Her songs were absolutely autobiographical. It was a challenge because of that: to 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 movies and radio stations play her [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 a thrill singing with her. It wasn't spooky at all," says Bennett of the duet. "It's like the old story, 'Billie Hol-

iday's dead, but I don't have to believe it.' If something is good, it lives forever."

Bennett, 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 Duke Ellington. The album will come out to coincide with what would have been Ellington's 100th birthday in 1999. Previous artists hailed by Bennett include Frank Sinatra on 1992's "Perfectly Frank" and Fred Astaire on 1993'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.



by Melinda Newman

THIS 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 act, 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 Kurfirst 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 Delfeayo Marsalis, who plays trombone on the group's June 10 release . . . Box Set, one of the bands featured in Billboard's Dec. 24, 1994, story on top unsigned bands, has signed with Capricorn Records. The band is set to work on its label debut, which will combine new songs as well as rerecordings of a number of songs from the band's first three self-released albums. Joe Chiccarelli (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.

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Buddy Guy

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 Róisín 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 '95, when "Where Is The What If The What Is In Why?" became their first single for Echo.



MOLOKO

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.

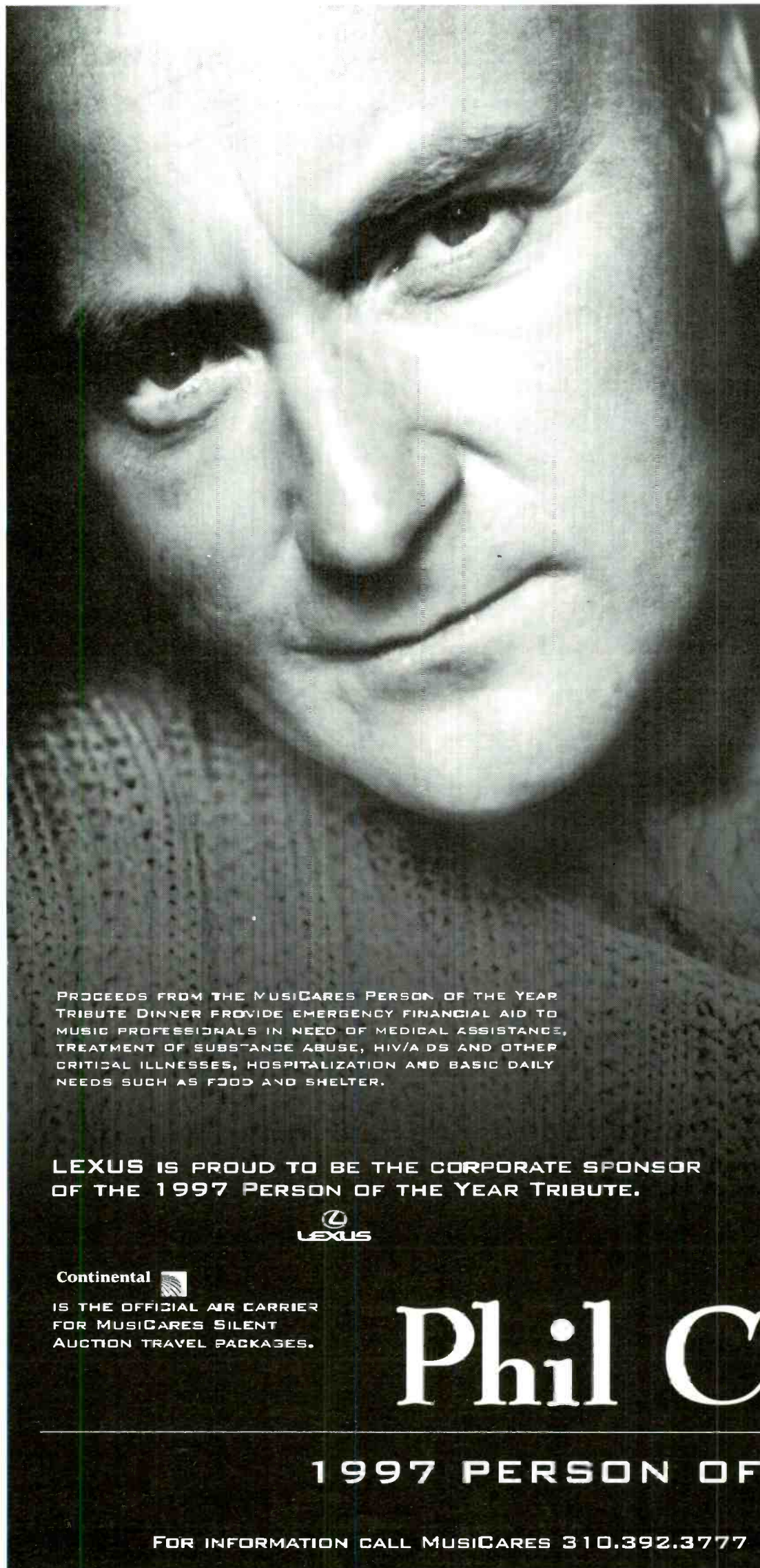
"It ticked over nicely within that acid-jazz circle," he recalls. "It was mainly students and young people buying it, probably no one over the age of 30."

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-Donnelly, 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


(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 marketplace. His first album, "Bloomed" (released in 1994 on the small Austin, Texas, label Dejadise), won supporters around the country, and his touring, which 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 really 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 prides himself so deeply on his individuality, but I think he should find his niche with fans of people like Vic Chesnutt, Lucinda Williams, and other alternative folk artists."

MCA is planning to reach that mar-

ket through radio, where NPR and commercial alternative specialty shows are the main target, and independent retailers that have proved sympathetic to such artists in the past.



BUCKNER

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

"The Dejadise 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 songs."

Buckner didn't begin playing until his college years (spent in Chico, Calif.). After a series of punk bands and 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 might be 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 press, 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 Americana 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 ultra-eclectic Giant 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 Wall, a 165-store chain based in Philadelphia. "I learned about him through the infamous 'No Depression' board [on America Online], 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 modicum 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 the record penetrate middle America to see major sales."

Buckner, who is booked by the Ryder Agency, has already mounted

(Continued on page 34)

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WB BRINGS U.S. A TASTE OF MOLOKO

(Continued from preceding page)

inroads in America. "Fun 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 Krush, 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 Roisin, you could see it straight away. First of all, Roisin is a star—she's talented, beautiful, charismatic. And Mark complements her. He's quite happy for Roisin to be upfront."

"We signed them very quickly, and it was one of those fantastic things where you see a band growing in front of your eyes. Roisin had never been in a band before, never made 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 interna-

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 "Trainspotting," and "Butterfly 747" from the album was used in a Volvo TV commercial.

The duo's 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 rising 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 what people like about us.' People who like Moloko expect us to change."

From an early stage, those people 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 damaged 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 Warehouse 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.

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CHAIN'S FUTURE

(Continued from page 6)

The statement notes revenues down 2% to \$318.16 million, which "reflected 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 [\$2.29 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 65,000 square feet of floor space, a rise of 7%.

Overall, the Smith group made a pre-tax profit of \$63.3 million in the period, a rise of 123% on revenues up 2%, at \$2.12 billion.

W H Smith reports in British pounds. The exchange rate used in this story is \$1.64 to the pound.

COLLECTIVE SOUL HAS A 'BREAKDOWN'

(Continued from page 10)

a populist treat than 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 are 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, whose bandmates include his brother Dean, Shane Evans, Ross Childress, and Will Turpin, 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 techno 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 at this 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 record," continues Shapiro, who believes there may be six to nine singles on "Disciplined Breakdown." "We want the world to realize that all those great songs were all written by the same songwriter, Ed Roland, who is one of the most extraordinary rock songwriters today."

Those "great songs"—"Shine," "December," "Where The River Flows," and "The World I Know"—all reached No. 1 on Mainstream Rock Tracks, while "Gel" hit No. 2. On the Modern Rock Tracks chart, "December" reached No. 2, "Shine" No. 4, and "The World I Know" No. 6.

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 decent on ['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 too, but 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 champion is.'"

And as Spivak 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. "In the past, we made the mistake of making quick, easy videos to go with hit songs," says Shapiro. "Now we're going to put a great deal of thought and time into this . . . 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 February, concentrating on Europe, Canada, Australia, and New Zealand. The band, which is booked by Creative Artists Agency, will hit the U.S. in mid-April, starting with large clubs and working up to small theaters and larger venues.

A March 9 gig at the National Assn. 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.

Mainstream rock, modern rock, triple-A, and top 40 radio will be serviced with the first single Feb. 10. "We want to prove all the snobs wrong with this record," says Spivak.

Continental Drift

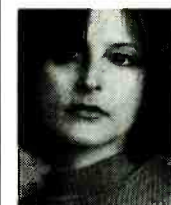
UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MINNEAPOLIS: Ani DiFranco isn't the only DIY folkie successfully peddling her wares to the masses. Just look at **Storyhill**, a Minneapolis-based acoustic duo that has released eight recordings in the last six years and, according to the band, has sold 20,000 copies of those releases—all without the benefit of national distribution. Initially known as **Chris & Johnny** (**Cunningham** and **Hermanson**, respectively), the Bozeman, Mont., natives met in junior high and, by the time they hit college, were selling their self-made debut in the hallways between classes. Changing its name to Storyhill last year, the band has garnered strong support on the college and coffeehouse circuit (as an acoustic act and with a touring band), appeared on "The World Cafe" and Minnesota Public Radio's "Morning Show," and sold 200 copies of "Collage," which is available exclusively over the Internet, since Dec. 1. Storyhill was also nominated for a 1994 Minnesota Music Academy Award. Its latest release, "This Side Of Lost," recalls the harmonious interplay of **Simon & Garfunkel**; the pained, plaintive sound of **Cat Stevens**; and the acoustic juice of **Indigo Girls**. The band's introspective songs, which deal with broad spiritual issues and internal strife, are attributed by Hermanson to his study of Buddhism and Christianity. But he doesn't see Storyhill as a contemporary Christian act. "I guess it's our personal response and invention. It's just sort of the way we see the world and experiences we've had that come across in our songs, and a lot of those are spiritual experiences and perceptions." Contact Storyhill manager **David Weeks** at 612-623-4155 or visit Storyhill's World Wide Web site at www.storyhill.com.



STORYHILL

BOSTON: Singer/songwriter **Laurie Geltman** has received numerous accolades in Boston recently, including nominations for best folk singer and outstanding local female vocalist in the Boston Music Awards. Last year, she won best acoustic act in the acoustic underground competition. But there's one problem with this praise: Geltman is a tried-and-true rock'n'roller, as her new self-released disc, "No Power Steering," attests. A former member of the highly respected Boston band **Vasco Da Gama**, Geltman has developed into one of this city's finest singer/songwriters. She's comfortable playing full-tilt rock as well as introspective acoustic ballads. She's the whole package: good hooks, lovely melodies, smart lyrics, and a subtle vocal style. "When I was growing up, I used to listen to the **5th Dimension**, **Burt Bacharach**, and the **Beatles**. Pure pop, which may be where I get my sense of song structure," Geltman says. She has headlined almost all the clubs in town, as she crosses over from the rock-oriented Middle East and T.T. the Bear's to Johnny D's, a venue more skewed toward blues and roots-rock. "No Power Steering" is getting heavy airplay on all the local rock programs, especially on WBCN and WFNX Boston. "I don't like to have my sound pigeonholed," Geltman says. "People like to do that, but 'No Power Steering' represents the entire spectrum of my music." Contact **Ellen Giurleo** at Full House Promotions at 617-643-7121. **KEN CAPOBIANCO**



GELTMAN

MADISON, WIS.: Quirky-voiced **Elizabeth Schaefer** insists that her singing is just her passionate nature rising to the surface. "I was the younger sister in my family. Singing became a big emotional outlet," she says. But she readily confesses her love of such queens of vocal idiosyncrasy as **Kate Bush** and **Lene Lovich**. Schaefer's two self-released CDs, 1995's "This Theater Was Razed" and 1996's "The Spirit Of Spotty," set her otherworldly warble against taut, smartly conceived rock arrangements. Schaefer's singing is effective on reflective, acoustic numbers like "Blue Theater," which could rest comfortably alongside a **Rickie Lee Jones** song, and on the rockier "Raining Magritte," whose rich lyrical imagery is attacked with a weird relentless glee harking back to her hero, Lovich. Schaefer divides her time between playing solo at coffeehouses and touring with the **Elizabeth Schaefer Band**. She performs regularly in Madison, Milwaukee, and Chicago; fans out to such Midwest cities as Minneapolis, St. Paul, Minn., Indianapolis, and Bloomington, Ind.; has played music conferences in New Orleans and St. Louis; and even gigged at New York's Sidewalk Cafe (for which she received a Village Voice critic's pick). She also has opened for **Ani DiFranco** and received airplay on Madison's WORT, Milwaukee's WLUM, Radio Netherlands (a Dutch shortwave broadcaster), and numerous college stations in the Midwest. A third CD, which Schaefer is co-producing with her 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 414-248-7729. **DAVE LUHRSEN**



ELIZABETH SCHAEFER BAND

amusement		business		BOXSCORE	
		TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRISH	FleetCenter Boston	Dec. 30-31	\$1,016,860 \$30/\$25	36,968 two sellouts	Don Law Co.
KENNY G/TOMI BRAXTON	Palace of Auburn Hills Auburn Hills, Mich.	Jan. 17	\$531,245 \$40/\$27.50	15,678 sellout	Cellar Door Belkin Prods.
KENNY G/TOMI BRAXTON	United Center Chicago	Jan. 18	\$496,775 \$50/\$37.50/\$25	13,509 sellout	Jam Prods.
GLORIA ESTEFAN	Ice Palace Tampa, Fla.	Jan. 25	\$438,150 \$49.25/\$28.75	12,478 sellout	Fantasma Prods.
KENNY G/TOMI BRAXTON	Target Center Minneapolis	Jan. 12	\$294,030 \$49/\$34/\$24	6,995 10,000	Jam Prods.
ALAN JACKSON LEANN RIMES	Ervin J. Nutter Center, Wright State University Dayton, Ohio	Jan. 24	\$253,702 \$25/\$22.50	11,533 sellout	Mischell Prods.
SMASHING PUMPKINS FOUNTAINS OF WAYNE	Cincinnati Riverfront Coliseum Cincinnati	Jan. 19	\$252,935 \$25.50	9,919 sellout	Cellar Door
SMASHING PUMPKINS FOUNTAINS OF WAYNE	Assembly Hall, Indiana University Bloomington, Ind.	Jan. 18	\$226,500 \$25	9,060 sellout	Jam Prods. Union Board
SMASHING PUMPKINS FOUNTAINS OF WAYNE	Omaha Civic Auditorium Omaha, Neb.	Jan. 15	\$186,275 \$25	7,451 sellout	Jam Prods.
ARTIST FORMERLY KNOWN AS PRINCE	Tower Theatre Upper Darby, Pa.	Jan. 7	\$150,300 \$50	3,006 sellout	Electric Factory Concerts

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville, Phone: (615)-321-4295, Fax: (615)-321-0878. For research information and pricing, call Marie Ratliff, (615)-321-4295.

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

FEBRUARY 8, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	18	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
2	4	27	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
3	2	11	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
4	3	18	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
5	8	16	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
6	5	18	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
7	7	20	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
8	11	12	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
9	12	22	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
10	9	25	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
11	10	8	TRICKY ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
12	18	28	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
13	13	33	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
14	16	23	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
15	17	21	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
16	14	54	ENRIQUE IGLESIAS FONOVI 0506 (10.98/13.98)	ENRIQUE IGLESIAS
17	15	13	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
18	19	8	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
19	21	18	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
20	24	13	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
21	20	4	ASHLEY MACISAAC A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
22	22	22	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
23	25	16	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
24	28	8	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
25	26	4	FOUNTAINS OF WAYNE SCRATCHIE/TAG 92725*/AG (7.98/11.98)	FOUNTAINS OF WAYNE

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

26	23	3	THE CHEMICAL BROTHERS ASTRALWERKS/CAPRICORN 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST
27	36	3	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.98/14.98)	HOT
28	27	3	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
29	30	3	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
30	29	25	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
31	35	25	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
32	32	2	THE PRODIGY MUTE 9003/XL (10.98/15.98)	MUSIC FOR THE JILTED GENERATION
33	—	27	RAY BOLTZ WORD 67304/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
34	34	4	THE SUICIDE MACHINES HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
35	47	14	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
36	—	1	MADELEINE PEYROUX ATLANTIC 82946/AG (10.98/15.98)	DREAMLAND
37	31	4	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
38	—	21	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
39	—	1	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN
40	38	8	KEIKO MATSUI COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
41	42	12	ANOINTED WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
42	33	32	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
43	48	3	PEDRO FERNANDEZ POLYGRAM LATINO 534120 (9.98/16.98)	DESEOS Y DELIRIOS
44	49	28	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
45	43	3	AVALON SPARROW 51485 (10.98/15.98)	AVALON
46	—	28	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
47	—	6	OUT OF EDEN GOTE 4502 (9.98/12.98)	MORE THAN YOU KNOW
48	37	10	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
49	—	61	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
50	—	27	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO

POPULAR UPRIISINGS™

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

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**,



New And Improved. Jim Brickman's latest Windham Hill release, "Picture This," is being heavily primed by the radio success of the album's first single, "My Valentine," which features vocals by Martina McBride. Brickman's last album, "By Heart," is seeing sales spikes as a byproduct. "Picture This," which was released Jan. 28, is being supported by a tour that is already in progress.

Redman, Ronnie DeVoe, and Kenny Greene, not to mention remixes and raps by album producers and rap world luminaries **Erick Sermon** and **T-Smoov**.

The album, which is the first R&B project produced by Sermon and T-Smoov, will bow

March 11.

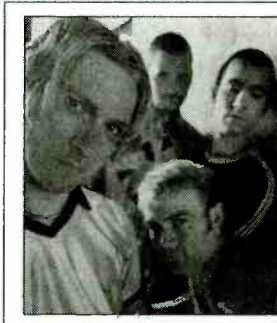
The band's first single, "Everyday," was serviced to radio Jan. 21 and features DeVoe and Redman on two different versions of the song; they are designed to appeal to R&B and rhythm-cross-over/rap stations, respectively. Stations playing the song include WVEE Atlanta, WZAK Cleveland, and WOWI Norfolk,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

Priority director of marketing **Tim Reid II** says the two-pronged approach is meant to take advantage of the artists' close association with Sermon 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."

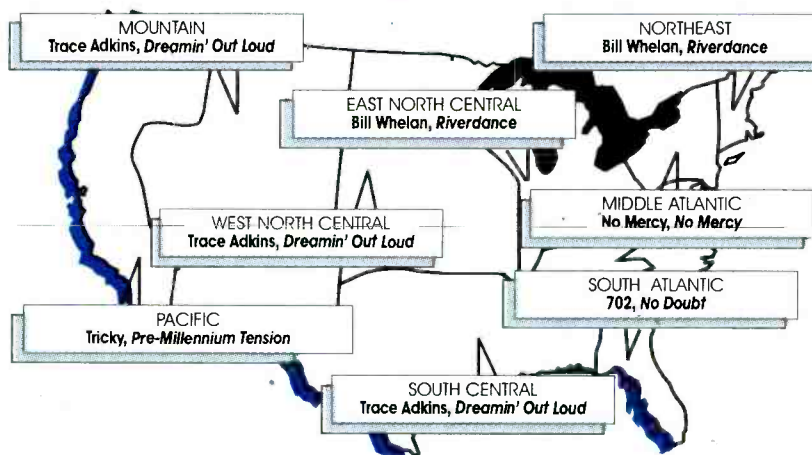
The first taste of **Tha Truth!**, a red vinyl single from the album "Red Lights," was sent to DJs in June 1996. The song's underground success eventually led it to surface in heavy rotation at stations such as KKBT Los Angeles.

BIG LEAGUES: For years **Jyoti Mishra**, the U.K.-based mastermind behind the electronic pop of **White Town**, has



Fishers Of Men. Forefront Communications will release "Soulbait" 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 Soulbait '97 tour, which culminates at summer evangelical conferences in Washington, D.C., and Los Angeles.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Tricky Pre-Millennium Tension	1. Trace Adkins Dreamin' Out Loud
2. Enrique Iglesias Enrique Iglesias	2. Gary Allan Used Heart For Sale
3. Bill Whelan Riverdance	3. Kenny Chesney Me And You
4. Spaces Spiders	4. Michael Saigado De Buenas Raices
5. No Mercy No Mercy	5. Merrill Bainbridge The Garden
6. The Suicide Machines Destruction By Definition	6. 702 No Doubt
7. Squirrel Nut Zippers Hot	7. Grupo Limite Partidome El Alma
8. Merrill Bainbridge The Garden	8. Paul Brandt Calm Before The Storm
9. Angelina The Album	9. Matchbox 20 Yourself Or Someone Like You
10. Duncan Sheik Duncan Sheik	10. No Mercy No Mercy

toiled in underground 8-track obscurity, mixing albums in his bedroom and going relatively unnoticed.

This changed dramatically when U.K. radio discovered "Your Woman," a track available here on the Chrysalis/Bright single "Abort, Retry, Fail?"

Now, EMI is rushing to get out "Women & Technology," White Town's U.S. debut, sometime in March. Modern rock stations such as KROQ Los Angeles, WXRK New York, WNNX Atlanta, and KOME San Jose, Calif., were early on the track, which was serviced Jan. 14.

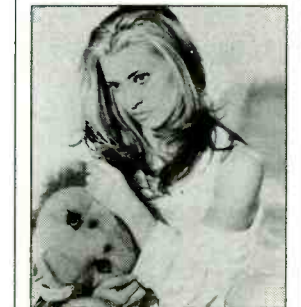
HAVE YOU SEEN THIS MAN? To ensure that recording artist **Jeff Wood**, whose album "Between The Earth And The Stars" was released Jan. 28, doesn't become just another face in the crowd, Imprint Records has kept the artist out and about since last summer.

In addition to showcase, in-store, and radio promotion appearances, Wood, who is booked by Creative Artists Agency in Los Angeles, has performed on TNN 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 Mine" 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

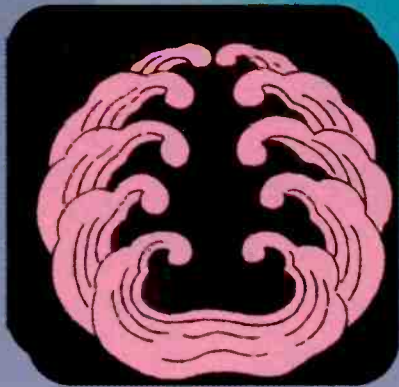


Her Time Has Come. "One O'Clock," the first single from Work recording artist Sabella, is having an impact at such top 40 stations as KDGS Wichita, Kan., XHTZ San Diego, and WIOQ Philadelphia. The artist, whose self-titled debut album will bow Feb. 18, is resurfacing after the 1993 success of her Tommy Boy-released single "Where Did The Love Go?"

the **John Michael Montgomery** hit "Cowboy Love," which reached No. 4 on Hot Country Singles & Tracks in January 1996.

UPCOMING

Billboard®



ASIA PACIFIC I

Issue Date: Mar. 1

Ad Close: Feb. 4

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



K-tel 35TH ANNIVERSARY

Issue Date: March 8

Ad Close: Feb. 11

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



NARM

Issue Date: March 15

Ad Close: Feb. 18

Billboard's March 15th issue features our annual spotlight on the NARM confab taking place in Orlando, Florida on March 8-11. This special issue provides readers with an up-to-date, comprehensive overview on the general health of the retail market (multimedia, video and music products). In addition, coverage will preview artists scheduled to perform, provide a complete listing of events, and explore the retail landscape of Orlando.

Contact:

Robin Friedman
213-525-2302



KOCH INTERNATIONAL 10TH ANNIVERSARY

Issue Date: March 15

Ad Close: Feb. 18

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

Contact:

Ken Piotrowski
212-536-5223

Reach Billboard's 200,000

WORLDWIDE SPECIALS & 1997 DIRECTORIES



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



NEW AGE

Issue Date: March 22

Ad Close: Feb. 25

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

Contact:
Lezle Stein
213-525-2329



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!

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Eastern U.S.:
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212-536-5055 - FAX
KEN PIOTROWSKI
PAT ROD JENNINGS
DEBORAH ROBINSON
KEN KARP

WEST

213-525-2307 - PH
213-525-2394/5 - FAX
JODIE FRANCISCO
LEZLE STEIN
ROBIN FRIEDMAN

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615-320-0454 - FAX
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305-441-7689 - FAX
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UK/EUROPE

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44-171-323-2314 - FAX
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1st Black Execs Persevered Major-Label Pioneers Faced Resistance

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 from 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 Man-

agement urban music department VP Phil Casey, "Larkin was King Kong. He never understood that there were any boundaries. He didn't understand why one division of a record company would have a different budget than his own."

Arnold's first job out of college was as an attorney for Capitol. Within three years, the ambitious lawyer had gained the confidence of Bhaskar Menon, Capitol's chief executive, and was tapped to create and run the label's black music division in 1973.

"Initially, he wanted me to conduct a study to determine why the majors had been unsuccessful in penetrating the black music genre," says Arnold, who now runs a private law practice in Beverly Hills, Calif.

"Until that time there had been some success, mainly with acts like Nancy Wilson and Cannonball Adderley. But most of the hit black records came from labels like Motown, which was independent at the time."

After interviewing a myriad of radio and retail people around the country, Arnold submitted a report with recommendations for improving Capitol's black music market share.

Street Image Sets Elektra's Ray J Apart From Sister Brandy

BY J.R. REYNOLDS

LOS ANGELES—Although Ray J's entertainment career path parallels sister Brandy's in several ways, the artist is definitely marching to the beat of an independent drummer. And that suits Elektra executives just fine.

"Everything You Want," the 16-year-old's set, debuts March 25. An international date has yet to be scheduled.

The 15-track album consists of brash, yet friendly, contemporary R&B tracks that were produced by veterans Keith Crouch, Kipper Jones, and newcomer Delite. "Some of the songs have a rough, funky type of vibe," says Ray J, whose last name is Norwood. "I'm trying to come original; there's a couple of samples, but they don't drive the melodies."

The album's street-ish nature is one of the elements that will help set Ray J apart from his sister, who has a more wholesome image. "She did a couple of duets on the album with me ['Thank You' and 'Bond For A Lifetime'], but when you listen to them, you'll know it's my record," he says.

Ray J's entertainment industry pro-

file has been increasing steadily. In addition to working as an actor in television commercials, the L.A.-based performer co-starred in the short-lived 1993 TV sitcom "The Sinbad Show." He's made guest appearances on Brandy's sitcom, "Moesha," as well as numerous talk shows and variety specials. Ray J has also appeared in several movies, including "Mars Attacks!," "Steel," and "When We Were Colored."

All of that exposure should aid in pushing Ray J from under his famous sister's shadow. Says Elektra black music senior VP Richard Nash, "We're fortunate to have an artist who has his own [developing consumer] base built in, and it's great to have the Brandy connection. But since his first single was launched, he's become an independent person in music."

Adds Elektra black music marketing director Jayson Jackson, "He's got a dark, mysterious side that we're tapping into, and that fits in well with his music."

"Let It Go," the first single from Ray J's album, was also a track on Elektra's "Set It Off" soundtrack. It was released promotionally to R&B stations Dec. 17 and was officially serviced Jan. 28, when crossover stations initially received promotional copies of the record. The label plans a big push of the single at crossover Feb. 24.

(Continued on page 21)



RAY J

The result was the creation of Capitol's first R&B music division.

"Prior efforts for blacks to work in black music were fragmented," he says. "Usually, it was someone working in promotion who had no voice in A&R. The only way I saw a black music department could truly work was to emulate country music divisions, with one person having autonomy to make both financial and creative decisions, which is what I did."

While Arnold had unwavering sup-
(Continued on next page)



Ghetto Love. So So Def CEO Jermaine Dupri stands sandwiched between his label's rapper Da Brat, right, and TLC's T-Boz on the set of Da Brat's So So Def/Columbia video "Ghetto Love." T-Boz's vocals are featured on the clip's single.

Levert Spreading Global Soul With Volcano; Pioneer Awards Get Aretha, Infusion Of Youth

ON THE BUSINESS TIP: EastWest recording artist Gerald Levert, known for his serious commitment to the business of music as well as its artistry, has finally taken the label plunge by forming Global Soul Records, a joint venture with Volcano Entertainment.

The first Global Soul release is slated to be veteran soul act the O'Jays, of which Levert's father, Eddie Levert, is a member. The act's first single is scheduled for April, followed by a May album release. Project titles have not been announced.

Other acts on tap include the Jeans and Dante.

Says Levert, "This gives me a chance to focus on my writing and producing, and at the same time, gives me the creative and business control I need to grow." Volcano founder/CEO Kevin Czinger is "artist-driven and has an open mind," he adds.

While offering Levert an obvious mechanism through which the budding entrepreneur can better utilize his recognized production skills, the pact gives Volcano a greater foothold in the R&B realm. Volcano Entertainment acquired the alternative label Zoo Records last summer (Billboard, Aug. 24, 1996). In April, Volcano will release an album by hip-hop artist Akinyele, following up the set released on Zoo last year.

New York-based Volcano has a roster of eight acts, including modern rock acts such as Tool and Matthew Sweet, and is distributed through BMG.

Says Czinger, "I wanted to work with Gerald because I saw that he had all the tools necessary as a creative entrepreneur in terms of songwriting, real maturity, solid relationships. We hope to provide Gerald with the right kind of platform for him to succeed."

Initially, the plan is to build a staff that will have some overlapping. Former Loud marketing VP Brett Wright has come aboard as GM/marketing head—initially for both Global Soul and Volcano. "With Brett on board, we'll eventually move more into the realm of hip-hop," says Czinger.

The pairing of Levert and Czinger, both recognized authorities within their respective musical realms, could generate a special synergy that may well be the impetus for other such deals—given R&B's growing movement toward more diverse sounds.

PIONEER PRESENTERS: Arista soul star Aretha Franklin has been tapped to host the 1997 Pioneer Awards. Sponsored by the Rhythm & Blues Foundation, the eighth annual awards dinner will be held Feb. 27 at the New York Hilton. The Pioneer Awards recognize the achievements of early R&B and blues pioneers and provide emergency and financial assistance to those veteran artists in need.

This year's show boasts the appearance of younger faces

as presenters. This will be a welcome sight, given the show's historic nature. Among the new-jack presenters this year are Montell Jordan, BLACKstreet, Tony Rich, and TLC's T-Boz.

It's hoped that younger celebrity participation will in turn lead to greater label participation on the part of black executives.

Other presenters scheduled include former Pioneer Award recipients such as R&B Foundation chairman Jerry Butler, Eddie Floyd, Harvey Fuqua, Mable John, Booker T. Jones, and Mavis Staples.

Rounding out the list of presenters are Ray Benson, James M'Tume, Narada Michael Walden, Cassandra Wilson, Billy Vera, Little Steven, and Fred Schneider of the B-52's.

Providing the entertainment for what promises to be a special evening is an all-star band led by Maceo Parker featuring Fred Wesley, James Gadson, Ry Cooder, Steve Cropper, Ron Tooley, Lenny Pickett, Hammiett Bluiett, Rodney Jones, Gordon Edwards, and Will Bouwale.

If you're going to the Grammys this year, you should stick around for the Pioneer Awards the following evening. Not only does it offer a down-home fun evening, it's also a taste of history—something we need to pay greater attention to these days.

ANOTHER ONE BITES THE DUST: During the overall paring of its staff (Billboard, Feb. 1), GRP scrapped its urban music department, dropping along with it GRP promotion VP Doug Wilkins, who was with the company more than six years, and his staff of four.

THE CORRECT CHOICE: Los Angeles-based Correct Records is unfolding an instrumental-only hip-hop series that features albums and EPs taken from previously released Correct projects. The first release is an EP that features seven tracks mined from Correct act Grav's "Down To Earth" set. It hits stores Feb. 11.

On the same date, Correct will release the self-titled debut by George Nooks. "Come To Me," the artist's next single, is a remake of the Patti Austin/James Ingram 1982 top 10 R&B hit.

IN OTHER NEWS: Chicago-based R&B/rap Diamond Records, run by former H.W.A. rapper Kim "Babygirl" Wash, has inked a pressing and distribution deal through Popular Records, which has a distribution agreement with BMG's Critique Records. . . Nineteen-year industry veteran Greg Peck has parted with 12-year sales and marketing veteran Andy Anderson to form Peck & Anderson—a marketing and promotion shop that specializes in R&B music.



by J. R. Reynolds



FOR THE RECORD

The story on pioneering executives in the previous issue misstated executive Clarence Avant's business affiliation in the early '70s. During that time, Avant was president of Sussex Records, a label he formed in 1969.

Billboard TOP R&B ALBUMS

FEBRUARY 8, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	2	1	13	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY 6 weeks at No. 1	1
2	3	3	22	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
3	1	—	2	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
4	4	2	10	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
★ ★ ★ PACESETTER ★ ★ ★						
5	10	13	10	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
6	8	7	21	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
7	6	6	32	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
8	7	5	7	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
9	5	4	9	SOUNDTRACK ▲ ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
10	9	8	12	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
11	11	9	11	SOUNDTRACK ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
★ ★ ★ GREATEST GAINER/HEATSEEKER IMPACT ★ ★ ★						
12	17	36	3	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	12
13	12	10	10	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
14	13	11	31	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
15	14	14	13	BAUBYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
16	15	12	12	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
17	19	23	12	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
18	16	15	20	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
19	20	22	43	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
20	18	16	14	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
21	22	20	16	GINUWINE ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	20
22	21	17	9	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677/PRIORITY (11.98/23.98)	DEATH ROW GREATEST HITS	15
23	27	29	37	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
24	23	21	17	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
25	28	37	40	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
26	26	25	16	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
27	25	19	18	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
28	24	18	10	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
29	35	38	21	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058*/VIRGIN (10.98/15.98)	PICTURE THIS	3
30	31	33	51	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
31	30	28	12	MO THUGS ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
32	39	49	16	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	32
33	29	24	9	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	6
34	33	35	22	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
35	32	31	13	E-40 ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
36	38	34	17	KENNY G ▲ ARISTA 18935 (10.98/16.98)	THE MOMENT	9
37	34	26	13	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
38	40	40	9	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
39	37	32	10	NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
40	47	43	35	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
41	42	50	13	DA BRAT ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
42	41	45	18	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	4
43	48	48	18	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
44	36	30	9	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	3
45	43	44	13	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
46	45	39	10	FLESH-N-BONE T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)		8
47	46	46	12	RICHELIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11

48	49	41	12	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
49	44	42	17	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
50	55	53	35	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
51	51	52	24	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
52	57	66	6	SWEETBACK EPIC 67492 (10.98 EQ/16.98) HS	SWEETBACK	52
53	50	51	13	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) HS	BLACKA DA BERRY	46
54	54	54	11	CHAKA KHAN REPRIS 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
55	53	47	23	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
56	60	55	10	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
57	56	61	90	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
58	52	56	33	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
59	67	60	7	NAS ▲ COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
60	58	59	31	NAS ▲ COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
61	65	57	80	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
62	59	63	18	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
63	64	71	11	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	63
64	77	78	65	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
65	68	75	33	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
66	71	65	50	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
67	72	69	34	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
68	63	62	34	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
69	61	64	63	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
70	66	67	14	ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
71	73	70	69	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
72	81	87	30	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
73	62	58	9	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	50
74	80	91	40	SWV ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
75	78	74	31	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
76	83	—	2	FREAK NASTY CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS HARD HOOD/POWER 2111/TRIAD (10.98/15.98)		76
77	74	88	31	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
78	86	93	35	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
79	91	—	21	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
80	89	73	30	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) HS	LET ME CLEAR MY THROAT	21
81	76	82	19	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
82	85	81	76	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
83	69	79	25	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
84	75	77	35	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS... MOMENTS	4
85	93	84	8	PATTI LABELLE MCA 11567 (10.98/16.98)	GREATEST HITS	58
86	84	72	16	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) HS	THE 7 SINS	29
87	79	86	8	VARIOUS ARTISTS RAP-A-LOT/NOO TRYBE 42510/VIRGIN (10.98/15.98)	10TH ANNIVERSARY — RAP-A-LOT RECORDS	48
88	87	76	16	JERU THE DAMAJA PAYDAY/LONDON 124119*/ISLAND (10.98/17.98)	WRATH OF THE MATH	3
89	99	—	73	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
90	82	95	5	MAC DRE ROMP 1049 (9.98/14.98)	MAC DRE PRESENTS THE ROMPALATION	82
91	70	68	15	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	22
92	95	98	19	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
93	88	—	15	GROVER WASHINGTON, JR. COLUMBIA 57505 (10.98 EQ/16.98)	SOULFUL STRUT	45
94	RE-ENTRY	73	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4	
95	98	—	4	VARIOUS ARTISTS LOUD 67423/RCA (10.98/16.98)	ALL THAT: THE ALBUM	77
96	RE-ENTRY	12	VARIOUS ARTISTS ● TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	50	
97	RE-ENTRY	43	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18	
98	100	90	61	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
99	90	80	18	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	11
100	92	92	16	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27

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

1ST BLACK EXECUTIVES PERSEVERED

(Continued from preceding page)

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 acts that Arnold was responsible for break-

ing include Tavares, which had 10 top 10 R&B singles through the '70s, including "She's Gone," "It Only Takes A Minute," and "Whodunit," which were No. 1 hits. Arnold also broke the Sylvers, who had a No. 1 R&B and pop hit with "Boogie Fever" in 1975. 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 a 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 its black

music department.

As with Capitol's Menon, who backed Arnold, Westbrooks says he received complete support from then-CBS executives Clive Davis and Bruce Lundvall. "Every move that I made, they were behind me," he says. "So I was able to move very boldly regardless of the more skeptical internal environment," Westbrooks says.

Although he cites no overt racism during his years at CBS, he recalls subtle, less definable occurrences of discrimination. "It came in the form 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 initial resentment of his new position on the part of white executives as he attended regional meetings across the country. He says 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 records started taking off sales wise," he says.

During his watch at CBS, Westbrooks was responsible for marketing (Continued on page 21)



**DATU FAISON'S
RHYTHM
SECTION**

BADU DOES IT: Blending a unique mixture of jazz vocals with a hip-hop melody, "On & On" (Kedar/Universal), the debut single from **Erykah Badu**, glides to the top of Hot R&B Singles, becoming Universal's first No. 1 single (see AirWaves, page 72). Badu picked up another 11 stations, bringing the number of monitored stations spinning the song to 90. The rise delivers an audience of more than 38 million, moving "On & On" 5-2 on Hot R&B Airplay. On Hot R&B Singles Sales, the song climbs 3-2, with a 17% unit increase at core stores. "The label's primary focus was on the nine independent retail coalitions around the country," says Universal VP of sales **Marc Offenbach**. "We also blanketed retail with announcement banners tagging the street date of both the single and the album 'Baduism,' which streets Feb. 11."

HUFFING AND PUFFING: For the second consecutive week, "Can't Nobody Hold Me Down" (Bad Boy/Arista) by **Puff Daddy Featuring Mase** tops the Hot R&B Singles Sales chart. A unit increase of more than 32% solidifies the duo's stronghold on top of that list, while launching the track 6-2 on Hot R&B Singles. "The single has been doing great here, and I've sold out several times," says **Lorraine Murphy**, president of New York's Metropolitan Independent Retailers Assn. More than 77% of the single's chart points stem from retail. At radio, the song gets picked up by five additional monitored stations, bringing the total to 68. It rises 29-25 on Hot R&B Airplay. The duo also holds down its second week atop Hot Rap Singles and gets the nod for Greatest Gainer.

BED BUDDIES: "In My Bed" by **Dru Hill** continues to make leaps and bounds on Hot R&B Singles. This week is no exception, as it escalates 5-3 on that chart, just a hair away from No. 2. With play increasing at R&B adult stations, it might overtake "Can't Nobody Hold Me Down" next week. Dru Hill's audience impressions now top the 34 million mark. The song moves 7-4 on Hot R&B Airplay, with 83 stations spinning it. The band's self-titled album jumps 10-5 on Top R&B Albums and captures Pacesetter honors. Dru Hill recently completed taping the **Ricki Lake** show, which will air Monday (3), and will participate in the NBA's "Stay In School Jam," which will be televised March 31.

DEF JAMS: "What's On Tonight" (Def Jam/Mercury) by **Montell Jordan** is the recipient of the Greatest Gainer/Airplay trophy, hopping 60-51 on Hot R&B Singles. The track tops 6 million audience impressions, with nine new stations coming on board for the tracking period that ended Jan. 28. Jordan's album "More . . ." benefits from the added exposure, rebounding 91-79 on Top R&B Albums.

Redman's "Whateva Man" (Def Jam/Mercury) jumps 56-52 on Hot R&B Singles after picking up another 14 monitored stations. Airplay constitutes 70% of Redman's total chart points.

WE ARE FAMILY: QT's "My Baby Mama" (Rowdy/Arista) ranks at No. 61 on Hot R&B Singles and No. 45 on Hot R&B Singles Sales. What could be a better response than "My Baby Daddy" (Tony Mercedes/LaFace/Arista) by **B-Rock & Bizz**, which coincidentally will be the first single from Tony Mercedes' new Arista-distributed imprint.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	11	RUFF RIDE	FRAZE (BEFORE DAWN/TOUCHWOOD)
2	6	9	TEAR DA CLUB UP	THREE 6 MAFIA (BRUTAL/PRIORITY)
3	—	1	FULL OF SMOKE	CHRISTION (FREZZE/ROC-A-FELLA/PRIORITY)
4	9	7	WAITING FOR A GIRL LIKE YOU	4U (RIP-IT)
5	10	26	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)
6	4	7	BACK OF THE CLUB PART 2	OTR CLIQUE (ALL NET)
7	7	5	LONELY AT THE TOP	PARLAY (MARTIN/FULLY LOADED)
8	5	4	LISTEN 2 MI FLOW	VILLAIN (STR8 GAME/MBM)
9	15	7	HOW YA WANT IT (I GOT IT)	JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
10	21	15	INDESTRUCTIBLE	REIGN (H.O.L.A./ISLAND)
11	8	8	THAT'S RIGHT	DJ TAZ FEAT. RAHEEM THE DREAM (SUCCESS)
12	14	16	RISE	SANDRA ST. VICTOR (WARNER BROS.)
13	19	11	EMOTIONS	TWISTA (CREATORS WAY)

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

R&B

CAPITOL'S SPEARHEAD

(Continued from page 1)

Says Staub, "I think, for the most part, we're going to fillet Spearhead out to the people who bought the last album—mainly that developing, emerging hip-hop/mainstream-crossover crowd—then also develop the street market, which, unfortunately, we never did in the past."

"Home" sold 97,000 units, according to SoundScan, and included "Hole In The Bucket," a tune about homelessness that helped give Spearhead a higher national profile when its video became an MTV buzz clip.

Group leader Michael Franti formed Spearhead after performing in the noisy, post-industrial junkyard band the Beatnigs and with Disposable Heroes Of Hiphoprisy, a band whose politically minded lyrics were as unwieldy as its name. The new group was formed, says Franti, because he grew "tired of brothers going, 'Michael, I'm down with what you're saying, but that noise . . .'"

Spearhead was signed to Capitol by senior VP of A&R (U.S.) Kim Bure.

Shortly after disbanding the Disposables, a crew he shared with Ron Tse, Franti traveled to Philadelphia and began recording tracks with mixmaster Joe "The Butcher" Nicolo. Having been drawn since his youth to the passionate eloquence of such black-pop and soul stylists as Stevie Wonder, Bob Marley, Sly Stone, and Marvin Gaye, Franti started tracking songs that more closely resembled the tuneful thumpers he had jammed to during his youth. "Home" soon followed.

Since the release of that debut set, the personnel in Spearhead, which is managed by Ty Braswell, have changed slightly. The current lineup includes vocalist Trinna Simmons, Rasta chanter Ras I Zulu, guitarist David James, Carl Young (whose has switched his instrument from bass to keyboards), and new vocalist Oneida James. Drummer Oliver Charles has rheumatic fever and can't tour, so the band is seeking a replacement.

"Chocolate Supa Highway," which Franti says was named in recognition of black people's long oral tradition, combines socially conscious lyrics with a judicious blend of chewy grooves.

The album was the first project recorded in Franti's recently completed home recording studio, which he has dubbed Blak Militia. He produced the set with band member Young, and it was mixed primarily by Prince Charles Alexander, who in the past has twirled knobs for Bad Boy Entertainment's the Notorious B.I.G. and Total. The set features performances by Stephen Marley, Joan Osborne, the South African rap group Prophets Of Da City, and members of Zap Mama.

The first single, "Why Oh Why," shipped to clubs and mix shows Nov. 30, followed by a vinyl version at college radio. The song has benefited at radio from a remix by De La Soul.

Tim Unsell, the singles buyer at New York's Virgin Megastore, says Spearhead's last album "performed well for us, but we had to move it around a bit first. It started out in pop and it ended up in rap."

While cautiously optimistic about the new album, he says sales of the debut single, released commercially Dec. 10, have been slow.

Initially, Capitol's promotion and marketing efforts for the album have been targeting black R&B fans. To lead the charge, Capitol (which eliminated

its black music division in 1995) hired independent urban music promotion and marketing consultants Greg Peck and Andy Anderson.

"Our [responsibility], most importantly, was to organize a team to make sure that we get this project into the hands of the black community on the consumer level, on the college-radio level, and on the mix-show level," says Peck, "and to create awareness of the group and its leader, Michael Franti."

Ted Thornton, a mix-show DJ at KMJM (Magic 108) St. Louis, says he has never before supported a Spearhead record because the band "was focusing on the wrong crowd." However, in the past month he has been playing the remixed version of "Why Oh Why." The reason, he says, is that the tune "has an intro you could mix in and [also] a break." The tune is No. 34 on his station's mix-show playlist chart.

"We're trying to mass-infiltrate the black community, and we're first focusing on everything from radio, the streets, clubs, high schools, the NBA . . . the whole nine," Peck says.

To begin building familiarity, Capitol distributed cassettes of "Why Oh Why"—which is about talented basketball players who succumb to the allure of the streets—at Spearhead's dates on the Smokin' Grooves summer tour with the Fugees, during music industry showcases, and on the street. Promotion representatives have distributed cassettes throughout African-American communities in such major cities as New York, Atlanta, and San Francisco. While doing so, they have also conducted research.

"What we found, primarily, was that the average kid in the 'hood does not know who [Franti] is," Peck says, "and the fact is, he's a black guy who has a very positive black message."

Capitol also sent a package of cassettes and videos to National Basket-

ball Assn. teams and gave away additional audiotapes at high school, college, and professional basketball games.

To warm up the alternative marketplace for the album, Spearhead contributed to an "Elect To Rock" compilation, which the Musicland chain distributed in October, and played the Chocolate Avalanche tour Dec. 5-15, which touched down in such Colorado resort towns as Vail, Crested Butte, and Steamboat Springs.

The central date on the latter trek was a gig at Transworld Publications' annual convention in Vail. Subscribers to Transworld's snowboarding magazines received a "Chocolate Supa Highway" sampler this month.

"I think that snowboarding culture is developing as a true culture," says Staub, "and those kids are real passionate, with a real independent kind of philosophy—just like Michael Franti."

Piggybacking on the various promotion and marketing campaigns, Capitol released a videoclip of "Why Oh Why" at the end of November. It is now airing on 70 local outlets and has been picked up by the Box, MTV, and BET.

Says Linda Ingrisano, Capitol's VP of visual marketing, "It was very important to present this clip to BET first, simply because the song is more rooted in [hip-hop] than any of Michael's other records."

Stephen Hill, director of music at MTV Networks, which has played the clip once a week since Jan. 16, has already heard "Chocolate Supa Highway" in its entirety. "Spearhead is obviously a band that has grown and developed since 'Home,'" he says. "We think it's a very cool [collection]."

Spearhead's next single will be "U Can't Sing R Song," on which Franti sings lead vocals for the first time. According to Peck, this song will be targeted more toward mainstream outlets than its predecessor.

AUSSIE ARTISTS RALLY

(Continued from page 6)

Paul McCartney and Stevie Wonder's "Ebony And Ivory" by high-profile ABC-TV presenter Indira Naidoo (a South African of Indian ancestry) and Triple J radio announcer Helen Razer. The single is being issued this month through EMI Music Distribution, along with a video shot in a fish-and-chip shop.

Airtime is guaranteed by the Triple J and the Triple M networks. Binks, meanwhile, is planning an album featuring other Australian acts, as well as a TV documentary on the benefits of cultural mixes.

Concerts celebrating Australia Day (Jan. 26) also became anthems for multiculturalism. The largest, at Sydney's Darling Harbour before an audience of 250,000 and televised nationally by the Seven Network, included sets from acts that are multiracial (hip-hoppers CDB and gospel ensemble Cafe At the Gates Of Salvation) or composed of Australian immigrants (Black Sorrows, Jenny Morris).

Richard Clapton, who performed two incisive commentary songs, "The Lucky Country" and "Best Years Of Our Life," says, "There's so much divisiveness at the moment that Australians are freaked out. This Australia Day is more pertinent than ever. Given the circumstances of the last six to nine

months, I'm very glad to be doing this."

Yothu Yindi played shows in three states on Australia Day: in Perth; at Sydney's annual Aboriginal celebration "Survival '97"; and at Melbourne's 30,000-capacity Myer Music Bowl, with Wendy Matthews and guitarist Nathan Cavaleri.

Singer Mandawuy Yunupingu, awarded "Australian Of The Year" honors in 1993, urged Australians to "celebrate our cultural diversity. We take pride in the hand of compassion reaching out to those in distress; we honor the maxim of a fair go for all. It's those values that make this a great country." Significantly, Yothu Yindi had played three days before at the Tunarama Festival in Port Lincoln, South Australia. That city's mayor recently described children of mixed marriages as "mongrels."

The 65,000 expected to attend Womadelaide, the local version of the U.K.'s multicultural festival WOMAD, have been asked to wear orange ribbons as a symbol for racial tolerance. Womadelaide will be held over three days in Adelaide, beginning Feb. 28.

The bill includes Midnight Oil, Paul Kelly, Aborigine and Torres Strait Islander artists Christine Anu and Kev Carmody, and acts from more than 20 countries.

Rapper Should Be Spared Sermons

LIL' KIM's nasty as she wants to be, and the lyrics on her best-selling Undeas/Big Beat/Atlantic album, "Hardcore," are freaky fun. Wonderful stuff.

But the petite poet and lieutenant from the Junior M.A.F.I.A. rhyme family—formed by the Notorious B.I.G.—has been the subject of much criticism lately. Most of it is directed at her beautiful-but-deadly, sex-kitten persona and the straight-up-let's-ya-know ghetto flow she kicks so well.

People have been asking, "What is Kim doing for black womanhood?" like it's her responsibility to be the mack-diva who saves the world. They refuse to accept her directness and libertinism as empowering or even entertaining.

Sex talk has been a part of R&B from the beginning—don't the letters stand for raunch and backbeat?—and most people have always processed it as entertainment. Today, however, as in the past, there are purblind observers who point to such music as a threat to social values. Kim's lyrical stance won't nourish young minds, but it also ain't the poison everyone paints it as.

Young people's minds are like computer disks, and only when they come to pop culture's door unfilled and undisciplined can records corrupt them. Instead of debating Kim's lyrics—or that other distracting non-issue, ebonics—folks should be direct-



by Havelock Nelson

ing their energies at saving the black family, which ultimately determines what values one chooses to adopt and express.

Indeed, I find the actions of Kim's parents much more vile and reprehensible than anything she says on her records. In the February cover story of the Source magazine, Kim recounts the drama she overcame in her childhood. It includes being abandoned by her mom at the age of "8 or 9," moving in with her dad, and getting kicked out of his home twice. In between there was the drama of abuse.

So, instead of criticizing Kim, we ought to give her credit for being determined enough to overcome a difficult past and shine on. It's like she says in the Source piece, "If you don't know where I've been, how could you know who I am?"

The artist's current single is "Crush On You," which features Little Caesar, the bubbly, lispy, baby-faced MC from Junior M.A.F.I.A., putting the make on Queen Bee Kim. Un, who heads up Undeas, is scheduled to shoot a video clip the week ending Saturday (8).

1, 2, 3: Out on the road with the Lost Boyz and Camp Lo, Foxy Brown was

arrested in Raleigh, N.C., and accused of spitting on a manager and front-desk clerk at the hotel she was staying in. She was charged with two counts of simple assault.

According to reports, the teen-queen rapper became verbally abusive and threatened the hotel employees after they told her they didn't have an iron... Deidre Roper, who is Salt-N-Pepa's DJ Spinderella, has opened a salon and day spa called She Things in Laurelton (Queens), N.Y. Actress Nia Long was tapped to host the shop's grand opening event Feb. 3, and celebrity guests such as Zhane, Terri & Monica, Lauryn Hill, and Monifah were scheduled to attend... 187 Fac is an act consisting of rappers Den Fenn and G-Nut. They've spent years in training, and after touring and recording with their mentor, Spice 1, they've made their debut album, "Bubble Or Die," which drops in April on 187 Proof Records/Penalty Recordings. "Spice taught us so much about everything, from songwriting to stage presence," says G-Nut. "But I guess the main thing he taught us was patience."

The time and care the members of 187 Fac put into their act shows on the record, which is a musically rich and lyrically mature. In "G's," one of the set's thoughtful tunes, the MCs are eager to overcome their gloomy ghetto surroundings. With their peppy, quick-tongued flow, they contemplate their futures without engaging in simplistic, nihilistic endangered-species talk. They seem to know where they're from, where they're going, and how exactly to navigate the journey.

1ST BLACK EXECUTIVES PERSEVERED

(Continued from page 19)

a string of 1972 No. 1 R&B hits, such as "Back Stabbers" by the O'Jays, "If You Don't Know Me By Now" by Harold Melvin & the Blue Notes, and Billy Paul's "Me & Mrs. Jones," which was an R&B and pop No. 1 hit for four weeks and three weeks, respectively. The CBS-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 a certain climate of racism existed around the industry, but he says he was able to utilize his diverse business background to extend beyond the realm of black music. "Many of the senior executives of the day who were satisfied with your credentials gave you an opportunity to succeed," says Tyrrell.

"One time, my boss Ron Alexenburg said he had a problem with the Tammy Wynette project that needed handling, so he sent me to Nashville," he says. "He had complete confidence."

Like Westbrook and Tyrrell, Arnold never used being black as an excuse for any barriers he encountered, according to Casey. Instead he employed it as a tool. "Here's a fresh out of college lawyer who came out to L.A. with only the shirt on his back and a pair of drawers—but swinging some really big balls," says Casey.

Arnold says he recognized the awesome responsibility of running Capitol's first black music department, and in turn, becoming one of the most powerful black executives in music. "I knew

my track record would be a reflection on [subsequent aspiring black executives], and I didn't want to fail because I didn't want to inhibit other blacks," he says.

Arnold eventually became one of the most respected executives in the music business, making his mark not just for Capitol Records, but also at Columbia, where he was the first executive to have profit participation on albums. At Arista, he was given responsibility to run the company's West Coast office and general market acts by label president Davis.

Tyrrell says the development of a

ELEKTRA'S RAY J

(Continued from page 18)

The initial "Let It Go" offering to retail is set for Feb. 18; the single will be backed with "Days Of Our Lives" by Bone Thugs-N-Harmony. A maxi-single featuring only remixes of "Let It Go" will go to stores March 11.

The video was serviced to BET on Dec. 17 and to the Box at the beginning of the year. The clip is being serviced to MTV on Monday (3).

Beginning March 30, the label plans to send the artist on an extensive promotional tour. "Unlike most tours, which center on an artist's first single, Ray J's will be focused more on the rest of the album, since the single will have been out for a while," says Jackson.

The tour will visit 30 key markets and feature live performances at junior

high schools, shopping malls, and other locations that attract the targeted 12-25 demographic. Stops will incorporate radio, retail, and press visits.

"We want to capitalize on the existing interest in Ray J and then extend that interest by presenting a body of work to listeners," says Nash. "Then we'll be able to come back to radio again [for subsequent singles] with additional demonstrated appeal."

Jackson says the label enlisted significant support from the WEA distribution branches at the onset of the marketing campaign in an effort to prepare markets for Ray J's arrival. "We want to drive the point home that Ray J is a talent within himself."

Hot Rap Singles™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	***NO. 1/GREATEST GAINER*** CAN'T NOBODY HOLD ME DOWN (C) (D) (M) (T) (X) EASTWEST 64212/EEG	PUFF DADDY (FEAT. MASE) 2 weeks at No. 1
2	2	1	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	MC LYTE
3	3	2	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	LIL' KIM FEATURING PUFF DADDY
4	11	38	LET ME CLEAR MY THROAT (C) (D) (X) CLR/AMERICAN 17441/WARNER BROS	DJ KOOL
5	5	5	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	CAMP LO
6	7	8	WHAT THEY DO (C) (D) (T) DGC 19407/GEFFEN	THE ROOTS
7	6	10	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
8	4	4	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") (C) (D) BUZZ TONE 53263/PRIORITY	MACK 10 & THA DOGG POUND
9	10	—	THINGS'LL NEVER CHANGE/RAPPER'S BALL (C) (D) SICK WID' IT 42436/JIVE	E-40 FEAT. BO-ROCK
10	8	7	GET UP (C) (D) (T) UNIVERSAL 56032	LOST BOYZ
11	NEW	1	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (C) (D) (T) NO LIMIT 53261/PRIORITY	TRU FEAT. ICE CREAM MAN (MASTER P)
12	9	6	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA") (C) (D) GEFFEN 19410	LL COOL J
13	15	18	RUNNIN' (C) (D) MERGELA/SOLAR 70134/HINES	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
14	14	11	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	WESTSIDE CONNECTION
15	12	9	STREET DREAMS (C) (D) (M) (T) (X) COLUMBIA 78409	NAS
16	13	12	ATLIENS/WHEELZ OF STEEL (C) (D) (T) LAFACE 24196/ARISTA	OUTKAST
17	16	14	SPACE JAM (FROM "SPACE JAM") (C) (D) (T) (X) BIG BEAT/WARNER SUNSET 87018/AG	QUAD CITY DJ'S
18	19	16	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC & JOJO)
19	17	—	THE MC (T) JIVE 42425*	KRS-ONE
20	18	13	PO PIMP (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	DO OR DIE (FEATURING TWISTA)
21	20	41	WHATEVA MAN (C) (D) (T) DEF JAM 574026/MERCURY	REDMAN
22	22	19	YOU COULD BE MY BOO (C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN	THE ALMIGHTY RSO FEAT. FAITH EVANS
23	21	17	LET'S RIDE (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	RICHIE RICH
24	25	20	THE FOUNDATION (C) (D) (T) LOUD 64708/RCA	XZIBIT
25	26	21	SITTIN' ON TOP OF THE WORLD (C) (T) SO SO DEF 78426/COLUMBIA	DA BRAT
26	29	27	LOVE ME FOR FREE (C) (T) ZOO 34267/NOLCANO	AKINYELE
27	24	24	MUSIC MAKES ME HIGH (C) (M) (T) (X) UNIVERSAL 56022	LOST BOYZ
28	NEW	1	YARDCORE (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	BORN JAMERICANS
29	28	22	STRESSED OUT (T) (X) JIVE 42420*	A TRIBE CALLED QUEST FEAT. FAITH EVANS
30	30	36	RUFF RIDE (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	FRAZE
31	23	15	SUKI SUKI NOW (C) (T) (X) ATTITUDE 17029	D.J. TRANS
32	33	29	SOUL ON ICE (C) (T) PRIORITY 53258	RAS KASS
33	27	25	LOUNGIN (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
34	34	23	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201*/MERCURY	REDMAN FEAT. K-SOLO
35	31	28	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	WARREN G FEAT. ADINA HOWARD
36	32	26	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	JAY-Z
37	38	49	TEAR DA CLUB UP (C) (D) (T) BRUTAL 53260/PRIORITY	THREE 6 MAFIA
38	35	32	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	THE 2 LIVE CREW
39	41	—	THE WORLD IS MINE (FROM "DANGEROUS GROUND") (T) JIVE 42398*	ICE CUBE
40	45	40	ILLEGAL LIFE (C) (M) (T) (X) PENALTY 7177/TOMMY BOY	CAPONE-N-NOREAGA
41	43	—	FREAK OF THE WEEK (C) (T) (X) SALMON 372	DJ POLO FEAT. RON JEREMY
42	47	33	WAKE UP (C) (D) (T) WU-TANG 53238/PRIORITY	KILLARMY
43	44	—	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	GOODIE MOB
44	36	—	BACK OF THE CLUB PART 2 (C) (X) ALL NET 2285	OTR CLIQUE
45	40	45	ALL I SEE (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	A+
46	RE-ENTRY	2	LISTEN 2 MI FLOW (C) STRB GAME 1223/MBM	VILLAIN
47	49	35	THE LUMP LUMP (C) (D) (T) LOUD 64690/RCA	SADAT X
48	37	31	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	OUTKAST
49	39	46	THAT'S RIGHT (C) (T) (X) SUCCESS 42031	DJ TAZ FEAT. RAHEEM THE DREAM
50	42	37	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (V) (X) LAFACE 24157/ARISTA	SOUTHSYDE B.O.I.Z.

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

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'ONE IN A MILLION' and 'ON & ON'.

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

HOT R&B RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title, including artists and labels.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Shows sales performance for top R&B singles.

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

Continuation of the Hot R&B Singles Sales table, listing titles and artists.

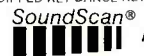
CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	5	8	GET UP NERVOUS 20216 1 week at No. 1	BYRON STINGILY
2	3	4	11	NEVER MISS THE WATER REPRISE 43787	CHAKA KHAN FEAT. ME'SHELL NDEGECELLO
3	4	10	8	ULTRA FLAVA DV8 120107/A&M	HELLER & FARLEY PROJECT
4	5	11	10	OOH AAH...JUST A LITTLE BIT ETERNAL 43802/WARNER BROS.	GINA G
5	6	8	11	COLOUR OF LOVE TOMMY BOY 748	AMBER
6	7	12	9	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.
7	1	2	10	THE BOSS ATLANTIC 85456	THE BRAXTONS
8	12	15	8	COSMIC GIRL WORK 78501	JAMIROQUAI
9	14	18	5	SOUL TO BARE EIGHTBALL 109	JOI CARDWELL
10	16	24	4	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809	MADONNA
11	17	17	8	HIGHER EPIC 78476	GLORIA ESTEFAN
12	11	13	9	PARADISE IS HERE REPRISE 43759	CHER
★★★ GREATEST GAINER ★★★					
13	22	34	3	RUNAWAY GIANT STEP/BLUE THUMB 3094/GRP	NUYORICAN SOUL FEATURING INDIA
14	15	16	9	SET ME FREE JELLYBEAN 2518	DEEP 6
15	19	23	5	SAY...IF YOU FEEL ALRIGHT MERCURY PROMO	CRYSTAL WATERS
16	20	28	3	STEP BY STEP ARISTA PROMO	WHITNEY HOUSTON
17	8	3	15	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA 45169	HANNAH JONES
18	9	7	11	LIVING IN ECSTASY WAVE 50011	FONDA RAE
19	23	32	4	DON'T STOP MOVIN' MCA 55301	LIVIN' JOY
20	10	1	14	BLUE SKIES PERFECT/KINETIC PROMO/REPRISE	BT FEATURING TORI AMOS
21	28	48	3	INSOMNIA CHEEKY/CHAMPION 13306/ARISTA	FAITHLESS
22	18	9	11	DE LA CASA MOONSHINE MUSIC 88432	E. K. O.
23	13	6	13	UN-BREAK MY HEART LAFACE 24213/ARISTA	TONI BRAXTON
24	30	39	4	MOMENTS... STRICTLY RHYTHM 12489	NOISE MAKER
25	24	26	7	LUNATIX MOONSHINE MUSIC 88435	DOC MARTIN PRESENTS BLAKDOKTOR
26	29	35	4	PUMPIN' H.O.L.A. 341009/ISLAND	PROYECTO UNO
27	31	40	4	SAY YEAH JELLYBEAN 2519	STROBE PRESENTS LA CASA GRANDE
28	21	14	13	ANGEL EASTWEST 63990/EEG	SIMPLY RED
29	48	—	2	DISCOTHEQUE ISLAND 854789	U2
30	27	21	12	ONLY 4 U CAJUAL 252	CAJIMERE
31	38	45	4	IT'S JUST ANOTHER GROOVE SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
32	25	19	13	REPORT TO THE FLOOR JELLYBEAN 2516	INNER SOUL FEATURING SONYA ROGERS
33	26	25	9	LET THE BEAT HIT 'EM COLISEUM IMPORT/PWL	SHERYL JAY
34	39	41	5	LET FREEDOM RING SVENGAL! 96091	PRETTY POISON
35	44	—	2	STAY MAVERICK PROMO/REPRISE	ME'SHELL NDEGECELLO
36	32	29	10	YOU CAN DO IT (BABY) GIANT STEP/BLUE THUMB 3093/GRP	NUYORICAN SOUL FEAT. GEORGE BENSON
37	33	33	8	HE'S ON THE PHONE MCA 55268	SAINT ETIENNE
38	34	30	13	LA HABANERA URBAN IMPORT	HANDS ON YELLO
39	42	42	8	THE GIFT DECONSTRUCTION 64721/RCA	WAY OUT WEST FEAT. MISS JOANNA LAW
40	41	38	5	TAKE ME OVER MAXI 2049	HOUSE OF GLASS FEATURING JUDY ALBANESE
41	45	—	2	UP TO NO GOOD SUBMARINE 37018/POPULAR	THE PORN KINGS
★★★ HOT SHOT DEBUT ★★★					
42	NEW	1	1	I'M ALIVE GRANDSLAM 001/STRICTLY RHYTHM	STRETCH AND VERN PRESENT MADD OG
43	37	27	12	INDESTRUCTIBLE H.O.L.A. 341007/ISLAND	REIGN
44	36	22	14	SUGAR IS SWEETER FFR/LONDON 120102/ISLAND	C.J. BOLLAND
45	NEW	1	1	FAKES & PHONIES CAJUAL 258	DAJAE
46	43	44	4	TOUCH POPULAR 26035/CRITIQUE	FRANCE JOLI
47	46	49	3	SINFUL WISHES INTERHIT 10162	OUTTA CONTROL
48	50	—	2	GOOD FOR YOU A&M 582059	SEIKO
49	NEW	1	1	CALLING YOUR NAME STOCKHOLM IMPORT	E-TYPE
50	35	20	17	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	11	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA 10 weeks at No. 1	TONI BRAXTON
2	RE-ENTRY	22	22	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 42764/WARNER BROS.	DJ KOOL
3	2	—	2	THE MC (T) JIVE 42425	KRS-ONE
4	7	—	2	GET UP (T) (X) NERVOUS 20216	BYRON STINGILY
5	3	—	2	WHATEVA MAN (T) DEF JAM 574027/MERCURY	REDMAN
6	4	3	3	ON & ON (T) (X) KEDAR 56002/UNIVERSAL	ERYKAH BADU
7	5	2	11	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	MC LYTE
8	6	8	9	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	R. KELLY
★★★ GREATEST GAINER ★★★					
9	34	—	2	WATCH ME DO MY THING (T) LOUD 64738/RCA	IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER
10	8	4	22	FIRED UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
11	10	9	3	WANNABE (T) VIRGIN 38579	SPICE GIRLS
12	35	39	5	LUCHINI AKA (THIS IS IT) (T) PROFILE 5458	CAMP LO
13	9	10	6	GET UP (T) UNIVERSAL 56032	LOST BOYZ
14	22	—	2	THE WORLD IS MINE (T) JIVE 42398	ICE CUBE
15	16	16	11	SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND	C.J. BOLLAND
16	20	—	3	FIRESTARTER (T) (X) MUTE-XL/MAVERICK 8001/WARNER BROS.	PRODIGY
17	14	26	5	DON'T STOP MOVIN' (T) (X) MCA 55301	LIVIN' JOY
18	21	13	32	WHERE DO YOU GO (M) (T) (X) ARISTA 13273	NO MERCY
19	19	—	2	WITHOUT YOUR LOVE (T) (X) UPSTAIRS 0123	ANGELINA
20	11	5	8	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201/MERCURY	REDMAN FEAT. K-SOLO
21	12	7	7	STRESSED OUT/INCE AGAIN (T) (X) JIVE 42420	A TRIBE CALLED QUEST FEAT. FAITH EVANS
22	23	—	2	MAMI (T) (X) SCOTTI BROS. 75511/ALL AMERICAN	ARTIE THE 1 MAN PARTY FEATURING VIENNA
23	47	—	34	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	2PAC (FEAT. KC & JOJO)
24	17	19	19	NOBODY (T) (X) ELEKTRA 65982/EEG	KEITH SWEAT FEATURING ATHENA CAGE
25	15	11	8	OOH AAH...JUST A LITTLE BIT (T) (X) ETERNAL 43802/WARNER BROS.	GINA G
26	29	—	5	IT'S JUST ANOTHER GROOVE (T) (X) SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
27	13	6	11	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG	EN VOGUE
28	46	—	2	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
29	25	23	27	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE
30	32	14	8	COLOUR OF LOVE (T) (X) TOMMY BOY 748	AMBER
31	30	18	18	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	LIL' KIM FEATURING PUFF DADDY
32	33	20	17	PONY (T) 550 MUSIC 78354/EPIC	GINUWINE
33	42	33	10	LAND OF THE LIVING (T) (X) CHAMPION 324/RCA	KRISTINE W
34	RE-ENTRY	20	20	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS
35	26	15	10	HIGHER/I'M NOT GIVING YOU UP (T) (X) EPIC 78476	GLORIA ESTEFAN
36	38	42	6	I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (M) (T) (X) ARISTA 13294	WHITNEY HOUSTON
37	RE-ENTRY	20	20	KEEP PUSHIN' (T) (X) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
38	36	40	9	WHAT THEY DO (T) DGC 22227/GEFFEN	THE ROOTS
★★★ HOT SHOT DEBUT ★★★					
39	NEW	1	1	MUSIC (T) (X) POPULAR 26045/CRITIQUE	DOLCE & GABBANA
40	24	—	10	COME SEE ME (T) (X) BAD BOY 79076/ARISTA	112
41	NEW	1	1	(YOU ARE MY) FANTASY (T) STREET BEAT 003	ACID FACTOR FEATURING MARGIE M.
42	39	28	12	ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA	ROBERT MILES FEAT. MARIA NAYLER
43	49	36	6	LOVE ME FOR FREE (T) ZOO 34266/VOLCANO	AKINYELE
44	50	12	10	THIS IS FOR THE LOVER IN YOU (T) (X) EPIC 78444	BABYFACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS
45	RE-ENTRY	10	10	WHEN BOY MEETS GIRL/DO YOU THINK ABOUT US (T) (X) BAD BOY 79075/ARISTA	TOTAL
46	44	17	9	AIN'T NOBODY (T) GEFFEN 22229	LL COOL J
47	NEW	1	1	THINGS'LL NEVER CHANGE/RAPPER'S BALL (T) (X) SICK WID' IT 42434/JIVE	E-40 FEATURING BO-ROCK
48	48	32	36	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	112 FEATURING THE NOTORIOUS B.I.G.
49	28	25	14	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	NEW EDITION
50	RE-ENTRY	15	15	TOUCH MYSELF (T) (X) ROWDY/LAFACE 35091/ARISTA	T-BOZ

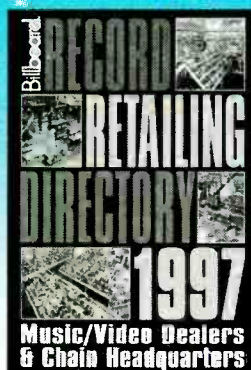
Titles with the greatest sales or club play increases this week. Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

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BDRD3027

Atlantic's Lawrence Grows With New Set, Soundtrack

BY DEBORAH EVANS PRICE

NASHVILLE—Tracy Lawrence is a man on a mission. After nipping on the heels of superstardom the past couple of years, Lawrence is hoping that his sixth album, "The Coast Is Clear," which Atlantic will release March 18, will continue the momentum generated by his last set, "Time Marches On." Lawrence's profile also stands to benefit from 10 tracks he's producing for the soundtrack to the play "The Civil War."



LAWRENCE

"I feel pretty fortunate. I feel I'm out ahead of the pack quite a ways," Lawrence says of his position in the marketplace. "I'm not up with the superstars yet, the George [Straits], Garth [Brooks] and Reba [McEntire] yet, but I'm right on their heels. There are a few things that could happen that could push me up to that next

level. I had a good year, a great touring year, and a great year at radio."

"Time Marches On" was nominated in the single and song of the year categories by the Country Music Assn., and Lawrence is hoping that the song will pick up an Academy of Country Music Award nomination in the spring. "That could be a real turning point for me," he says. "An award right now could really push my career to the next level, especially a major award, a televised award with a lot of impact, not just in the marketplace, but [in terms of my reception] in the industry."

But most of all, he's hoping the new album will be integral in boosting him further up the ladder. "I think there are two or three [songs] on this album that could do that," he says. "I think if I've not surpassed it, [then I've] cut stuff that is the quality of what we did on 'Time Marches On.' We cut about 16 tracks and narrowed it to 10. I wrote a lot last year and went outside and found a lot of songs, so I've really dug deep, spent a lot of time in the studio, and just tried to make the best quality

project that I could."

Executives at Atlantic are pleased with the new album and the progress of Lawrence's career. "He's a pleasure to work with because he's very song-driven," says Atlantic Nashville president Rick Blackburn. "He enjoys the process of making a record."

Blackburn says that he has been encouraging Lawrence to develop his skills as a producer as well as a singer/songwriter. "Normally it's very hard for an artist to be objective about himself in the studio, but he reminded me a lot of an artist I signed years ago, Rodney Crowell," Blackburn says. "Rodney was always pretty objective about himself in the studio, and Tracy reminds me of that. Some folks don't

like to record, but he can't wait."

Lawrence notes that sonically there are some differences on this record. He co-produced several cuts with his keyboard player, Flip Anderson. "A lot of the stuff that I produced has a bit of a West Coast feel to it," he says. "It's kind of slick. It's real country, but [has] a little more polished sound. We spent a lot of time on it. Don Cook cut four sides on the album, which turned out really good, but they are more country and in your face. You can really identify Don's stuff on the album."

The first single, "Better Man, Better Off," will be released Feb. 10, and at press time, Lawrence was shooting a video to accompany the song. Atlantic is hoping that the single will be as suc-

cessful as its predecessors. Since he debuted in November 1991 with the song "Sticks And Stones," all 17 of his singles have placed in the top 10 on Billboard's Hot Country Singles & Tracks chart. Fifteen placed in the top five, and seven of those reached No. 1, including "Alibis," "Can't Break It To My Heart," and "My Second Home." The single "Time Marches On" reached No. 1, and the album of the same name peaked at No. 4 on May 18, 1996. According to SoundScan, that album has sold 887,000 units.

Lawrence co-wrote several songs for the new album with Larry Boone and Paul Nelson, among them a hardcore country tune called "I Hit The Ground

(Continued on page 28)

Rising Tide's Ingram Bridges College, Mainstream Fans

BY CHET FLIPPO

NASHVILLE—When Jack Ingram started playing Dallas bars in the early 1990s, he seldom thought about Nashville as a goal.

If he did, he says, "I thought if I ever do go to Nashville, I want to go there having something to offer. I don't want to go there begging people and telling everybody how great I am. I want to go there on my own two 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 gonna do.'"

Now, the 26-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-produced CDs at his gigs. Now, his Steve Earle-produced debut album "Livin' Or Dyin'" on Rising Tide Entertainment is due out March 25, with the first single, "That's Not Me," to be released Feb. 24. Then he'll be back on the college circuit again, but aiming to go far beyond it as well.

"I feel Jack Ingram is the bridge between college audiences and mainstream country," says Rising Tide Entertainment president Ken Levitan. "There are very few acts that can do that, but he can. He is the bridge. We see Jack as one of the freshest sounds out there."

Levitan, who was Ingram's manager before assuming the helm at Rising Tide, says he was certain of Ingram's solid future the first time he saw him perform, at Nashville's Ace of Clubs. "Jack had the crowd going crazy, and there was a ton of managers there after him." After Ingram went with Levitan, they were poised to sign him with Warner Bros. here. "Then came the label deal [the formation of Rising Tide], and Jim Ed Norman [Warner/Reprise/Nashville president] was gra-

acious enough to allow Jack to sign with Rising Tide," says Levitan.

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



INGRAM

you're worth your salt. My whole idea is this: energy creates energy. If you go out and play, people come and then you play some more 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 after he began selling his own CDs at these 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 number, and the honky-tonk classic "Dim Lights, Thick Smoke And Loud, Loud Music." The single, "That's Not Me," is an Ingram composition and a classic Texas ballroom shuffle.

(Continued on page 28)

Emerging Acts, Reissues Show Vitality; New Programmer Parr Aboard At CMT

REASONS TO BELIEVE: Judging by some tasty advance tapes and CDs churned out thus far, the class of '97 in Nashville looks to be a fairly impressive one. Good music is already coming from the likes of Big House, Anita Cochran, Jack Ingram, Jeff Wood, Lee Ann Womack, Chris Knight, Sara Evans, Kris Tyler, Gary Allan, Dean Miller, and Rebekah Del Rio. Add to that some expected breakthroughs from the alt.country pack, a strong record from Kim Richey, and the return to Nashville of Jim Lauderdale and Delbert McClinton, and you have a very interesting year ahead. And that doesn't even include mainstream stalwarts.

Also heartening is the ongoing presence and importance of country's heritage. On Jan. 28, for instance, we received a stack of solid reissues that perform the crucial function of keeping the music alive. The batch included albums by Lefty Frizzell, Charlie Rich, and Flatt & Scruggs on Columbia/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 sets are especially necessary for any collection, because those three guys are true musical visionaries who are still creating. There is no better living songwriter than Clark. Bare pushed the limits of modern country, especially in his collaborations with Shel Silverstein. And Stewart almost single-handedly kept true honky-tonk music alive.

PEOPLE: Country music industry veteran Chris Parr has been named director of programming for Country Music Television (CMT), replacing Tracy Rogers, who resigned in November (Billboard Bulletin, Jan. 29). "I'm excited about the opportunity and happy to stay in Nashville," says Parr, who was formerly VP of label relations for the home shopping channel MOR Music Television.

"Chris has the charisma and a broad knowledge of music needed to hit the ground running in his new job," says CMT VP/GM Paul Hastaba. "We expect him to be able to build upon the positive direction of the channel, as well as to bring new ideas to CMT. . . . Some people may express concern about his lack of radio experience. But to us that was an asset. Radio is not in such great shape right now. We don't want a radio programmer. We want someone who knows television."

Butch Waugh, senior VP of promotion at RCA Records in New York, will move to Nashville to replace

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 Jackson's endorsement. Jackson, meanwhile, is part of the growing list of country stars to try out the new Nashville Arena; the place sold out in one day for his Feb. 22 concert there with LeAnn Rimes . . . Vince Gill's 1997 tour will be sponsored by Kraft Foods. The 85-city tour of the U.S. and Canada begins in March and

will benefit Second Harvest, the national food bank network. Bryan White will join Gill on selected dates. Kraft will send its mobile kitchen, the Kraft Country Tour Cookhouse, on the tour. It's the first time Gill has had a sponsor.

ON THE ROW: MCA Music Publishing has moved into its new digs at 12 Music Circle South. The historic building was formerly Ronnie Milsap'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.



by Chet Flippo

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 Decca 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, Matraca Berg, Jim Weatherly, and Bobby Braddock . . . CMT is stepping up its presence in 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. The campaign is targeted at 25- to 45-year-old housewives, to provide a sampler of the music on CMT.

Assistance in preparing this column was provided by Brett Atwood in Los Angeles.

Billboard TOP COUNTRY ALBUMS

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



FEBRUARY 8, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	29	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	25 weeks at No. 1 BLUE	1
2	2	2	21	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
3	3	3	13	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
*** GREATEST GAINER ***						
4	5	8	15	KEVIN SHARP 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
5	4	4	18	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
6	6	5	12	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
7	7	6	103	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
8	9	7	41	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
9	8	9	39	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
10	10	11	40	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
11	11	10	18	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
12	12	12	44	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
13	14	14	66	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
14	16	16	74	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
15	18	18	12	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
16	17	19	31	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	16
17	15	15	75	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
18	21	20	10	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
19	19	17	14	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
20	20	21	18	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20
21	22	26	19	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
22	24	24	22	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
23	23	23	35	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
24	26	29	38	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
25	28	32	14	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	17
26	25	30	53	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
27	27	25	53	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
28	30	27	62	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
29	34	37	31	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	21
30	29	28	71	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
31	31	31	33	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
32	37	35	40	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
33	33	33	22	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
34	32	22	22	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
35	38	45	19	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	35
36	40	42	14	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	36
37	39	38	62	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	35	36	32	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
39	36	34	12	JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
40	44	41	24	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
41	41	39	19	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
42	43	40	72	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
43	42	43	29	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
44	46	50	103	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
45	45	44	72	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
46	50	55	20	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
*** PACESETTER ***						
47	61	—	2	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	47
48	47	48	6	VARIOUS ARTISTS EMI-CAPITOL 54549 (10.98/16.98)	REAL LUV	47
49	52	54	31	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
50	48	49	22	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
51	51	46	50	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
52	53	66	10	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19
53	55	51	77	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
54	54	52	40	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
55	49	47	18	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	21
56	58	64	48	LONESTAR ● BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
57	60	58	29	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	57
58	56	56	95	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
59	62	53	80	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
60	57	57	8	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
61	59	60	47	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
62	65	63	68	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
63	64	61	60	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
64	63	59	4	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	59
65	66	69	17	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
*** HOT SHOT DEBUT ***						
66	NEW	—	1	VARIOUS ARTISTS GRIDIRON 130/CASTLE (10.98/16.98)	NFL COUNTRY	66
67	68	65	32	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
68	71	—	53	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
69	75	—	2	DERYL DODD COLUMBIA 67544 (10.98 EQ/16.98)	ONE RIDE IN VEGAS	69
70	NEW	—	1	DARYLE SINGLETARY GIANT 24660/WARNER BROS. (10.98/15.98)	ALL BECAUSE OF YOU	70
71	67	—	17	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
72	RE-ENTRY	—	28	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19
73	69	72	51	LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
74	72	70	60	CLAY WALKER ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
75	70	68	25	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18

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

Billboard Top Country Catalog Albums

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



FEBRUARY 8, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	—	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	1 week at No. 1 THE HITS	111
2	1	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	514
3	2	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	138
4	4	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	149
5	7	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	142
6	5	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	228
7	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	132
8	6	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98)	BRYAN WHITE	84
9	8	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	115
10	10	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	121
11	11	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	174
12	9	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	127
13	15	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	131

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	TOTAL CHART WEEKS
14	12	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	138
15	13	SHANIA TWAIN ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	84
16	16	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	284
17	14	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	305
18	18	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	379
19	17	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	216
20	19	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	485
21	20	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	20
22	22	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	182
23	21	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	304
24	23	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	139
25	24	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	130

Catalog albums are older titles which are registering significant sales. © 1997, Billboard/BPI Communications and SoundScan, Inc.



by Wade Jessen

HONKY-TONKIN': Mark Chesnutt is at the top of the page on Billboard's Hot Country Singles & Tracks with "It's A Little Too Late" (4-1), his 22nd entry on that chart and the seventh to hit No. 1. Sheila Shipley-Biddy, senior VP/GM at Decca, says that Chesnutt's No. 1 came from good old-fashioned hard work. "I've been involved with Mark's career from the outset, and I've never seen him work so hard," she says. "He's done everything we've asked, and more. Our staff has made a huge contribution, but Mark really deserves the applause." Chesnutt's first appearance on our airplay chart was 1990's "Too Cold At Home," which peaked at No. 3, followed by "Brother Jukebox," which became his first chart-topper in the Feb. 9, 1991, issue. Chesnutt scored his most recent No. 1, "Gonna Get A Life," in the May 20, 1995, Billboard.

"It's A Little Too Late" is one of two new cuts on Chesnutt's hits package, which moves 8,000 units and rises 21-18 on Top Country Albums. The other, "Let It Rain," will be serviced to country radio, but Shipley-Biddy says she's not sure when. "We have the records ready to ship, but 'It's A Little Too Late' lasted longer [at radio] than we'd planned. We expected to lose some momentum over the holidays, but as it turns out, that's when it really started making an impact, so we've postponed the next single."

Chesnutt was CMT's showcase artist for January, and "Let It Rain" aired 32 times during the tracking week.

BALLAD OF A TEENAGE QUEEN: Coinciding with winning the trophy for best new country artist at the American Music Awards show Jan. 27 (see story, page 6), LeAnn Rimes' "Unchained Melody" (Curb) leads our Airpower honorees, rising 22-16 on Hot Country Singles & Tracks, with an increase of more than 450 spins. Rimes also performed the song at the awards show.

Doug Montgomery, operations manager at WBCT Grand Rapids, Mich., says that "the song is turning into a monster" and is among the station's top five current songs. "We started playing it alongside the Christmas cut ['Put A Little Holiday In Your Heart'], and it just grew legs and took off running," he says. Heavy airplay (more than 35 spins) is detected at eight of our 162 monitored stations, including KPLX Dallas; KRMD Shreveport, La.; and WAMZ Louisville, Ky. "Unchained Melody" will appear on Rimes' upcoming set, "The Early Years," slated for delivery to retail Feb. 11.

TUBE TALK: Kevin Sharp's "Measure Of A Man" (143/Asylum) takes the Greatest Gainer ribbon after a Jan. 22 appearance on "Fox After Breakfast" and a "Good Morning America" shot two days later. Sharp's set increases by 4,000 units, rising 5-4 on Top Country Albums and 57-34 on The Billboard 200.

Meanwhile, Bill Engvall's "Here's Your Sign" (Warner Bros.) earns Pacesetter honors, rising 61-47 on Top Country Albums with a 43% hike that also earns it a No. 39 debut on Heatseekers. The title track moves 44-41 on Hot Country Singles & Tracks and jumps 19-12 on Top Country Singles Sales, with an increase of more than 1,000 pieces.

MY SECOND HOME: Based upon recent modifications to our catalog policy (Billboard, Jan. 18), "The Hits" by Garth Brooks (Capitol Nashville) relocates to Top Country Catalog Albums, replacing Patsy Cline's "12 Greatest Hits" (MCA) at No. 1. Under the new rule, any album that is 2 years old and falls below No. 100 on The Billboard 200 is designated as catalog. Brooks' hits package moves 10,000 units and also debuts at No. 4 on Top Pop Catalog Albums.

ATLANTIC'S LAWRENCE GROWS WITH NEW SET, SOUNDTRACK

(Continued from page 26)

Crawling," and a ballad titled "While You Sleep." He also co-wrote a song with Gary Baker and Frank Myers (who penned John Michael Montgomery's hit "I Swear") titled "Living In Black And White," which has a sound reminiscent of Jimmy Buffet.

Of the title track, Lawrence says, "It's about a guy that loses the love of his life and goes to Florida and is playing a gig on the beach. [He's] down there, lonely and thinking about all the things that have happened, and he calls her and tells her to come on out, the coast is clear."

In addition to writing, performing, and producing, Lawrence is heavily involved in the business aspect of his career. He's booked by the William Morris Agency, but handles his own management and has his own publishing company. "He's hands on, and someday he wants to run a record company," Blackburn says.

"He's more focused than any artist I've seen in terms of what it takes for a career, and not just on the artistic end, but the business end," says Bob Heatherly, VP of sales and marketing for Atlantic Nashville. "He's doing exactly what it takes to get there. He's working hard and putting out great music."

Skip Young, senior music buyer for the Hastings Books, Music & Video chain, anticipates Lawrence's album doing extremely well at retail. "He is a very strong artist for us," Young says. "We are definitely going to have him either on our best-seller endcap or our country endcap. He is one of our strongest artists, and we are going to back him up totally. . . . The guy performs and tours and sells records continuously, and that's the kind of artist we like to have."

Heatherly says Atlantic plans to initiate promotional contests at radio and retail to push "The Coast Is Clear." Plans also call for Lawrence to co-host two syndicated radio shows, one from the Atlantic suite during the Country Radio Seminar in March.

"You'll see a heavy ad campaign," says Lawrence. "We will buy morning ad spots on major radio stations. I'm involved in the setup, placement, and deciding where the money is spent. . . . We are taking a slightly different approach. We are looking at buying afternoon drive time on certain stations, because [there] are certain markets where I'm stronger in the after-

noon."

Lawrence will also perform an acoustic show and sign autographs at what Heatherly says "could be the world's largest in-store appearance." The event takes place April 7 at the Wal-Mart in North Richland Hills, Texas, between Dallas and Fort Worth.

Lawrence will also perform at the Houston Livestock Show and Rodeo in February. "We plan to tie in promotions with places like Blockbuster, Target, Kmart, and Wal-Mart," Heatherly says. "That's what you try to do to get the most attention you can when someone is playing that kind of event."

Lawrence is also going to be the April showcase artist on CMT. Blackburn says videos have been crucial to the development of Lawrence's career. "When we tested our fan base out there. . . do you know what was at the top of their minds?" he asks. "He's the guy who makes videos that zap into the future." (Lawrence's videos have shown him being transported from one time period to another, with locations ranging from an old western town to a '50s sock hop.)

In addition, Lawrence is co-produc-

ing with Anderson 10 cuts on a 20-song Atlantic soundtrack album for "The Civil War," 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 end up on Broadway."

Blackburn became aware of the Atlantic project and recommended Lawrence to produce the country cuts and Nashville-based artists. He's been in studio with Michael English and will also work with Trisha Yearwood, Kenny Rogers, Deana Carter, Kevin Sharp, John Berry, and others. Lawrence adds that he may do a duet with Wynonna or Martina McBride.

Jewel and Hootie & 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 Veterans Day in Washington, D.C., with an all-star cast.

"He's a busy boy," Blackburn says. "He's kind of snuck up on people. He's had a ton of hit records and sold a lot. Of course, we are aware of it. I think everybody else is just now catching on."

INGRAM MAKES RISING TIDE DEBUT

(Continued from page 26)

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 distribute on campuses primarily in the South and Rocky Mountain states." He adds that the label plans to send "piggyback" CD packages for pass-along, in the way that Ingram's followers do with his CDs, sending them from campus to campus. "The concept is," he says, "that we think it's so good that you'll like it so much you'll share the extra copy with a friend."

Rising Tide VP of promotion Tim Murphy says that because Ingram will be a newcomer to 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 mainstream. We've also had a film crew on the road with Jack, following him to Billy Bob's and to a taping of Austin City Limits and to shows in Birming-

ham, Memphis, and Nashville."

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 promotional tools include New York and Los Angeles showcases, radio showcases and meets and greets, a CRS showcase, a South by Southwest performance, the airing of "Austin City Limits" around the album release date, parking lot in-stores at retail in Nashville, Dallas, Austin, and College Station, Texas, 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.

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
53 455 ROCKET	(Irving, BMI/Cracklin', BMI/Bug, BMI) WBM	
71 AIN'T GOT NOTHING ON US	(Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robin-songs, ASCAP) WBM	
28 ALL I DO IS LOVE HER	(Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Iwange, ASCAP) HL/WBM	
51 ALL OF THE ABOVE	(Ten Ten Tunes, ASCAP/Ten Ten, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI) HL	
72 ALWAYS A WOMAN	(WB, ASCAP/Knobloch, ASCAP/Steve O'Brien, BMI) WBM	
9 ANOTHER YOU	(EMI April, ASCAP) HL	
45 AMEN YOU	(EMI April, ASCAP) HL	
67 BURY THE SHOVEL	(Great Cumberland, BMI/Fugue, BMI/Windowcheese, ASCAP/Arms Songs, ASCAP) WBM	
61 CHANGE HER MIND	(Hamstein Cumberland, BMI/Larry Boone, BMG/BMI) WBM	
64 COLD OUTSIDE	(MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, SOCAN/Max Dog, ASCAP/Easy Landing, BMI)	
52 CRY ON THE SHOULDER OF THE ROAD	(Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI) HL/WBM	
60 DARK HORSE	(EMI April, ASCAP/Into Wishin', ASCAP/Metacuse, SOCAN/Down In Front, SOCAN/Oream-ing In Public, SOCAN)	
44 DON'T TAKE HER SHE'S ALL I GOT	(Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exellorc, BMI)	
73 DO THE RIGHT THING	(Mighty Nice, BMI/Laudersongs,	
	BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP)	
69 DO YOU WANNA MAKE SOMETHING OF IT	(Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Trailer Trash, ASCAP/Slow Train, ASCAP) HL/WBM	
38 EASE MY TROUBLED MIND	(Sony/ATV Tree, BMI/MoLine Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic Diamond, ASCAP/Curb, ASCAP) HL/WBM	
35 EMOTIONAL GIRL	(Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL	
3 EVERYBODY KNOWS	(August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM	
62 EVERY COWBOY'S DREAM	(Sony/ATV Tree, BMI/That's A Smash, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Mike Curb, BMI) HL/WBM	
21 EVERYTHING I LOVE	(Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM	
31 THE FEAR OF BEING ALONE	(Rick Hall, ASCAP/Water-town, ASCAP/Fame, BMI) WBM	
57 FOREVER AND A DAY	(Mighty Nice, BMI/Laudersongs, BMI/W.B.M., SESAC/Dyinda Jam, SESAC) WBM	
10 FRIENDS	(That's A Smash, BMI/Mike Curb, BMI) WBM	
54 GENUINE REDNECKS	(N2 D, ASCAP/Old Desperados, ASCAP)	
50 GOOD AS I WAS TO YOU	(New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM	
7 HALF WAY UP	(Blackened, BMI) WBM	
74 HAVE WE FORGOTTEN WHAT LOVE IS	(EMI Blackwood,	
BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM		
30 HEARTBROKE EVERY DAY	(Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Carn King, BMI/Careers-BMG, BMI) HL/WBM	
41 HERE'S YOUR SIGN	(GET THE PICTURE) (Twin Spurs, BMI/Shablou, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL	
59 HIGH LOW AND IN BETWEEN	(Tom Collins, BMI) WBM	
26 HOLDIN'	(Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM	
17 HOW WAS I TO KNOW	(Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL/WBM	
8 I CAN'T DO THAT ANYMORE	(Yee Haw, ASCAP/WB, ASCAP) WBM	
48 IF SHE DON'T LOVE YOU	(WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM	
39 I MEANT TO DO THAT	(Peermusic, BMI/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM	
2 IS THAT A TEAR	(Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM	
1 IT'S A LITTLE TOO LATE	(EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP/WB, ASCAP) HL/WBM	
47 IT'S OVER MY HEAD	(Sony/ATV Tree, BMI/Mr. Bubba, BMI) HL	
58 I WANT TO BE YOUR GIRLFRIEND	(Why Walk, ASCAP)	
22 KING OF THE MOUNTAIN	(Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL	
56 KISS THE GIRL	(Walt Disney, ASCAP/Wonderland, BMI) HL	
46 LET ME INTO YOUR HEART	(Why Walk, ASCAP)	
25 LITTLE BITTY	(Hallnote, BMI) WBM	
68 LONG TRAIL OF TEARS	(Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Bantry Bay, BMI)	
6 A MAN THIS LONELY	(Sony/ATV Tree, BMI/Showbilly, BMI/Skill Working For The Man, BMI) HL	
19 MAYBE HE'LL NOTICE HER NOW	(Big Giant, BMI/WB, BMI) WBM	
27 MAYBE WE SHOULD JUST SLEEP ON IT	(Noosa Heads, BMI/Eodar, ASCAP/Texas Wedge, ASCAP) WBM	
15 ME TOO	(Songs Of PolyGram Int'l, BMI/Tokco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL	
55 MORE THAN I WANTED TO KNOW	(ARM, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM	
5 NOBODY KNOWS	(Hitco, BMI/Joe Shade, BMI/Longi-tude, BMI/D'Jonsongs, BMI/EMI Blackwood, BMI) CLM/HL	
70 THE OLD STUFF	(EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM	
23 ONE WAY TICKET	(BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM	
33 POLITICS, RELIGION AND HER	(Hamstein Cumber-land, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM	
43 POOR, POOR PITIFUL ME	(Warner-Tamerlane, BMI/Dark Room, BMI) WBM	
4 PRETTY LITTLE ADRIANA	(Benefit, BMI) WBM	
4 RUMOR HAS IT	(Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)	
11 RUNNING OUT OF REASONS TO RUN	(Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM	
13 SHE DREW A BROKEN HEART	(Log Rhythm, BMI) HL	
75 SHE'S SURE TALKING IT WELL	(Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI)	
20 SHE'S TAKEN A SHINE	(Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Endar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM	
24 SHE WANTS TO BE WANTED AGAIN	(BMG, ASCAP) HL	
34 THAT OL' WIND	(Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM	
18 THAT'S ANOTHER SONG	(High Steppa, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM	
37 THAT'S HOW I GOT TO MEMPHIS	(Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL	
42 THAT WOMAN OF MINE	(Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL	
29 (THIS AIN'T) NO THINKIN' THING	(EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	
66 THREE LITTLE WORDS	(Reigning, ASCAP/Songs Of Platinum Edge, ASCAP)	
16 UNCHAINED MELODY	(Frank, ASCAP)	
12 WE DANCED ANYWAY	(Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM	
36 WHEN I CLOSE MY EYES	(Tom Collins, BMI/Murrah, BMI) WBM	
65 WHEN I SAY FOREVER	(EMI Blackwood, BMI/Linde Manor, BMI)	
14 WHERE CORN DON'T GROW	(Tom Collins, BMI/Murrah, BMI) WBM	
63 WOULD I	(Starstruck Writers Group, ASCAP) HL	
32 YOU CAN'T STOP LOVE	(Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM	
49 YOU JUST GET ONE	(Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM	

Billboard HOT COUNTRY SINGLES & TRACKS

FEBRUARY 8, 1997

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	4	7	19	IT'S A LITTLE TOO LATE T. BROWN (M. CHESNUTT, S. MORRISSETTE, R. SPRINGER)	MARK CHESNUTT (V) DECCA 55231	1
2	2	3	15	IS THAT A TEAR T. LAWRENCE, F. ANDERSON (J. JARRARD, K. BEARD)	TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	2
3	5	5	14	EVERYBODY KNOWS G. FUNDIS (M. BERG, G. HARRISON)	TRISHA YEARWOOD (V) MCA 55250	3
4	6	8	14	PRETTY LITTLE ADRIANA T. BROWN (V. GILL)	VINCE GILL (V) MCA 55251	4
5	1	1	20	NOBODY KNOWS C. FARREN (J. RICHARDS, D. DUBOSE)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	1
6	7	13	10	A MAN THIS LONELY D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. L. JAMES)	BROOKS & DUNN (C) (D) (V) ARISTA 13066	6
7	8	12	11	HALF WAY UP J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	7
8	9	11	17	I CAN'T DO THAT ANYMORE S. HENDRICKS, F. HILL (A. JACKSON)	FAITH HILL (V) WARNER BROS. 17531	8
9	12	14	18	AMEN KIND OF LOVE J. STROUD, D. MALLOY (T. BRUCE, W. TESTER)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	9
10	3	2	17	FRIENDS C. PETOCZ (J. HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	2
11	11	16	16	RUNNING OUT OF REASONS TO RUN S. BUCKINGHAM, D. JOHNSON (G. TEREN, B. REGAN)	RICK TREVINO (C) (V) COLUMBIA 78331	11
12	13	21	9	WE DANCED ANYWAY C. FARREN (M. BERG, R. SCRUGGS)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	12
13	14	25	8	SHE DREW A BROKEN HEART E. GORDY, JR. (J. MCELROY, N. MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	13
14	15	18	12	WHERE CORN DON'T GROW D. WAS, T. TRITT (R. MURRAH, M. A. SPRINGER)	TRAVIS TRITT (V) WARNER BROS. 17451	14
15	18	20	12	ME TOO N. LARKIN, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY NASHVILLE 578810	15
				*** AIRPOWER ***		
16	22	28	8	UNCHAINED MELODY W. C. RIMES (A. NORTH, H. ZARET)	LEANN RIMES CURB ALBUM CUT	16
				*** AIRPOWER ***		
17	23	31	7	HOW WAS I TO KNOW R. MCENTIRE, J. GUESS (C. MAJESKI, S. RUSS, S. SMITH)	REBA MCENTIRE (V) MCA 55290	17
18	17	15	17	THAT'S ANOTHER SONG B. J. WALKER, JR., K. LEHNING (J. P. DANIEL, M. POWELL, D. PINCOCK, J. MEDDERS)	BRYAN WHITE ASYLUM ALBUM CUT	15
				*** AIRPOWER ***		
19	20	22	18	MAYBE HE'LL NOTICE HER NOW D. MALLOY, N. WILSON (T. JOHNSON)	MINDY MCCREARY (FEAT. LONESTAR'S RICHIE McDONALD) (C) (D) (V) BNA 64757	19
				*** AIRPOWER ***		
20	24	27	10	SHE'S TAKEN A SHINE C. HOWARD (G. BARNHILL, R. BACH)	JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	20
21	25	35	4	EVERYTHING I LOVE K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	21
22	19	24	8	KING OF THE MOUNTAIN T. BROWN, L. BOONE (P. NELSON, L. BOONE)	GEORGE STRAIT (V) MCA 55288	19
23	16	9	20	ONE WAY TICKET (BECAUSE I CAN) W. C. RIMES, C. HOWARD (J. RODMAN, K. HINTON)	LEANN RIMES CURB ALBUM CUT	1
24	28	29	15	SHE WANTS TO BE WANTED AGAIN D. JOHNSON (S. D. JONES, B. HENDERSON)	TY HERNDON (C) (D) (V) EPIC 78482	24
25	26	23	16	LITTLE BITTY K. STEGALL (T. T. HALL)	ALAN JACKSON (C) (V) ARISTA 13048	1
26	31	33	9	HOLDIN' M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. GARRETT, C. WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	26
27	21	6	18	MAYBE WE SHOULD JUST SLEEP ON IT J. STROUD, B. GALLIMORE (J. LASETER, K. K. PHILLIPS)	TIM MCGRAW CURB ALBUM CUT	4
28	30	30	16	ALL I DO IS LOVE HER D. JOHNSON (S. EWING, W. PATTON)	JAMES BONAMY (C) (V) EPIC 78396	28
29	35	44	3	(THIS AIN'T) NO THINKIN' THING S. HENDRICKS (T. NICHOLS, M. D. SANDERS)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	29
30	32	32	10	HEARTBROKE EVERY DAY D. COOK, W. WILSON (B. LABOUNTY, C. KING, R. VINCENT)	LONESTAR (V) BNA 64348	30
31	29	26	19	THE FEAR OF BEING ALONE R. MCENTIRE, J. GUESS (W. ALDRIDGE, B. MILLER)	REBA MCENTIRE (V) MCA 55249	2
32	33	34	16	YOU CAN'T STOP LOVE T. BROWN, J. NIEBANK (M. STUART, KOSTAS)	MARTY STUART (V) MCA 55270	32
33	34	36	14	POLITICS, RELIGION AND HER K. STEGALL (T. MARTIN, B. HILL)	SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	33
34	27	19	20	THAT OL' WIND A. REYNOLDS (L. REYNOLDS, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	4
35	39	43	5	EMOTIONAL GIRL K. STEGALL, C. WATERS, T. CLARK (R. BOWLES, T. CLARK, C. WATERS)	TERRI CLARK (C) (D) (V) MERCURY NASHVILLE 574016	35
36	37	41	8	WHEN I CLOSE MY EYES B. BECKETT (M. A. SPRINGER, N. MUSICK)	KENNY CHESNEY (V) BNA 64726	36
37	38	38	14	THAT'S HOW I GOT TO MEMPHIS C. YOUNG, B. CHANCEY (T. T. HALL)	DERYL DODD (C) (D) (V) COLUMBIA 78478	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
38	43	48	4	EASE MY TROUBLED MIND R. CHANCEY, E. SEAY (M. GARVIN, C. WATERS, T. SHAPIRO)	RICOCHEET COLUMBIA ALBUM CUT	38
39	40	39	13	I MEANT TO DO THAT J. LEO (L. G. CHATER, K. CHATER, P. BRANDT)	PAUL BRANDT (V) REPRISE 17493	39
40	48	—	2	RUMOR HAS IT J. STROUD, D. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT/REPRISE	40
41	44	62	3	HERE'S YOUR SIGN (GET THE PICTURE) S. ROUSE (B. ENGVALL, S. ROUSE, R. SCAIFE)	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	41
42	42	42	9	THAT WOMAN OF MINE B. BECKETT (D. COOK, T. MENSY)	NEAL MCCOY (C) ATLANTIC 87045	42
43	41	37	18	POOR, POOR PITIFUL ME K. STEGALL, C. WATERS (W. ZEVON)	TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	5
44	51	68	3	DON'T TAKE HER SHE'S ALL I GOT T. BROWN (J. WILLIAMS, G. U. S. BONDS)	TRACY BYRD (V) MCA 55292	44
45	50	55	4	ANOTHER YOU P. MCMAKIN (B. PAISLEY)	DAVID KERSH CURB ALBUM CUT	45
46	36	17	19	LET ME INTO YOUR HEART J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	11
47	46	47	8	IT'S OVER MY HEAD D. COOK (W. HAYES, C. RAINS, B. ANDERSON)	WADE HAYES (C) (V) COLUMBIA 78486	46
48	49	57	4	IF SHE DON'T LOVE YOU B. BECKETT (T. BRUCE, M. BEESON)	THE BUFFALO CLUB RISING TIDE ALBUM CUT	48
49	45	45	15	YOU JUST GET ONE M. BRIGHT, K. BEAMISH (D. SCHLITZ, V. GILL)	JEFF WOOD IMPRINT ALBUM CUT	44
50	52	64	3	GOOD AS I WAS TO YOU J. STROUD (D. SCHLITZ, B. LIVSEY)	LORRIE MORGAN BNA ALBUM CUT	50
51	47	46	7	ALL OF THE ABOVE J. STROUD, B. GALLIMORE (J. ROBBIN, C. WATERS)	TY ENGLAND (V) RCA 64676	46
52	54	53	3	CRY ON THE SHOULDER OF THE ROAD M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, T. KREKEL)	MARTINA MCBRIDE (C) (V) RCA 64751	52
53	60	65	4	455 ROCKET B. WISCH, K. MATTEA (G. WELCH, D. RAWLINGS)	KATHY MATTEA (V) MERCURY NASHVILLE 578950	53
54	57	59	3	GENUINE REDNECKS T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (V) MCA 55269	54
55	58	56	4	MORE THAN I WANTED TO KNOW J. STROUD, W. WILSON (B. REGAN, M. NOBLE)	REGINA REGINA (C) (D) (V) GIANT 17426/REPRISE	55
56	56	52	16	KISS THE GIRL G. BURR (A. MENKEN, H. ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	52
57	61	58	4	FOREVER AND A DAY M. WRIGHT, B. HILL (J. LAUDERDALE, F. DYCUS)	GARY ALLAN (V) DECCA 55289	57
58	62	—	2	I WANT TO BE YOUR GIRLFRIEND J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	58
59	53	40	17	HIGH LOW AND IN BETWEEN C. CHAMBERLAIN, K. STEGALL (D. ENT, H. CAMPBELL)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	33
				*** Hot Shot Debut ***		
60	NEW		1	DARK HORSE B. MEVIS (D. TYSON, D. MCTAGGART, A. MARSHALL)	MILA MASON ATLANTIC ALBUM CUT	60
61	63	72	3	CHANGE HER MIND R. PENNINGTON (D. MAYO, P. NELSON, L. BOONE)	GENE WATSON STEP ONE ALBUM CUT	61
62	55	51	10	EVERY COWBOY'S DREAM M. WRIGHT (R. AKINS, B. BOUDREAU, K. WILLIAMS)	RHETT AKINS (V) DECCA 55291	51
63	59	49	19	WOULD I K. LEHNING (M. WINCHESTER)	RANDY TRAVIS (V) WARNER BROS. 17494	25
64	NEW		1	COLD OUTSIDE P. BUNETTA, M. BYROM, D. NEUHAUSER (M. BYROM, D. NEUHAUSER, D. KNUTSON, M. REESE)	BIG HOUSE (C) (D) (V) MCA 55253	64
65	NEW		1	WHEN I SAY FOREVER G. BROWN (D. LINDE)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	65
66	NEW		1	THREE LITTLE WORDS T. SHELTON, B. R. CYRUS (W. PERKINS, J. COLLINS)	BILLY RAY CYRUS MERCURY NASHVILLE ALBUM CUT	66
67	70	67	18	BURY THE SHOVEL J. STROUD (C. JONES, C. ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	18
68	NEW		1	LONG TRAIL OF TEARS R. BENNETT (G. DUCAS, M. P. HEENEY)	GEORGE DUCAS CAPITOL NASHVILLE ALBUM CUT	68
69	65	60	13	DO YOU WANNA MAKE SOMETHING OF IT B. GALLIMORE, T. MCGRAW (B. DIEPHER, T. ANDERSON)	JO DEE MESSINA CURB ALBUM CUT	53
70	RE-ENTRY		2	THE OLD STUFF A. REYNOLDS (B. KENNEDY, D. ROBERTS, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	64
71	71	71	18	AIN'T GOT NOTHIN' ON US C. PETOCZ (W. MOBLEY, J. ROBINSON)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	15
72	73	74	3	ALWAYS A WOMAN E. GORDY, JR. (F. KNOBLOCH, S. O'BRIEN)	LARRY STEWART COLUMBIA ALBUM CUT	72
73	NEW		1	DO THE RIGHT THING T. BROWN, G. STRAIT (J. LAUDERDALE, G. NICHOLSON)	GEORGE STRAIT MCA ALBUM CUT	73
74	68	69	14	HAVE WE FORGOTTEN WHAT LOVE IS B. WATSON, B. RHYNE (B. DEAN, C. BERNARD)	CRYSTAL BERNARD (C) RIVER NORTH 163015	57
75	NEW		1	SHE'S SURE TAKING IT WELL C. FARREN (T. BUSSERT, D. PFRIMMER, G. TEREN)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	75

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

Billboard Top Country Singles Sales

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

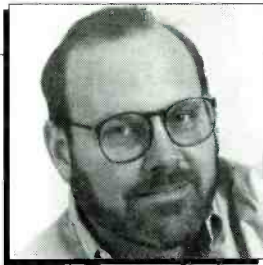
FEBRUARY 8, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	9	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
2	7	—	2	WE DANCED ANYWAY CAPITOL NASHVILLE 58626	DEANA CARTER
3	2	2	34	BLUE CURB 76959	LEANN RIMES
4	3	3	21	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
5	4	5	15	LITTLE BITTY ARISTA 13048	ALAN JACKSON
6	5	4	13	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
7	10	20	3	MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREARY (FEAT. LONESTAR'S RICHIE McDONALD)
8	8	7	8	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
9	6	6	22	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
10	9	8	8	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
11	11	9	29	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
12	19	—	2	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
13	12	11	26	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	12	22	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
15	13	10	15	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
16	21	—	2	SHE'S TAKEN A SHINE CAPITOL NASHVILLE 58624	JOHN BERRY
17	17	15	5	A MAN THIS LONELY ARISTA 13066	BROOKS & DUNN
18	15	14	4	HAVE WE FORGOTTEN WHAT LOVE IS RIVER NORTH 163015	CRYSTAL BERNARD
19	16	13	18	BIG LOVE MCA 55230	TRACY BYRD
20	RE-ENTRY		17	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
21	18	16	34	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
22	22	18	7	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX) MERCURY NASHVILLE 578786	SHANIA TWAIN
23	20	17	27	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
24	24	—	2	SHE WANTS TO BE WANTED AGAIN EPIC 78482/SONY	TY HERNDON
25	23	19	12	LET ME INTO YOUR HEART COLUMBIA 78453/SONY	MARY CHAPIN CARPENTER

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

Latin Notas



by John Lannert

LOS GRAMMYS DO RADIO: The Grammy Awards are headed to the Latino 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 Heftel stations. (Tichenor and Heftel are merging to become The New Heftel later in February.) The show is being produced for MJI Broadcasting, the exclusive radio licensing company for the Grammy Awards.

José Rosario, 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. Latino 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 Hotel 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 Latino single is "Vivirás," a Selena tribute ballad performed by EMI Latin artists Barrio Boyzz, Graciela Beltrán,

Bobby Pulido, Emilio, Pete Astudillo, and Jennifer Peña, lead singer of Jennifer Y Los Jetz... The Texas Talent Musician's Assn. (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 by MTV Latino as manager of advertising sales for the Southern Cone. Rinaldi formerly was head of sales of Clarín A.G.E.A.

VIÑA REVIVING UP: With the Viña Del Mar song festival coming up for its annual run Feb. 19-24 at Chile'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 network Megavisión, which is partly owned by Mexican network Televisa, 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, "Registros A Meia Voz," was released in November... BMG is slated to drop a new set by Baby Do Brasil, formerly known as Baby Consuelo, a member of '70s hippie act Novos Baianos before becoming a solo pop star in her own right in the mid-'80s... Warner's star pop act Kid Abelha has cut a Spanish-language album, which is scheduled for a first-quarter release. Presuntos Implicados' main man, Nacho Mañó, provided Spanish versions of the band's material... Since the '70s, there has been seemingly little appetite for comedy records in Brazil. But comedian Tom Cavalcanti, star of TV Globo sitcom "Sai De Baixo," has put out "Tom Do Tom" (BMG), a record that reproduces a

(Continued on page 32)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	—	2	ENRIQUE IGLESIAS FONOVISIA	ENAMORADO POR PRIMERA VEZ R. PEREZ-BOTIJA (E. IGLESIAS)
2	2	1	10	MARCO ANTONIO SOLIS FONOVISIA	ASI COMO TE CONOCI M.A. SOLIS (M.A. SOLIS)
3	3	2	13	LOS TIGRES DEL NORTE FONOVISIA	NO PUDE ENAMORARME MAS E. HERNANDEZ (T. BELLO)
4	5	4	9	GRUPO MOJADO FONOVISIA	PIENSA EN MI L. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
5	4	5	7	JOE LUCIANO FONOVISIA	EL BAILE DE LA BOTELLA J. TARODO, J. ALVAREZ (E. SACRAMENTO, WILLYS)
6	7	11	3	BRONCO FONOVISIA	DEJENME SI ESTOY LLORANDO BRONCO, M.A. SANCHEZ (A. TITE, CURRETIN, MAD)
7	10	17	3	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J. CARRILLO (MASSIAS)
8	15	33	3	LOS TEMERARIOS FONOVISIA	MI ALMA RECLAMA A. ANGEL ALBA (A. ANGEL ALBA)
9	9	21	3	LUIS MIGUEL WEA LATINA	QUE TU TE VAS L. MIGUEL, K. CIBRIAN (F. CESPEDES)
10	6	7	14	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (VALENZI)
11	11	9	7	LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (J. MEJIA AVANTE)
12	8	6	8	LAURA PAUSINI WEA LATINA	LAS COSAS QUE VIVES A. CERRUTI, D. PARISINI (CHEOPE, G. CARELLA, GDES, G. DESTEFANI)
13	13	31	3	RICKY MARTIN SONY	VOLVERAS K.C. PORTER, I. BLAKE (I. BLAKE, K.C. PORTER, L. GOMEZ ESCOLAR)
14	NEW	1	1	LOS MISMOS EMI LATIN	SE FUE MI PALOMA LOS MISMOS (M.E. CASTRO)
15	16	24	3	SELENA EMI LATIN	COSTUMBRES A.B. QUINTANILLA III (J. GABRIEL)
16	14	10	8	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	POTPOURRI DE QUIQUE NOT LISTED (E. IGLESIAS, R. MORALES, C. GARCIA ALONSO)
17	12	8	8	GRUPO MANIA SONY	LINDA EH H. SERRANO (E. CRESPO)
18	17	13	8	BANDA EL RECODO FONOVISIA	COSTUMBRES G. LIZARRAGA (J. GABRIEL)
19	19	16	7	ALEJANDRO FERNANDEZ SONY	MONO NEGRO PRAMIREZ (M. MONTERROSAS)
20	20	19	4	GRUPO TENTACION LUNA/FONOVISIA	SOLO UN SUEÑO A. DE LUNA (J. CLANTON)
21	18	14	6	BOBBY PULIDO EMI LATIN	SE MURIO DE AMOR E. ELIZONDO (H. RAMON)
22	24	15	5	SHAKIRA SONY	ANTOLOGIA L.F. FOCHOA, S. MEBARAK (S. MEBARAK, L. FOCHOA)
23	21	—	2	FITO OLIVARES EMI LATIN	WINNONA R. OLIVARES (R. OLIVARES)
24	37	36	3	DIEGO TORRES RCA/BMG	NO LO SONE C. VALLI (D. TORRES, D. THOMAS, C. GARCIA ALONSO)
25	30	—	2	AMANDA MIGUEL KAREN/POLYGRAM LATINO	MEDIA HORA (ORA E POI) D. VERDAGUER (G. SALVATORI, E. BUFFA, P. GIGNATTI, ANAHI)
26	23	—	2	GISSELLE RCA/BMG	ME PASA LO MISMO B. CEPEDA (R. VASQUEZ)
27	34	—	2	EDNITA NAZARIO EMI LATIN	DESEARIA E. NAZARIO, K.C. PORTER (M. FLORES)
28	29	34	6	MANNY MANUEL MERENGAZ/RMM	EN ESTE MOMENTO R. CAMILO, J. QUEROL (M. ECHEVARRIA)
29	27	29	5	JULIO IGLESIAS COLUMBIA/SONY	TANGO RUIZ (C. LEZ, E. DONATE, S. SANTOS, DISCEPOLI, C. MARRASCO, S. ARIOLA, V. LLORENTE, P. MONTERROSAS, E. MARIN)
30	28	32	7	LETTY GUAL FONOVISIA	TE AMARE A ESCONDIDAS R. GARCIA, D. M. WICKER (R. BELLESTER)
31	32	22	7	DANIELA ROMO FONOVISIA	MATAME D. VAONA (D. ROMO, DIVAONA)
32	38	—	2	GRACIELA BELTRAN EMI LATIN	MI CORAZON ES TUYO R. GUADARRAMA (M.A. CASTRO)
33	NEW	1	1	CONJUNTO PRIMAVERA FONOVISIA	MALA MUJER V. MATA, C. PRIMAVERA (J.L. HERNANDEZ)
34	NEW	1	1	VICTOR MANUELLE SONY	COMO UNA ESTRELLA S. GEORGE (A. JAEN)
35	35	26	6	BANDA MACHOS FONOVISIA	SE LO DEJO A DIOS B. LOMELI (G. CARDENAS)
36	NEW	1	1	JERRY RIVERA SONY	LLORARE S. GEORGE (F. OSORIO)
37	31	28	8	EDDIE GONZALEZ SONY	NECESITO I. GONZALEZ (E. GONZALEZ, J.R. GONZALEZ)
38	36	—	2	VICENTE FERNANDEZ SONY	NO TE VOY A PERDONAR PRAMIREZ (V. FERNANDEZ)
39	26	20	18	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J. CARRILLO (ALAZAN)
40	NEW	1	1	LOS RIELEROS DEL NORTE FONOVISIA	NOCHES ETERNAS NOT LISTED (F. VALDES LEAL)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	57 STATIONS
1 ENRIQUE IGLESIAS FONO-VISA ENAMORADO POR...	1 GRUPO MANIA SONY LINDA EH	1 ENRIQUE IGLESIAS FONO-VISA ENAMORADO POR...
2 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	2 JERRY RIVERA SONY LLORARE	2 LOS TIGRES DEL NORTE FONOVISIA NO PUDE...
3 RICKY MARTIN SONY VOLVERAS	3 LUIS DAMON WEA LATINA VIVIR LA VIDA	3 MARCO ANTONIO SOLIS FONOVISIA ASI COMO TE...
4 EDNITA NAZARIO EMI LATIN DESEARIA	4 VICTOR MANUELLE SONY COMO UNA ESTRELLA	4 GRUPO MOJADO FONOVISIA PIENSA EN MI
5 SHAKIRA SONY ANTOLOGIA	5 JOHNNY RIVERA RMM DAME LA OPORTUNIDAD	5 BRONCO FONOVISIA DEJENME SI ESTOY LLORANDO
6 LUIS MIGUEL WEA LATINA QUE TU TE VAS	6 GISELLE RCA/BMG ME PASA LO MISMO	6 GRUPO LIMITE POLYGRAM LATINO JUGUETE
7 RICARDO ARJONA SONY REPUTACION	7 MANNY MANUEL MERENGAZ/RMM EN ESTE MOMENTO	7 MICHAEL SALGADO JOEY PALOMITA BLANCA
8 AMANDA MIGUEL KAREN/POLYGRAM LATINO MEDIA HORA	8 LALO RODRIGUEZ EMI LATIN NI UN DIA MAS	8 LOS TEMERARIOS FONOVISIA MI ALMA RECLAMA
9 DIEGO TORRES RCA/BMG NO LO SONE	9 JESSICA ARIOLA/BMG NECESITO UNA PERSONA	9 LOS ANGELES AZULES DISA/EMI LATIN COMO TE...
10 JULIO IGLESIAS COLUMBIA/SONY TANGO	10 ENRIQUE IGLESIAS FONO-VISA ENAMORADO POR...	10 PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN POTPOURRI...
11 JOE LUCIANO FONOVISIA EL BAILE DE LA BOTELLA	11 MARC ANTHONY RMM VIEJA MESA	11 LOS MISMOS EMI LATIN SE FUE MI PALOMA
12 GRUPO MANIA SONY LINDA EH	12 DOMINGO QUINONES RMM LO RECONOZCO	12 BANDA EL RECODO FONO-VISA COSTUMBRES
13 MANNY MANUEL MERENGAZ/RMM EN ESTE MOMENTO	13 TONY VEGA RMM OLVIDALO YA	13 SELENA EMI LATIN COSTUMBRES
14 GISELLE RCA/BMG ME PASA LO MISMO	14 FRANKIE RUIZ POLYGRAM RODVEN (I CAN'T GET NO)...	14 GRUPO TENTACION LUNA/FONOVISIA SOLO UN...
15 JESSICA ARIOLA/BMG NECESITO UNA PERSONA	15 REY RUIZ SONY ESO DIGO YO	15 BOBBY PULIDO EMI LATIN SE MURIO DE AMOR

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

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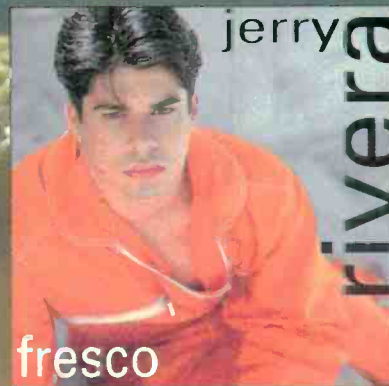
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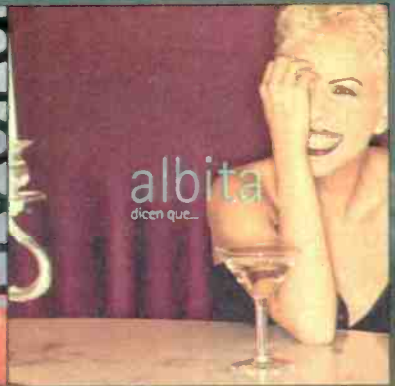
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Best Tropical Performance

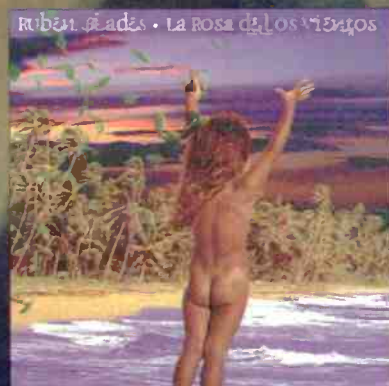


fresco

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 Entertainment)

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Our Grammy® Nominees.

Best Mexican-American Performance



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

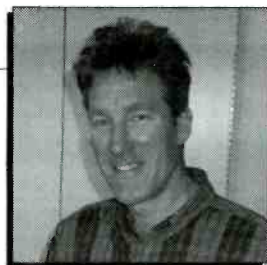


La Mafia
"Un Millon De Rosas"
(Sony Discos)

Congratulations To All Our Artists
Sony Music International

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by Jim Macnie

MUSICIAN, BOOTLEG THYSELF: After years of recording for the jMT label, composer/saxophonist **Tim Berne** has released his latest album on his own imprint, Screwgun. "Bloodcount Unwound" is a three-disc set by Berne's four-member **Bloodcount** ensemble. The music contains a mix of new and old material recorded at 1996 concerts in Berlin and Ann Arbor, Mich. There's a crude vitality to the sound of the live records, and there's a rambling grace to the daring collective improv that Bloodcount creates.

Berne reports that the distribution of the home-grown product is off to an impressive start. "I did one mailing to a bunch of distributors, and a Japanese place named Bomba not only took 300, but they paid in advance. We pressed 2,000 pieces of it, and Cadence [North Country Distributors] and Forced Exposure have them here in the States. I'm trying to take this on the independent rock scene. I don't want to get caught up with the usual jazz pessimism stuff."

In the early 1980s, Berne began his recording career with his own label, Empire. He says lessons learned then will be applied to Screwgun. Packaged in brown cardboard and decorated with the singular graphics of artist **Steve Byram**, "Unwound" looks like a hip bootleg.

"All these guys were telling me, 'Oh, this package is too weird.' But I think it's cool," says Berne. "It's all hand-assembled by the artist himself; there's even coffee stains on some of them." "Unwound" carries a retail price of \$30, and it is available by mail order for \$30 plus postage (\$32 in the U.S., \$37 overseas). The address is Screwgun Building, 104 St. Marks Ave., Brooklyn, N.Y. 11217.

If all goes well with the title, future Screwgun releases will include a solo outing by Bloodcount bassist **Mike Formanek**, a solo guitar record by Berne collaborator **Marc Ducret**, an art book featuring the work of Byram and **Robert Lewis**, "and a T-shirt with a great cheesecake recipe on it," adds Berne. "After that I'll probably be in prison for tax evasion."

BASHAROO: When you come from Holland to New York to star in your own little mini-festival, it's got to be deemed some kind of an event. Respected Dutch percussionist **Han Bennink** made such a mark on the Knitting Factory during a performance last summer that he was brought back for a four-night stint at the club, which teamed him with eight of the most intrepid improvisers around. The gig included trombonist

Ray Anderson, pianist **Anthony Coleman**, drummer **Andrew Cyrille**, **Sonic Youth** guitarist **Lee Renaldo**, and pianist **Matthew Shipp**.

Bennink's latest disc is a duet with trumpeter **Dave Douglas** on the Songlines label titled "Serpentine" (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 Bennink's Knitting Factory nights, where the pair turned the theme from "All In The Family" into a bop piece, ending with the drummer effecting a damn decent take on Edith's screechy voice: "Orchie, Orchie, Orchie."

Though known for his hi-jinks, Bennink's stint resubstantiated that he's one of our most impressive drummers, coaxing swing from the most unlikely places. His talent will become further apparent when Gramavision's new **Clusone Trio** disc, "Love Henry," streets March 18. Bennink is part of the ensemble, along with cellist **Ernst Reijseger** and reed player **Michael Moore**. "Love Henry" catches them at their 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** "Monterey Jazz 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 media 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 **Teri Gross** on NPR's "Fresh Air" program. Byron is on tour with the "Kansas City" band as 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), **Joe Lovano** headed over to New York's Visiones club to join 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 record . . . Guitarist **Larry Carlton** has built a massive rep on slinky funk jazz, but that doesn't mean it's the only sound he digs. These days Carlton is a Nashville resident, and over the holidays he hosted a string of charity shows at the Caffe Milano. **Hal Ketchum**, **Kim Richey**, **Radney Foster**, and **Peter Frampton** (!) joined in on various Monday nights. Proceeds from the gigs went to the Salvation Army's Angel Tree program, which provides food, clothing, and toys to children from low-income families. Carlton's latest is "The Gift" on GRP.

NOTAS

(Continued from page 30)

radio program in which Cavalcanti sings, cracks jokes, and does impersonations of famous personalities.

MEXICO NOTAS: Now that star pop vocal group **Magneto** has split up, Sony is releasing a home video titled "El Adiós De Magneto," a compilation of clips from its 1995-96 farewell tour. After a successful 12-year career featuring such mega-hits as "Vuela Vuela," some ex-members have stayed in the business. **Mauri** manages Sony's hot female singer **Fey**; **Elías** works for concert promotion company **Rac Producciones**; and **Alan** is releasing a solo album for Sony.

Famed composer/producer/recording artist **Armando Manzanero** is scheduled to begin work-

ing in April with **Luis Miguel** on the megastar's next album, tentatively titled "Tercer Romance." Miguel's upcoming disc will be yet another album of bolero-inspired ballads.

The rumor mill has been grinding overtime since Fonovisa thrush **Lucero** wed EMI Latin crooner **Mijares** Jan. 18. Each reportedly accepted a royal sum of \$1.2 million for the broadcast of their nuptial celebration. Word has it that **Lucero** gave her portion to her mother, **Lucero Hogaza**, who had always been her career confidante. **Lucero's** alleged payment to her mother suggests that **Lucero** plans to navigate her career by herself as soon as the couple completes its 45-day honeymoon in the Far East.

Televisa execs, concerned over flagging ratings for the network's programming during the important weekday slot of 8-9:30 p.m., rush-released a new telenovela by EMI Mexico's popular actress/singer/talk-show host **Verónica Castro**. "Pueblo Chico, Infierno Grande" airs at 9 p.m. Monday through Friday and has scored high ratings. EMI Latin is set to drop **Castro's** latest album, "La Tocada"—also the name of her current Televisa chat fest—in the U.S. Feb. 11. In 1996, many Televisa shows performed poorly in the 8-9:30 p.m. slot, including **Gloria Trevi's** now-canceled "X-E-Tú Remix."

GETTING CAUGHT UP, ARGENTINA: Space restrictions and (Continued on next page)

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	10	PAT METHENY GROUP GEFEN 24978	6 weeks at No. 1 QUARTET
2	2	47	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
3	3	46	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
4	16	3	DON BYRON NONESUCH 79438/AG	BUG MUSIC
5	5	64	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
6	6	16	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN VERVE 533203	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
7	4	15	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO
8	8	18	JOSHUA REDMAN WARNER BROS. 46330 HS	FREEDOM IN THE GROOVE
9	7	2	JOE LOVANO BLUE NOTE 37718/CAPITOL	CELEBRATING SINATRA
10	11	13	JOE HENDERSON VERVE 533451	BIG BAND
11	10	87	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
12	NEW		VARIOUS ARTISTS RCA VICTOR 68502	IDIOT'S GUIDE TO JAZZ
13	13	40	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
14	14	42	ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
15	15	28	SOUNDTRACK VERVE 529554	KANSAS CITY
16	9	24	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
17	12	13	DIANNE REEVES BLUE NOTE 38268/CAPITOL	THE GRAND ENCOUNTER
18	17	44	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
19	20	9	VARIOUS ARTISTS REBOUND 520363/POLYGRAM	LATE NIGHT SAX
20	23	22	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
21	18	12	VARIOUS ARTISTS COLUMBIA 65008	THIS IS JAZZ SAMPLER 21
22	21	87	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
23	25	47	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
24	22	13	GLENN MILLER RCA VICTOR 52500	THE SECRET BROADCASTS
25	RE-ENTRY		MILES DAVIS LEGACY 64616/COLUMBIA	THIS IS JAZZ #8 - MILES DAVIS ACOUSTIC

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	17	KENNY G ARISTA 18935	17 weeks at No. 1 THE MOMENT
2	2	19	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
3	3	18	KEIKO MATSUI COUNTDOWN 17750/ULG HS	DREAM WALK
4	4	23	DAVE KOZ CAPITOL 32798 HS	OFF THE BEATEN PATH
5	5	18	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
6	7	27	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
7	6	26	GEORGE BENSON GRP 9823	THAT'S RIGHT
8	10	22	PAUL HARCADCASTLE JVC 2060	HARCADCASTLE 2
9	11	59	QUINCY JONES QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
10	8	23	ART PORTER VERVE FORECAST 53311/VERVE	LAY YOUR HANDS ON ME
11	9	12	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
12	12	31	NORMAN BROWN MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD
13	15	24	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE
14	13	15	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RKODISC HS	SHACK-MAN
15	19	68	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
16	18	11	RANDY CRAWFORD WARNER BROS. 45942	BEST OF RANDY CRAWFORD
17	14	20	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247 HS	LIVE ART
18	17	32	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
19	20	60	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
20	16	3	BOBBY LYLE ATLANTIC 82951/AG	THE POWER OF TOUCH
21	21	13	ALFONZO BLACKWELL STREET LIFE/SCOTTI BROS. 75509/ALL AMERICAN	ALFONZO BLACKWELL
22	RE-ENTRY		CAL BENNETT GROOVE TIME 2004	A STOLEN MOMENT
23	24	46	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
24	23	3	BOBBY CALDWELL SIN-DROME 8925	BLUE CONDITION
25	22	11	VARIOUS ARTISTS KKSJF 20	KKSJF SAMPLER FOR AIDS RELIEF VOLUME 7

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Classical KEEPING SCORE



by Heidi Waleson

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.



THIBAUDET

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 "pull 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 harmonies are jazzy, 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'd 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 engagements. He appeared onstage in the Met's "Fedora" last fall; he will reprise the role (he plays and doesn't sing) for the spring run. The opera is to be televised on PBS. A six-city tour with violinist **Joshua Bell** in March includes his Carnegie Hall debut, and he makes his New York solo debut April 20, 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 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, says Barbero, "we'll focus the marketing a little wider than we would for a regular classical release—on a 'Vanity Fair' classical audience that is young, upscale, and sophisticated." London plans to keep the pianist on this track by stressing, and slightly broadening, his distinctive repertoire into, say, **Messiaen**.

GRANTS: The Knight Foundation has given its second round of Magic of Music grants aimed at orchestras testing 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 convert 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 conversion" week.

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' Ferro Carril Oeste Stadium Nov. 23-24, featured standout performances by **Cypress Hill**, **Marilyn Manson**, **Los Fabulosos Cadillacs**, **Soda Stereo**, **Los Brujos**, **Babasónicos**, and **Illya Kuryaki & the Valderramas**. Grinbank plans to repeat the festival next year, as well as promote more shows at Ferro.

In November, **Andrés Calamaro**, front man of Warner Argentina rock act **Los Rodriguez**, as well as a solo artist in his own right, was involved in a long-distance record-

ing 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 "30 Años 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 **Alejandro Lerner**, **Fito Páez's** guitarist **Gabriel Carámbula**, and **Charly García's** former bassist **Fernando Lupano**.

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 **Aquelarre** and **Tantor**, plus a long-distance recording with **León Gieco** in Buenos Aires and **Gustavo Santaolalla** in Los Angeles.

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

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TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	2	5	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
2	1	19	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
3	4	2	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
4	7	11	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
5	5	37	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
6	3	17	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
7	6	15	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
8	8	27	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
9	10	19	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
10	9	8	CASSELLO/ESPERIAN/LAWRENCE ATLANTIC 80952 (10.98/16.98)	THE THREE SOPRANOS
11	11	12	LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOND MUSIC
12	NEW		ROBERTO ALAGNA EMI CLASSICS 56152 (49.98)	VERDI: DON CARLOS
13	13	63	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
14	NEW		ROBERTO ALAGNA EMI CLASSICS 56206 (10.98/15.98)	CHANTS SACRES
15	12	32	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE

TOP CLASSICAL CROSSOVER™

1	2	3	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	2	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
2	2	9	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
3	3	10	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVARTTI & FRIENDS FOR WAR CHILD
4	5	87	VANESSA-MAE ANGEL 55089 (10.98/15.98) [S]	THE VIOLIN PLAYER
5	4	15	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
6	6	15	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
7	9	48	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
8	8	68	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
9	7	11	ITZHAK PERLMAN ANGEL 56209 (10.98/15.98)	LIVE IN THE FIDDLER'S HOUSE
10	10	5	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
11	11	22	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
12	14	34	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (9.98 EQ/15.98)	SUMMON THE HEROES
13	13	27	ROYAL SCOTTISH NATIONAL ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE
14	15	42	VARIOUS ARTISTS LONDON 52100 (10.98 EQ/16.98)	PAVARTTI & FRIENDS FOR THE CHILDREN OF BOSNIA
15	NEW		SOUNDTRACK SONY CLASSICAL 62857 (10.98 EQ/16.98)	HAMLET

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. *Asterisk indicates vinyl available. [S] indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1997 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

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

TOP CLASSICAL BUDGET

- VARIOUS ROMANTIC PIANO MUSIC PILZ
- VARIOUS BEETHOVEN: PIANO SONATAS (BOX SET) PILZ
- CINCINNATI POPS (KUNZEL) BEST OF BROADWAY INTERSOUND
- VARIOUS MOZART: ARIAS PILZ
- VARIOUS CHOPIN: WORLD FAMOUS MUSIC PILZ
- VARIOUS TCHAIKOVSKY: SLEEPING BEAUTY PILZ
- VARIOUS BEETHOVEN: SYMPHONY NO. 9 PILZ
- VARIOUS TELEMANN: TABLE MUSIC PILZ
- VARIOUS MOZART: REQUIEM PILZ
- VARIOUS MOZART: SYMPHONY NO. 38 PILZ
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS BACH: FAMILIAR ORGAN WORKS PILZ
- VARIOUS BAROQUE FESTIVAL: VOL. 1 & 2 PILZ
- VARIOUS DEBUSSY: STRING QUARTET NO. 1 PILZ
- VARIOUS BACH: CONCERTO NOS. 1, 2 & 3 PILZ

DREAMWORKS' MORPHINE SERVES UP A SHOT OF NOIR

(Continued from page 10)

characteristic tracks as "Potion," "Eleven O'Clock," "Wishing Well," "I Know You (Part III)," and "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 Morphine's gut-level vibe, with a synth track redolent of early Prince framing singer/bassist Mark Sandman's ode to the P.M. ("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 noir writers from Raymond Chandler to James Ellroy and their ability to deal directly with man's baser instincts.

"Good noir novels 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 sparest means, a testimony to Sandman's flair for using language for its rhythmic rather than linear drive. "I try to reduce the words to the heart of the matter and let the music do the talking," he says. "Eleven O'Clock" only has seven words ["Every night about 11 o'clock/I go out"]. If I could just get it down to one, I'd feel accomplished."

The Boston-based Morphine—a trio consisting of Sandman on two-string

slide bass, Dana Colley on baritone sax, and Billy Conway on drums—began its quest for the low-rock ideal in 1992, releasing its striking debut album, "Good," on the indie label Accurate before signing with Rykodisc (which subsequently reissued "Good"). "Cure For Pain" ('93) and "Yes" ('95) followed, with the latter album having sold more than 156,000 copies, according to SoundScan.

Last year, Morphine appeared on the Grammy-nominated Antilles/Verve soundtrack to "Get Shorty," contributing the sad, sage "I Had My Chance" from "Yes" as well as the sunset-hued "Bo's Veranda," a previously unreleased instrumental. More recently, the group received exposure when its song "Buena," from "Cure For Pain," was used in NBC promotional spots push-

ing its Saturday-night lineup.

Morphine has built a reputation as a hypnotic 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 an intimate, enthusiastic following well versed in such laconic anti-anthems as "Have A Lucky Day," "Thursday," and "Sharks." Recognizing Morphine'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.

"Morphine is so unto itself that we really only want to try to take them to a larger audience in ways that remain true to their aesthetic," says DreamWorks' co-head Lenny Waronker. "Of course, that means it may take longer

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 his work pretty much unadorned, "Devotion + Doubt" is considerably more open-ended.

"Joey [Burns] and John [Convertino, both of Giant Sand] are the most amazing musicians you'd ever want to meet, because they don't ever want to stop playing," says Buckner. "I remember this one day, I'd just bought a chord organ, which I'd 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. "See, my whole theory of life is based in doubt. For me, music is always about 2% devotion and 98% doubt."

than normal to reach that larger audience, but more than anything, what we do should be based first on having a relationship with the band."

Morphine's DreamWorks A&R rep, Michael Goldstone, says the traditional route of radio morning shows, retail in-stores, and grand videos won't necessarily make up DreamWorks' campaign for "Like Swimming." Taking "Early To Bed" to multiple radio formats and supporting the band on its road work—first in its core markets and then in less-familiar territories—is part of the plan.

Among the cities where "Like Swimming" is especially anticipated are Cleveland and Portland, Ore. Sean Robertson, PD at WENZ Cleveland, says he expects to put several songs off the new album into rotation, starting with "Early To Bed" and the track "Murder For The Money."

"There are a lot of hands out now that are labeled as alternative by record labels or radio, yet really sound like Supertramp," Robertson says. "But Morphine is one of the few bands that deserves the alternative label—they don't sound like anyone else. And that's why we love them: They stand out on the radio."

At Portland retailer Music Millennium, the masterful "Yes" was "a No. 1 album out of the box, top 10 for a couple of months after that, top 30 for half a year," says owner Terry Carrier. "And all Morphine's albums still sell week after week—three to seven copies of each record."

"But even though Morphine is a household word to us, there are still a lot of people who look at you blankly when you say their name," Carrier adds. "I think the potential is there for a ton of people to be into the band, if they just got a chance to hear them."

Morphine starts spreading the gospel of "Like Swimming" March 11-12 with a couple of shows a night upstairs at the Middle East, the Cambridge, Mass., rock haven. The band plays March 14 at the Roxy in New York on its way to a month's worth of U.S. gigs; then it's on to Europe, Japan, and Australia before a longer stateside tour.

Morphine's tours are booked by New York-based Vertigo in the U.S. and by the London-based ITB internationally. The band is managed by LMI in Cambridge. Sandman's songs are published by Head With Wings Music/Pubeo (BMI).

Billboard

FEBRUARY 8, 1997

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	19	★ ★ NO. 1 ★ ★ LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON 19 weeks at No. 1
2	2	60	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
3	3	92	BY HEART WINDHAM HILL 11164 [S]	JIM BRICKMAN
4	4	34	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
5	5	18	GRAVITY NARADA 63037 [S]	JESSE COOK
6	6	39	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
7	7	4	CONVERGENCE NARADA 64012	DAVID LANZ & DAVID ARKENSTONE
8	13	14	ORACLE WINDHAM HILL 11196	MICHAEL HEDGES
9	9	21	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
10	11	31	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
11	8	100	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
12	14	46	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
13	12	14	RETURN OF THE GUARDIANS NARADA 64011	DAVID ARKENSTONE
14	15	40	SACRED ROAD NARADA 64010 [S]	DAVID LANZ
15	16	10	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
16	22	65	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
17	17	42	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
18	RE-ENTRY		IN THE ENCHANTED GARDEN REAL MUSIC 2525	KEVIN KERN
19	20	17	LORIE LINE LIVE! TIME LINE 12	LORIE LINE
20	19	54	TEMPEST NARADA 63035	JESSE COOK
21	18	36	A THOUSAND PICTURES HIGHER OCTAVE 7084 [S]	CRAIG CHAQUICO
22	24	3	LIZ STORY WINDHAM HILL 11194	LIZ STORY
23	23	37	BELOVED NARADA 64009	DAVID LANZ
24	RE-ENTRY		GOBLINS' CLUB SEQUEL 1022/CASTLE	TANGERINE DREAM
25	21	2	FINGERDANCE NARADA 61058	BILLY MCLAUGHLIN

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ARTISTS & MUSIC

Midnight Oil's Hirst Moonlights Drummer Finds Outlet For Extra Songs

BY JIM BESSMAN

NEW YORK—Drummers rarely establish themselves as songwriters, but Rob Hirst, whose politically charged songs, in addition to his drum work, have 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 Work/Sony, now has two albums out in Australia with Ghostwriters, which is essentially Hirst on vocals, percussion, and guitars, and Rick Grossman, of fellow Aussie band Hoodoo Gurus, on bass and guitars.

"I found I had a surplus of songs that were written for Midnight Oil," says Hirst, "so I started writing and recording with Ghostwriters, for which I provide the bulk of the material. During the long Midnight Oil tours, I'd 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 jumbled with junk TV, I ended up with a swag of songs and was productive rather than just an air-conditioned zombie!"

Released in 1991 by Virgin Records in Australia, Ghostwriters' self-titled debut set yielded the minor hit "Someone's Singing 'New York, New York.'"

"It was based on a songwriting obsession I've had since my early years, growing up in a 'white trash' neighborhood—as you might call it in America—southeast of Sydney," says Hirst. "There was this guy who used to come walking up the road in an ill-fitting suit and a cane, and he'd sing these vaudeville 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 Jimmy Webb—whose songwriting I've always admired. 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 improving his songwriting but also about "crafting" the arrangements and production, since it was co-produced and engineered by the Ghostwriters with Brent Clark.



HIRST

"A lot of the writing was 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 made it easier to separate them from Midnight Oil. I knew it would take 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 and bash out a drum take or lay down a rough guitar and vocal [part] right away—so the record didn't become too calculating."

The process differed from 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 attacks 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] 'Breathe,' we tried a more cooperative approach," he continues. "On the single 'Underwater,' for instance, I did a beat 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, the song developed."

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 committed worker for social and political change in Australia, would in fact sing. "That's a major part of writing for someone else," 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—which is why a lot of writers end up in groups here reluctantly, though not in our case."

Still, Hirst notes that there are "obvious" occasions in which he writes 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/Tamerlane (BMI) in the U.S. and Sprint Music in Australia.

"Songwriting is something I'm quite unashamedly obsessive about," he says, "and I try to not let more than a couple days pass without scribbling a lyric or guitar or piano part, because there's no formula in creating good material other than spending hours at it." In doing so, he adds, while nodding to Garbage's Butch Vig and Foo Fighters' Dave Grohl, "I'm proving that a drummer is someone who can write and produce and engineer and lead a band."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
UN-BREAK MY HEART	Diane Warren	Realsongs/ASCAP
HOT COUNTRY SINGLES & TRACKS		
IT'S A LITTLE TOO LATE	Mark Chesnutt, Slugger Morrisette, Roger Springer	EMI Blackwood/BMI, Songs Of Jasper/BMI, The Fat Rat/ASCAP, EMI April/ASCAP, WB/ASCAP
HOT R&B SINGLES		
ON & ON	Erykah Badu, JoBorne Jamal, Divine Pimp	BMG/ASCAP, Tribes Of Kedar/ASCAP, BMG/ASCAP, McNooter/ASCAP
HOT RAP SINGLES		
CAN'T NOBODY HOLD ME DOWN	Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson, Justin Combs	ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP
HOT LATIN TRACKS		
ENAMORADO POR PRIMERA VEZ	Enrique Iglesias	Fonometric/SESAC

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 the new company reflects "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."

Established in connection with Segue Music, the major film music-editing company acquired last year by Zomba, it has emerged as a start-up company because, says Portnow, "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 brought to the new company some 40 initial clients. May, a lawyer/musician who has worked for Universal Pictures in business affairs and, more recently, in private practice, brings Trevor Jones, who wrote the music for the U.K.'s "Brassed Out," the first film shown at the recent Sundance Film Festival.

Cagan, also a musician who has worked with Melissa Manchester, among others, and who was most recently associated with the Light Agency, has brought in veteran composers Michele Legrand and Patrice

Rushen for TV work.

OLMAN WRITER WINNERS: Five professional songwriters, selected by different industry groups, are the winners of the Abe Olman Scholarship Awards presented each year by the National Academy of Popular Music (NAPM), custodian of the Songwriters Hall of Fame.

NAPM projects director Bob Leone says the winners receive a prize of \$1,200 each. The winners are Stephanie Cooke (ASCAP),

Dan Siegler (BMI), Lauren Kinhan (SESAC), Richard Winter (Songwriters Guild of America), and Amanda Green (NAPM). The writers have made appear-

ances 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 panel discussion Thursday (6) at the Manhattan Club starting at 5 p.m. Moderated by Monica Cohen, VP of creative affairs and licensing at Next Decade Entertainment, the panel features Fred Cannon, BMI's VP of government relations; Alvin Deutsch of the New York law firm Deutsch, Klagsbrun & Blasband; Shira Perlmutter, 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 Conference will host "An Evening With Glen Ballard And David Foster" Feb. 18 at the Sportsmen's Lodge, located in Studio City in Los Angeles. The two Grammy-winning songwriters will discuss their careers and views of the music industry.

PRIENT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. Tori Amos, "Boys For Pele."
2. Tom Waits, "Beautiful Maladies."
3. Stone Temple Pilots, "Tiny Music... Songs From The Vatican Gift Shop" (guitar tablature).
4. "Seal."
5. Natalie Merchant, "Tigerlily."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"WOLVERTON MOUNTAIN"
Written by Merle Kilgore and Claude King
Published by Painted Desert Music Corp. (BMI)

Nearly 35 years after it first charted, "Wolverton Mountain," which was written about Merle Kilgore's uncle, Clifton Clowers, continues to take listeners up an Arkansas mountain, thanks to new covers of the song. There are also plans for an upcoming movie, starring Burt Reynolds as Clowers. (The real Clowers died at the age of 102.) The song first charted in 1962, when Claude King took it to No. 1 on Billboard's Hot C&W Sides chart for nine weeks. Over the years it has been recorded by numerous other artists, including Nat "King" Cole. The song is enjoying its latest revival as the new single from Magnatone act Great Plains.

Great Plains members Jack Sundrud, Denny Dadmun-Bixby, and Lex Browning played the song for Kilgore in person and were thrilled that he liked their version. "It smells like money," he told them, and predicted it would be a hit.

Kilgore attributes the song's timeless appeal to the fact that people can relate to it. "Nat 'King' Cole said, 'I know why that's a hit—because there's a mountain and a guy going up that mountain, and he don't care about Clifton Clowers, he's going to get that girl,'" Kilgore says. "That's life right there. Going up that mountain is the story of everybody's success. You've got to climb that mountain."

Sundrud says his girlfriend is an aficionado of mountain songs and rec-

ommended that the group record the tune. Also, Browning and his brother used to sing on local radio shows when they were younger and had performed "Wolverton Mountain."

"We went into the studio and played around with the groove," Sundrud says. "It was [producer Brent Maher's] idea to do a funky half-time groove that we came up with, and Lex had the idea to do a slide guitar wah-wah guitar solo."

Sundrud says the song has endured because "it really has a visual lyric," he says. "You can picture the animals and the struggle and the cabin with the pretty girl in it and the guy with all this doubt and trepidation, but still this strong love, wanting to go up there. It's got a lot of things pulling at your heartstrings."



Nashville's Seventeen Grand Hits The Big Screen

BY DAN DALEY

NASHVILLE—Jake Nicely is serendipitously 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, rough-and-tumble studio environment of Nashville.

Nicely and his partner, Dave Cline, opened Seventeen Grand Recording in September 1995 on the site of the former Nightingale Studios on Music Row. Both had been in the studio business for years. They formed a working relationship at Nashville's Woodland Digital, where Cline was a co-owner and Nicely was studio manager. The two sought 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 success 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 Parton 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 last year. At the same time, major new rooms—the Tracking Room, Starstruck Studios, Ocean Way/Nashville—were coming on line. The studio business, always a difficult one to prosper in, was about to get more difficult for a single-room facility.

Then Hollywood came along, and for Nicely it was like winning the lottery. In less than a year—and without trying, he says—Seventeen Grand was the site of soundtrack work for five Hollywood feature films: "Twister" (a new Krauss cut); "Tin Cup," for which Nashville producer Emory Gordy 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 Farrow; and songs by the Cox Family and new Asylum duo Thrasher Shiver for the just-released "Travelers."

Says Nicely, still somewhat bewildered by the quantity of good fortune that has befallen them in such a short time, "We didn't start seeing a pattern 'til the third film, 'Beavis And Butt-head.' [Film music] was not a market we had ever thought of going after intentionally. 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 studio, both when it was Nightingale and in its current incarnation. "It was nice, but . . . we thought it would never happen 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, anticipating Nashville's shift away from the 32-track PD digital format. The Studers were, after the purchase of the studio's Neve V60 Legend, the largest single investment they made. "It was the first time George Jones was ever in here, but still, I didn't make any ongoing film connections in my mind," Nicely recalls.

That 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.

"He 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-track deck so they could go to New York and mix to picture," 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," Nicely says. "But there's even more here—I don't think people realize how good the producers here are, and that they've done a lot of film music. It's just that in the past, many of the Nashville producers have gone elsewhere to work on film music. With the kinds of studios here now, more of them will be able to stay in Nashville to work on movies."

Nicely and Cline have realized that, while lightning has struck not once but five times for them in the last year, good fortune is finite. "Since all this has happened I've been doing research trying to figure out how to make it keep happening," says Nicely. "Nashville won't be dependent on outside clients for the 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 1983) 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 LCRS 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 accommodate film work," says Nicely. "On 'Men Seeking Women' we tracked with the 48-track deck as the master and the video deck slaved to that. The musicians scored the film from video cues off the three-quarter-inch deck. We've learned that we can do sound for picture in any number of ways; we just need to bring the technology here in line with film and video."

But whereas other studio owners would be eagerly anticipating the higher rates that Hollywood projects usually pay, Nicely says that to raise his rates for film projects above what he charges for record projects—\$1,800 per day for 48-track digital and \$1,500 per day for 24-track—would be "gouging. 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 Pacific. Grammy Award-winning producer André Fischer, foreground, and engineer David Rideau worked on RCA artist Vanessa Rubin's latest release on the SSL 9000 J console at Pacific Studios in Los Angeles.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 1, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	RAP
TITLE Artist/ Producer (Label)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	I BELIEVE I CAN FLY R. Kelly/ R. Kelly (Warner Sunset/ Atlantic/Jive)	NOBODY KNOWS Kevin Sharp/ C. Farren (Asylum)	DON'T SPEAK No Doubt/ Matthew Wilder (Trauma/Interscope)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase) / Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Elgueta	BATTERY STUDIOS (Chicago, IL) Stephen George	EMERALD STUDIOS (Nashville, TN) Ed Seay	GRANDMASTER RECORDERS (Hollywood, CA) Phil Kaffel	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven
RECORDING CONSOLE(S)	SSL A4000	SSL 4000E with G Series Computer	SSL 4064E	Neve 8028	SSL G Series
RECORDER(S)	Sony 3348	Otari MTR 90 II	Sony PCM 3348	Studer A827	JV 1080*
MASTER TAPE	Ampex 467	3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	CHICAGO RECORDING CO. (Chicago, IL) R. Kelly, Stephen George	SCHNEE STUDIOS (N. Hollywood, CA) Bill Schnee	CACTUS STUDIOS (Hollywood, CA) David Holman, Paul Palmer	DADDY'S HOUSE (New York, NY) Lane Craven
CONSOLE(S)	SSL 4000G with AT&T Disq Digital Mixer Core	Neve VR72	Schnee Custom Made	Custom	SSL G Series
RECORDER(S)	Sony 3348	Studer A827	MCI JH24	Stephens 821B	JV 1080
MASTER TAPE	Ampex 467	Ampex 499	Scotch 996	3M 996	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	HIT FACTORY Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	CMS DIGITAL Robert Vosgien	HIT FACTORY Carlton Batts
CD/CASSETTE MANUFACTURER	BMG	WEA	PDO/HTM	UNI	BMG

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Taiwan's Charts Challenged *Manipulation, Poor Methodology Charged*

■ BY GEOFF BURPEE

HONG KONG—The Taiwanese record industry's new sales charts do not appear to be living up to their promise, and senior label executives say the methodology must be upgraded if the weekly rankings are to gain credibility. Moreover, there are claims that chart manipulation efforts are undermining established business practices and industry profitability.

The \$350 million Taiwanese music market 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 reports 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 companies. They are prepared. 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.ifpi.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 these 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 hyping. "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 [18] 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

(Continued on page 42)

MIDEM Expands Purview Across Globe, Business

■ BY ADAM WHITE

CANNES—Sir Andrew Lloyd Webber may not approve, but the company behind MIDEM, the annual music industry conclave, continues to increase its commercial and geographic reach as well as its revenue.

This year, the Reed MIDEM Organisation (RMO), under chief executive Xavier Roy, is venturing into North America for the first time, launching an event in Asia and approaching the all-important third year of its Pacific Rim shows.

Roy says RMO produced sales of \$55 million last year, almost double its 1993 result. When he became CEO in 1989, sales were \$15 million. This year, the company expects revenue of \$65 million from 11 shows. Roy declines to disclose profits, but informed sources suggest that they are approximately 15% of sales.

The corporation, part of Reed Elsevier's exhibitions division, is headquartered in Paris, with 130 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 on the area's economy. Hotels, restaurants, clubs, and other watering holes must accommodate an extra 10,000 people when the three largest shows—MIDEM (January), MIP-TV (April), and MIPCOM (October)—come to

town. Almost on the same scale, after only three years, is the multimedia event MILIA (February).

Roy is also welcome elsewhere, receiving the "red carpet" treatment from Chinese officials during a recent Beijing visit. 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 will host 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 Cannes conclave is one of the "ghastliest bashes" held there, attracting "music business B-list executives bingeing, far from their loved

(Continued on next page)



ALLISON



ROY

MC Rage Takes A Techno Shot At 'Macarena'

■ BY ROBERT TILLI

AMSTERDAM—The "Macarena" backlash is in full swing here. "Fuck Macarena," a novelty hardcore techno response by Italian act MC Rage & the Gabber Friends to Los Del Rio's global smash, stood at No. 8 in the Stichting Mega Top 100 national singles chart for the week ending Jan. 25.

The Netherlands, always a very receptive market for novelty hits, is the first country to pick up on MC Rage's outburst against the international multimillion-selling hit, which has sold 8.4 million copies around the world, according to BMG estimates. "Everybody hates the Macarena," he sings mercilessly on top of loudly buzzing synths and a relentless beat.

The new record was produced for Italian independent label D-Boy Records, and the worldwide rights to the single were secured by Dutch company ID&T Music.

"Without radio airplay, it became a top 10 hit here," says ID&T Music A&R/label manager Dennis Doeland. "Through heavy club support in the gabber [dude] fraternity, we've managed to sell 20,000 copies here. Like the producers of the [new] record, Holland got sick of 'Macare-

(Continued on next page)



MC RAGE

CONVENTION CAPSULES

A roundup of MIDEM news compiled by Emmanuel Legrand, Christian Lorenz, Jeff Clark-Meads, and Mike McGeever in Cannes.

GERMAN PRODUCTIONS accounted for 40% of the country's singles chart and 30% of the albums chart in 1996, according to Gerd Gebhardt, chairman of the German Phono Academy, who spoke at MIDEM. Gebhardt welcomed this as an indication of a growing enthusiasm for German music among German consumers. He also said that German labels spend more than \$65 million each year on developing new talent, citing as proof of the value of this investment the emergence of Blumchen, Experience, Fetes Brot, Fool's Garden, Tic Tac Toe, Bed & Breakfast, and Die Sterne.

ONE AMBASSADOR, a consul-general, and a minister attended this year's MIDEM. Sir Michael Jay, the British ambassador to France, visited the "British At MIDEM" stand, and Japanese consul-general Kazuhiko Fujita hosted a reception at the Palais des Festivals. French Culture Minister Philippe Douste-Blazy visited the fair to announce a new fund to promote French talent (Billboard, Feb. 1).

JAMAICAN ARTISTS and industry executives flocked to Cannes to present the country's vibrant music scene at MIDEM for the second consecutive year. "Last year we were on a fact-finding mission," said Jackie Neagh of the Jamaica Film, Music & Entertainment Commission. "We discovered that very few people still connect reggae music with Jamaica." Neagh, who supervised the Jamaican presence at MIDEM '97, aimed to increase international audiences' awareness of Jamaican reggae artists. "We have to act now to secure the future of our artists."

FOREIGN ROYALTIES to German publishers will amount to almost \$65 million in 1996, according to Hans-Wilfried Sikorski, VP of the German Music Publishers Assn. He added that if producers and artists royalties are included, the German creative community produced \$120 million in income from abroad last year.

Echo Announces Nominees *Tic Tac Toe Leads With Four Nods*

■ BY WOLFGANG SPAHR

HAMBURG—The Fugees and Aerosmith will be rubbing shoulders with top acts from the Germany/Switzerland/Austria region at this year's Echo Awards.

Veteran rocker Peter Maffay, Swiss dance upstart DJ Bobo, and German punk revivalists Die Toten Hosen will appear at the show, which takes place March 6 at the Congress Center here.

The Echo ceremony will be broadcast on German TV channel ARD March 8 at 8:15 p.m. and is expected to attract more than 8 million viewers.

Gerd Gebhardt, chairman of the German Phonographic Academy and managing director of Warner Music Germany, says, "In its sixth year, Echo has become a major forum for German artists... Young artists from Germany

have frequently achieved international success after being nominated for Echo."

The continued rise of German dance and hip-hop is reflected in the nominations. Girl rap act Tic Tac Toe leads the way with four nominations, while edel solo artist Blümchen bags two, as does EMI's studio act Captain Jack.

Following are the nominations in key categories:

National male artist: Enigma (Virgin), DJ Bobo (EAMS), U96 (Motor), Peter Maffay (BMG Munich), Westernhagen (WEA).

Most successful national female artist: Blümchen (edel), Sarah Brightman (EastWest), Marusha (Motor), Jule Neigel (BMG Munich), Silly (SPV).

Most successful international male artist: Bryan Adams (Polydor),

(Continued on page 42)

'96 Proves Soft For Two European Markets

France Sees Worst Sales Drop In 10 Yrs.

■ BY EMMANUEL LEGRAND

CANNES—Fears in the French record industry that 1996 would be the worst year since 1986 have been borne out. Executives had hoped that strong pre-



HALLYDAY

Christmas sales would offer some salvation, but such a miracle failed to materialize.

Overall, 1996 saw the record market's wholesale values fall 0.14%, to finish at 6.882 billion francs (\$1.29 billion).

Compared with 1995, total unit sales of all sound carriers showed a 5.5% increase, reaching 146 million in 1996, according to figures just released by French labels' body SNEP.

SNEP GM Hervé Rony says that the growth in units is due to a rebirth of the singles market, in particular an explosion of CD singles sales. The format sold 30 million units last year, against 22 million in 1995 and 16 million in 1992.

Album sales took a 2.5% drop in value and a 0.5% drop in units, due to the demise of cassette sales. CD album units, at 97 million, increased by 5% in the year, but this rise was not sufficient to compensate for the collapse of cassette sales, which dropped from 22 million to 17 million units. Rony says that sales decreases cost the labels at least 172 million francs (\$32.4 million) in lost revenue. In addition, he points out that

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 6.35 billion francs (\$1.19 billion), virtually unchanged from 1995.

Sales of records by francophone acts reached 54% of all units sold, compared with 52% in 1995, while international acts represented 46%, a sharp contrast to the situation prevailing three years ago.

Rony says that sales of francophone repertoire in the singles market increased by 33.8% in 1996, and he adds that the organization views this increase as a direct consequence of the radio quota law, which went into effect Jan. 1, 1996.

"If in 1996, the French record industry enjoyed a zero growth, our European partners experienced globally a better 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 record market needs to be dynamized 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, Worlds Apart, Pascal Obispo, Florent Pagny, Mylene Farmer, Zucchero, Barbara, Michael Jackson, and Eddy Mitchell.

Italian Sales Continue To Be Stagnant

■ BY MARK DEZZANI

MILAN—Italy's music market remained stagnant in 1996, according to figures published by the country's major labels' federation FIMI, whose members claim to represent 90% of sales through traditional outlets.



RAMAZZOTTI

Total units shipped (44.038 million) fell 2.8% compared with 1995, while the value of those shipments rose marginally by 2.2%, to \$414.49 million (638.32 billion lira), a fall in real terms when the 1996 annual rate of inflation of 3.9% is taken into account. One bright spot in the figures was that domestically produced product increased its market share against international repertoire. Measured in terms of units shipped, domestic repertoire accounted for 53.5% (up 10.1%) of total product, with international product at 40.3% (down 15.6%), and classical product at 6.1% (down 5.3%).

FIMI president Gerolamo Caccia Dominioni, who is also president of Warner Music Italy, says that it was the strong performance of a handful of domestic releases that saved the market from more disappointing results.

The growth of domestic repertoire has been significant. Strong releases from Eros Ramazzotti ("Dove C'e

Musica," DDD/BMG) and Lucio Dalla ("Canzoni," Pressing/BMG), among others, helped consolidate the market.

Given an across-the-board difficult year for the whole retail sector in Italy, due to ongoing economic problems and the continuing diminution of cassette sales, the results could have been worse, Caccia Dominioni argues.

Following are some highlights of the figures:

- Total albums: 42.074 million shipped, down 2.5%.

- CD albums: 27.69 million units shipped, worth \$294.068 million (452.865 billion lira), down 1.1% and up 3.8%, respectively.

- Cassette albums: 14.298 million units, worth \$108.494 million (167.081 billion lira), down 5.2% and 0.1%, respectively.

- Vinyl LPs: 86 million units, worth \$718,800 (1.107 billion lira), no change and down 33.6%, respectively.

- Total singles: 1.436 million units, worth \$4.63 million (7.129 billion lira), down 3.2% and up 6.8%, respectively.

- CD singles: 1.009 million units, worth \$3.45 million (5.305 billion lira), up 1.1% and 8.6%, respectively.

Italy's trade monthly Musica E Dischi has released provisional results that include FIMI members and companies belonging to Italy's independent labels' association AFI. Musica E Dischi's figures put total units shipped at 55.9 million, down 3%, with the total market value worth \$465.13 million (716.3 billion lira), marginally higher than 1995 revenue as measured by the magazine.

Read Named Exec VP At PolyGram Far East

■ BY CHRISTIE ELIEZER

SYDNEY—PolyGram Far East president Norman Cheng is redistributing some of his workload.

At the multinational's Asia-Pacific Regional Office in Hong Kong, Tim Read has been appointed executive VP (Billboard Bulletin, Jan. 29). This is a new post, reporting to Cheng, who is also headquartered in Hong Kong. For the past four years, Read has been president of PolyGram Australia and New Zealand, based in Sydney.

"The vast business potential of the Asia-Pacific region has always been a key priority for PolyGram," Cheng said in a prepared statement. Read's appointment, effective Saturday (1), is to "further develop our business opportunities in the area," he added.

Read, a Briton, will now supervise PolyGram affiliates in Singapore, Malaysia, the Philippines, South Korea, and India, whose chiefs previously reported to Cheng. He'll also oversee the Australian and New Zealand companies as well as the division responsible for the Asia-Pacific marketing of PolyGram's international repertoire. The latter is based in Hong Kong.

Cheng continues to supervise PolyGram's considerable Chinese interests, including affiliates in Hong Kong and Taiwan, as well as its Japanese operations.

In Australia, Paul Dickson is appointed group managing director, music operations, for PolyGram. He was managing director of Polydor Records, a role now taken by Adam Holt, previously marketing manager of PolyGram New Zealand.

At press time, neither Cheng nor Read was available for comment. Dickson says he does not expect any radical policy changes at the Australian company, "but we'll probably get a lot more bullish about [domestic] acts."

While PolyGram's estimated 17% market share puts it in third place in Australia, behind Sony and Warner, its success rate with domestic indie acts has been remarkably high. This was quite obvious in the influential national radio network Triple J's Hot 100 for 1996: A quarter of the entries were PolyGram's.

(Continued on next page)

MIDEM EXPANDS PURVIEW ACROSS GLOBE, BUSINESS

(Continued from preceding page)

ones, on massive expense accounts." Roy's riposte to such catty remarks? He declares he will invite Lloyd Webber next year for a more accurate view.

As is its annual custom, RMO claims that MIDEM attracted more individuals and companies this year than last: 9,481 registrants representing 3,904 firms from 84 nations. Roy considers this an achievement during a music business downturn and says there was a contrast with the last time the industry was in a dip, circa 1979-83.

"Then, they came to Cannes depressed, because it was the first time many of them had seen a slump. This year, they came determined to be more efficient." The music industry can respond well to adversity, Roy adds, because it has energy and creativity.

The RMO team needs both qualities to overcome a significant annual turnover in attendance. By Roy's account, around 25% of MIDEM attendees each year do not return the next year, making the task of attracting newcomers or lapsed visitors all the more important. To do this, Roy says, the registration fee for individuals was reduced in 1995. "So it became less expensive for a company sending one or two people to MIDEM. The lower price allowed everyone to participate officially."

Music division director Christophe Blum says that Japan's Avex D.D. was the single largest exhibitor among individual companies at MIDEM '97, while

France took the two largest national stands. There were also major group exhibits from Italy, the U.K., Germany, Canada, and the Netherlands.

Blum, promoted to head the music division last summer, says it was obvious from this year's event that people were on the lookout for fresh, creative ideas. "They know they have to discover new talent if they want to be in business next year." (MIDEM 1998 will take place Jan. 18-22.)

Looking to MIDEM Asia in Hong Kong, now in its third year, Roy says that he has realistic goals. "In Asia, you must be patient. You must forge relationships." He also knows that attracting a strong attendance from the region is vital, in order not to disappoint participants from Europe and America.

The importance of firms like RMO to Hong Kong's new owner was apparent during Roy's trip to China. He says he expressed the "concern" of clients about the transition, particularly the prospect of increased red tape. Beijing government representatives "told me that if we decided to stay one more year [after the June 30 handover], it would be a sign that we believe in the future of Hong Kong." RMO has made such a decision for MIDEM Asia and MIP-Asia. Its latest venture, an Asian property show called MIPIM, debuts in Singapore in September.

Meanwhile, Roy declares his target to be "low" for the first Latin Ameri-

can MIDEM. "If we have more than 2,500-3,000 participants, we'll be extremely pleased." He expects 120-150 exhibit booths "and a lot of music." The event runs to four nights, to ensure the maximum showcase opportunities for artists and new music.

Roy calls Miami Beach the music industry's "gateway" between North America and Latin America. Is it also a beachhead for longer-term RMO ambitions? He says the company has no other U.S. plans "at the moment," while confirming that it was previously given the opportunity to acquire the New Music Seminar. He decided against the deal, because "we prefer to create events, to discover [market] needs and to respond to them, rather than buy a show and try to reinvigorate it."

Finally, Roy stresses the need for innovation, citing plans for a "permanent online market" later this year. A pilot will likely be offered around MIP-TV in Cannes in April. "It will be completely business-oriented," he says, "an accelerator" for the market, to pre-match suppliers and customers. Another new idea: MIPCOM Jr., focused on children's programming for TV and video, which ran ahead of the main MIPCOM market two years ago.

Interestingly, one music industry professional who affirms that change may be the key to MIDEM's longevity is Jonathan Simon, director of the music division of Andrew Lloyd Web-

ber's Really Useful Group. Simon, a MIDEM attendee for around 20 years, says, "I'm always amazed it survives, but it continually changes what it provides. If you look at the Palais, for example, there is a completely different set of exhibitors to those of five years ago. And this year, of course, there were those meetings over the [pan-European] mechanicals issue. Would that have been possible without MIDEM? Probably not."

MC RAGE TAKES A TECHNO SHOT AT 'MACARENA'

(Continued from preceding page)

na,' especially after a Christmas version of the same song."

Gimmicks always seem to fare well here. Another recent example was Gompie's "Who The Fuck Is Alice?," a 1995 parody of Smokie's 1976 hit "Living Next Door To Alice" that became an international success itself.

But such novelties occasionally backfire. When TV comedians Jiskefet released the pop single "He Lullo" last summer, a certain Dave Da Rave replied with a tune of the same name that was clearly based on the original. After a court case, the latter was withdrawn.

Sometimes one hit starts a whole trend among record producers. The latest craze is to come up with cover versions of famous TV theme songs of the

past in the gabber style of the Amsterdam hardcore scene.

Regarding "Fuck Macarena," ID&T's Doeland says he does not expect a protest from Antonio Romero Monge and Rafael Ruiz, the writers of "Macarena," as the duo is credited with writing the new version even though MC Rage has written his own lyrics.

"We'll make money out of the royalties for the single and for the other, self-written track included on it," notes Doeland.

ID&T, which is best known for releasing the popular "Thunderdome" techno samplers and for the organizing and merchandising of massive rave parties, is supporting the "Fuck Macarena" release with long-sleeve sweat shirts spreading the brutal message.

Spanish Industry Rallies 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 undisguised optimism following a sales slump in 1995. Insiders 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 Saúl 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), two quintuple-platinums, four triple-platinums, and two platinums—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 Virgin 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, were 52.9 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 "is an old debt 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 800 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 something of 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 until 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 Premios 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 catalogs, 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 nonaggression pact with AFYVE to avoid any hint of rivalry." About 7,500 people will select the academy win-

ners—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 43 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 award 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 Polydor], the A&R strategy was to pitch straight at the JJJ radio network," says Dickson. "From there, we'd go for commercial crossover."

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 worldwide, while OMC's "How Bizarre" was a top 10 hit in the U.K. Last year, the company's domestic successes included Powderfinger (140,000 units sold), Spiderbait (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, Polydor fully acquired the source of much of its A&R supply, Redeye Records. The founder of the longtime independent label, John Foy, has been retained as consultant, while daily operation duties have passed to Polydor Australian label and promotions manager Tom Zucco.

PolyGram's Australia/New Zealand operations have been under Read's command since August 1992. He took over the post as president from Michael Smellie, who is now BMG Entertainment International's senior VP for the Asia-Pacific region, based in Hong Kong. Read joined PolyGram 14 years ago.

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 02/03/97			GERMANY (Media Control) 01/28/97			U.K. (Chart-Track) 01/27/97			FRANCE (SNEP/IFOP/Tite-Live) 01/25/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1		FACE GLOBE AVEX TRAX	1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	1	1	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS	1	NEW	DON'T CRY FOR ME ARGENTINA MADONNA WEA
2	NEW	RED ANGEL POCKET BISCUITS TOSHIBA-EMI	2	2	DON'T SPEAK NO DOUBT MCA	2	5	BEETLEBUM BLUR FOOD/PARLOPHONE	2	NEW	AFFIRMATIVE ACTION (SAINT-DENIS STYLE REMIX) NAS & SUPREME N.T.M. COLUMBIA
3	2	YOU ARE THE ONE TK PRESENTS KONETTO AVEX TRAX	3	3	UN-BREAK MY HEART TONI BRAXTON ARISTA	3	2	WHERE DO YOU GO NO MERCY MCA/ARISTA	3	1	FREED FROM DESIRE GALA SCORPIO
4	3	SHIROI KUMONO YOUNI SARUGANSEKI COLUMBIA	4	12	DON'T CRY FOR ME ARGENTINA MADONNA WEA	4	NEW	NANCY BOY PLACEBO ELEVATOR	4	9	BAILANO PARADISO CNR
5	15	AI NANDA V6 AVEX TRAX	5	4	I HAVE A DREAM DJ QUICKSILVER ARCADE	5	19	THE OLDER EP GEORGE MICHAEL AGEAN/VIRGIN	5	2	PARTIR UN JOUR 2 BE 3 EMI
6	6	DON'T YOU SEE! ZARD B-GRAM	6	5	WHEN I DIE NO MERCY ARIOLA	6	8	DON'T CRY FOR ME ARGENTINA MADONNA WARN-ER BROS./WEA	6	5	I NEED YOU 3T EPIC
7	NEW	HAI! HAI! HAI! HAI! FUNK THE PEANUTS EPIC/SONY	7	11	SO STRUNG OUT C-BLOCK WEA	7	4	SAY WHAT YOU WANT TEXAS MERCURY	7	3	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
8	5	STEADY SPEED TOY'S FACTORY	8	10	STEP BY STEP WHITNEY HOUSTON ARISTA	8	NEW	PROFESSIONAL WIDOW TORI AMOS EASTWEST	8	8	JE SERAI LA TERI MOISE SOURCE/VIRGIN
9	7	PRIDE MIKI IMAI FOR LIFE	9	6	VERPIS DICH TIC TAC TOE RCA	9	NEW	WALK ON BY GABRIELLE GO BEAT/GO! DISCS	9	12	TOUJOURS LA POUR TOI 2 BE 3 EMI
10	NEW	DEAR MY FRIEND EVERY LITTLE THING AVEX TRAX	10	8	BREATHE PRODIGY INTERCORD	10	13	DON'T LET GO (LOVE) EN VOGUE EASTWEST/AMERICA	10	11	INSOMNIA FAITHLESS HAPPY MUSIC
11	9	A WALK IN THE PARK NAMIE AMURO AVEX TRAX	11	7	DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA	11	NEW	PONY GINUWINE 550 MUSIC/EPIC	11	20	DON'T SPEAK NO DOUBT MCA
12	4	WALTZ KYOSUKE HIMURO POLYDOR	12	9	WHO WANTS TO LIVE FOREVER DUNE VIRGIN	12	NEW	REMEMBER ME BLUE BOY PHARM	12	10	VISION OF LIFE DOWN LOW MASCOTTE
13	13	SONOMAMANO KIMIDE ITE MAYO OKAMOTO TOKUMA JAPAN	13	14	2 BECOME 1 SPICE GIRLS VIRGIN	13	6	GET UP (EVERYBODY) BYRON STINGILY MANI-FESTO/MERCURY	13	4	BAILA ALLIAGE BAX DANCE
14	12	MAFUYUNO KAERIMICHI KHOMI HIROSE VICTOR	14	15	DARKMAN NANA MOTOR MUSIC	14	9	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE	14	15	LET A BOY CRY GALA SCORPIO
15	17	GOMENNE... MARIKO TAKAHASHI VICTOR	15	13	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER MOTOR MUSIC	15	NEW	HEDONISM SKUNK ANANSIE ONE LITTLE INDIAN	15	7	DA FUNK DAFT PUNK LABELS/VIRGIN
16	10	SHAKE SMAP VICTOR	16	NEW	I LOVE YOU... STOP! RED 5 ZYX	16	NEW	COME BACK BRIGHTER REEF SONY S2	16	19	UN-BREAK MY HEART TONI BRAXTON ARISTA
17	8	CAN'T STOP FALLIN' IN LOVE GLOBE AVEX TRAX	17	NEW	REFLECT THREE'N ONE MOTOR MUSIC	17	NEW	CANDY GIRL BABYBIRD ECHO	17	6	EVERLASTING LOVE WORLDS APART DLA
18	NEW	SPECIAL LOVE KOME KOME CLUB SONY	18	17	WHY DON'T YOU DANCE WITH ME FUTURE BREEZE MOTOR MUSIC	18	NEW	LITTLE WONDER DAVID BOWIE RCA	18	17	BOHEMIAN RHAPSODY THE BRAIDS EASTWEST
19	NEW	ONE MORE TIME, ONE MORE CHANCE MASAYOSHI YAMAZAKI POLYDOR	19	NEW	COLD ROCK A PARTY MC LYTE EASTWEST	19	NEW	WE COULD BE KINGS GENE COSTERMONGER/POLYDOR	19	14	JE TE PRENDRAI NIEL DANS LA SIMCA 1000 LES CHEVALIERS DU FIEU FLARENAS
20	11	WHITE REFLECTION TWO-MIX KING	20	19	PAPARAZZI XZIBIT RCA	20	16	STEP BY STEP WHITNEY HOUSTON ARISTA	20	16	HOW BIZARRE OMC POLYDOR
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	THE YELLOW MONKEY SICKS FUN HOUSE	1	1	ANDREA BOCELLI BOCELLI POLYDOR	1	1	SPICE GIRLS SPICE VIRGIN	1	1	MYLENE FARMER ANAMORPHOSEE POLYDOR
2	NEW	SHOGO HAMADA IN EARLY SUMMER SONY	2	3	SOUNDTRACK EVITA WEA	2	15	BUSH RAZORBLADE SUITCASE INTERSCOPE/MCA	2	2	SOUNDTRACK EVITA WEA
3	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY	3	2	DUNE FOREVER VIRGIN	3	5	SOUNDTRACK EVITA WARNER BROS./WEA	3	NEW	DAFT PUNK HOMEWORK LABELS/VIRGIN
4	2	L'ARC-EN-CIEL TRUE K/00N SONY	4	4	NO DOUBT TRAGIC KINGDOM MCA	4	4	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND	4	6	3T BROTHERHOOD EPIC
5	NEW	THE BOOM THE BOOM 2 SONY	5	5	TONI BRAXTON SECRETS ARISTA	5	NEW	REEF GLOW SONY S2	5	4	SPICE GIRLS SPICE VIRGIN
6	3	THE YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA	6	6	TIC TAC TOE TIC TAC TOE RCA	6	NEW	VARIOUS ARTISTS WIRED POLYGRAM TV	6	12	JAMIROQUAI TRAVELLING WITHOUT MOVING S.M.A.L.L.
7	1	MAX MAXIMUM AVEX TRAX	7	7	SPICE GIRLS SPICE VIRGIN	7	9	CELINE DION FALLING INTO YOU EPIC	7	3	CELINE DION LIVE À PARIS COLUMBIA
8	4	GLAY BELOVED PLATINUM	8	NEW	PETER MAFFAY MAFFAY '96 LIVE ARIOLA	8	6	FUGEES THE SCORE RUFFHOUSE/COLUMBIA	8	5	NOIR DESIR 66666.7 CLUB BARCLAY
9	9	STEVIE WONDER GREATEST HITS POLYDOR	9	12	SOUNDTRACK THE PREACHER'S WIFE ARISTA	9	3	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS	9	7	WORLDS APART EVERYBODY OLA
10	5	TOSHINOBU KUBOTA LA-LA-LA LOVE THANG SONY	10	10	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE	10	NEW	SKUNK ANANSIE STOOSH ONE LITTLE INDIAN	10	8	JULIO IGLESIAS TANGO COLUMBIA
11	17	VARIOUS ARTISTS DANCE MANIA 4 TOSHIBA-EMI	11	11	NO MERCY MY PROMISE ARIOLA	11	RE	SIMPLY RED GREATEST HITS EASTWEST	11	9	CELINE DION FALLING INTO YOU COLUMBIA
12	NEW	BAKUFU SLUMP KAIBUTSU KUN SONY	12	8	WOLFGANG PETRY ALLES ARIOLA	12	NEW	DAFT PUNK HOMEWORK VIRGIN	12	13	TERI MOISE TERI MOISE SOURCE/VIRGIN
13	6	GLOBE GLOBE AVEX TRAX	13	9	CELINE DION FALLING INTO YOU COLUMBIA	13	RE	LIGHTNING SEEDS DIZZY HEIGHTS EPIC	13	10	EDDY MITCHELL MR. EDDY POLYDOR
14	7	TMN TIME CAPSULE—ALL THE SINGLES EPIC/SONY	14	20	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	14	2	VARIOUS ARTISTS THE NO. 1 MOTOWN ALBUM POLYGRAM TV	14	11	FUGEES THE SCORE S.M.A.L.L.
15	NEW	NAOMI AMAGATA TEARS AVEX TRAX	15	18	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR	15	NEW	GEORGE MICHAEL OLDER AGEAN/VIRGIN	15	15	CELINE DION D'EUX COLUMBIA
16	NEW	NUNO SCHIZOPHONIC POLYDOR	16	14	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR	16	10	VARIOUS ARTISTS ABSOLUTE GOLD SONY TV	16	NEW	SUPREME N.T.M. PARIS SOUS LES BOMBES EPIC
17	8	MIDORI KARASHIMA KAZITSU TOSHIBA-EMI	17	13	KELLY FAMILY ALMOST HEAVEN EMI	17	16	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	17	RE	PASCAL OBISPO SUPERFLU EPIC
18	NEW	TOSHI AOI HOSHINO TABIBITO BMG JAPAN	18	19	ANDRE RIEU STRAUSS & CO. POLYDOR	18	16	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/WEA	18	NEW	DOC GYNCO PREMIERE CONSULTATION VIRGIN
19	12	VANESSA WILLIAMS ALFIE—THE BEST OF VANESSA WILLIAMS MERCURY	19	RE	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC	19	RE	SUEDE COMING UP NUDE	19	NEW	ANDREA BOCELLI ROMANZA POLYDOR
20	NEW	YUTAKA OZAKI BEFORE THE SEVENTEEN'S MAP TRANSBEAT	20	16	DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST	20	20	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	20	19	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	OUR LADY PEACE CLUMSY EPIC	1	1	MARCO BORSATO DE WAARHEID POLYDOR	1	1	SOUNDTRACK ROMEO + JULIET EMI	1	2	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR
2	2	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA	2	NEW	ANDREA BOCELLI ROMANZA POLYDOR	2	3	THE CORRS FORGIVEN, NOT FORGOTTEN EAST-WEST	2	3	SPICE GIRLS SPICE VIRGIN
3	4	VARIOUS ARTISTS MUCHMUSIC'S BIG SHINY TUNES MCA	3	2	NO DOUBT TRAGIC KINGDOM MCA	3	2	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CROWDED HOUSE EMI	3	1	LITFIBA MONDI SOMMERSI EMI
4	1	BACKSTREET BOYS BACKSTREET BOYS JIVE	4	7	TOTAL TOUCH TOTAL TOUCH BMG	4	4	POWDERFINGER DOUBLE ALLERGIC POLYDOR	4	4	SOUNDTRACK EVITA WEA
5	10	SOUNDTRACK EVITA WARNER BROS.	5	5	TONI BRAXTON SECRETS BMG	5	5	CELINE DION FALLING INTO YOU EPIC	5	5	LUCIO DALLA CANZONI PRESSING
6	5	SOUNDTRACK SPACE JAM RHINO/WARNER	6	8	FRANS BAUER VOOR JOU THAT'S ENTERTAINMENT	6	13	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	6	10	JULIO IGLESIAS TANGO COLUMBIA
7	9	SOUNDTRACK ROMEO + JULIET CAPITOL/EMI	7	10	SPICE GIRLS SPICE VIRGIN	7	6	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	7	13	CELINE DION FALLING INTO YOU COLUMBIA
8	3	CELINE DION FALLING INTO YOU COLUMBIA	8	4	ANDREA BOCELLI BOCELLI POLYDOR	8	7	HUMAN NATURE TELLING EVERYBODY COLUMBIA	8	11	RAF COLLEZIONE TEMPORANEA CGD
9	11	TONI BRAXTON SECRETS LAFACE/ARISTA	9	6	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG	9	9	SPIDERBIT IVY & THE BIG APPLES POLYDOR	9	6	CLAUDIO BAGLIONI ATTORI E SPETTATORI COLUM-BIA
10	14	MOIST CREATURE EMI	10	3	CELINE DION FALLING INTO YOU COLUMBIA	10	11	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA	10	14	FRANCO BATTIATO BATTIATO STUDIO COLLEC-TION EMI
11	NEW	SPICE GIRLS SPICE VIRGIN	11	9	MARCO BORSATO ALS GEEB ANDER POLYDOR	11	14	SOUNDTRACK EVITA WEA	11	7	LIGABUE BUON COMPLEANNO ELVIS WEA
12	15	AMANDA MARSHALL AMANDA MARSHALL EPIC	12	17	SOUNDTRACK EVITA WARNER	12	8	SIMPLY RED GREATEST HITS EASTWEST	12	8	LOS LOCOS EL TIC TIC TAC NEW MUSIC
13	6	BUSH RAZORBLADE SUITCASE INTERSCOPE/MCA	13	RE	GEORGE MICHAEL OLDER VIRGIN	13	10	TONI CHILDS THE VERY BEST OF TONI CHILDS A&M	13	12	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
14	16	VARIOUS ARTISTS GROOVE STATION 3 ARIOLA	14	11	BZN A SYMPHONIC NIGHT MERCURY	14	15	TONI BRAXTON SECRETS BMG	14	NEW	FRANCO BATTIATO L'IMBOSCATA MERCURY
15	7	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/WARNER	15	12	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	15	16	SOUNDTRACK SPACE JAM EASTWEST	15	9	SIMPLY RED GREATEST HITS CGD EASTWEST
16	12	SHERYL CROW SHERYL CROW A&M	16	14	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA	16	NEW	PRODIGY MUSIC FOR THE JILTED GENERATION DANCE POOL/SONY	16	15	RENATO ZERO LE ORIGINI RTU
17	18	ELTON JOHN LOVE SONGS MCA	17	19	LINDA, ROOS & JESSICA LINDA, ROOS & JESSICA DINO	17	20	SHANIA TWAIN THE WOMAN IN ME MERCURY	17	NEW	AUDIO 2 SENZA RISERVE PDU
18	8	VARIOUS ARTISTS DANCE MIX '96 QUALITY	18	18	PAVAROTTI & FRIENDS FOR WAR CHILD DECCA	18	18	VAN HALEN BEST OF VOLUME 1 WEA	18	RE	GEORGE MICHAEL OLDER VIRGIN
19	RE	COUNTING CROWS RECOVERING THE SATELLITES DGC/MCA	19	13	ANDRE RIEU IN CONCERT MERCURY	19	RE	SOUNDGARDEN DOWN ON THE UPSIDE A&M	19	17	ARTICOLO 31 COSI' COM'E' RICORDI
20	NEW	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/MCA	20	15	THE KELLY FAMILY ALMOST HEAVEN EMI	20	12	LEANN RIMES BLUE CURB/SONY	20	16	MINA CREMONA PDU

HITS OF THE WORLD

C O N T I N U E D

EUROCHART		MUSIC & MEDIA	NEW ZEALAND		(RIANZ) 01/29/97
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	DON'T CRY FOR ME ARGENTINA MADONNA WARN-ER BROS.	1	NEW	I BELIEVE I CAN FLY R. KELLY WARNER
2	1	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	2	1	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
3	4	DON'T SPEAK NO DOUBT INTERSCOPE/MCA	3	9	2 BECOME 1 SPICE GIRLS VIRGIN
4	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX	4	2	I AIN'T MAD AT CHA 2PAC ISLAND
5	7	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	5	4	HOW COULD YOU K-CI & JOJO OF JODECI UNIVER-SAL
6	5	BREATHE PRODIGY XL RECORDINGS	6	NEW	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M
7	6	FREED FROM DESIRE GALA DO IT YOURSELF/SCORPIO	7	3	NEVER LEAVE ME ALONE NATE DOGG FEATURING SNOOP DOGGY DOGG INTERSCOPE/UNIVERSAL
8	8	2 BECOME 1 SPICE GIRLS VIRGIN	8	5	WANNABE SPICE GIRLS VIRGIN
9	9	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE	9	6	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
10	NEW	STEP BY STEP WHITNEY HOUSTON ARISTA	10	RE	NOBODY KEITH SWEAT FEATURING ATHENA CAGE WARNER
ALBUMS					
1	1	SPICE GIRLS SPICE VIRGIN	1	1	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
2	2	SOUNDTRACK EVITA WARNER BROS.	2	2	SPICE GIRLS SPICE VIRGIN
3	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA	3	NEW	PRODIGY MUSIC FOR THE JILTED GENERATION BMG
4	3	TONI BRAXTON SECRETS LAFACE/ARISTA	4	3	CELINE DION FALLING INTO YOU SONY
5	4	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	5	NEW	THE CORRS FORGIVEN, NOT FORGOTTEN WARNER
6	6	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	6	4	SOUNDGARDEN DOWN ON THE UPSIDE A&M
7	9	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR	7	8	THE SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
8	RE	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2	8	7	SOUNDTRACK SPACE JAM WARNER
9	NEW	JULIO IGLESIAS TANGO COLUMBIA	9	5	SIMPLY RED GREATEST HITS WARNER
10	8	SIMPLY RED GREATEST HITS EASTWEST	10	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY

MALAYSIA		(RIM) 01/21/97	HONG KONG		(IFPI Hong Kong Group) 01/19/97
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	1	NEW	JACKY CHEUNG THE NEVER OLD LEGEND POLY-GRAM
2	4	SUDIRMAN DWIDEKAD EMI	2	1	AMANDA LEE BITTER AND SWEET GOLDEN PONY
3	NEW	VARIOUS ARTISTS 4 ZAI BI DE EMI	3	NEW	JEFF CHEUNG SI NIAN EMI
4	2	SOUNDTRACK SPACE JAM WARNER	4	2	EKIN CHENG DISCOVERY LIFE 2 BMG
5	10	EMIL CHAU LIVING WITH EMIL CHAU ROCK	5	3	KELLY CHAN GREATEST HITS—17 SONGS GO EAST
6	NEW	DICKY CHEUNG JOURNEY TO THE WEST ROCK	6	6	BONDY CHIU PERSON WANTED FITTO
7	3	CELINE DION FALLING INTO YOU SONY	7	NEW	LESLIE CHEUNG THE FIRST HALF OF MY LIFE CAP-ITAL ARTISTS
8	9	VARIOUS ARTISTS DANG DANGDUT WARNER	8	NEW	HACKEN LEE THE BEST FOR BEST—17 SONGS BMG/MUSIC IMPACT
9	8	SPICE GIRLS SPICE EMI	9	7	SANDY LAM LIVE IN CONCERT '96 ROCK
10	5	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	10	4	SAMMI CHENG PASSION WARNER

IRELAND		(IFPI Ireland/Chart-Track) 01/23/97	BELGIUM		(Promuvi) 01/28/97
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	6	WHERE DO YOU GO NO MERCY BMG	1	1	FREED FROM DESIRE GALA PRIVATE LIFE
2	3	PROFESSIONAL WIDOW TORI AMOS WARNER	2	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER NEC
3	2	UN-BREAK MY HEART TONI BRAXTON BMG	3	4	UN-BREAK MY HEART TONI BRAXTON BMG
4	1	2 BECOME 1 SPICE GIRLS VIRGIN	4	9	DON'T SPEAK NO DOUBT MCA
5	9	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE	5	10	ZATERDAG K.I.A. ARS
6	5	BREATHE PRODIGY XL RECORDINGS	6	NEW	DON'T CRY FOR ME ARGENTINA MADONNA WARN-ER
7	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION	7	3	RIO DJ MD CNR
8	NEW	BEEBLEBUM BLUR FOOD/PARLOPHONE	8	5	BREATHE PRODIGY PLAY IT AGAIN SAM
9	8	DON'T CRY FOR ME ARGENTINA MADONNA WARN-ER	9	NEW	NO DIGGITY BLACKSTREET (FEATURING DR. DRE) MCA
10	7	SATAN LIVE ORBITAL INTERNAL/LONDON	10	NEW	I NEED YOU 3T SONY
ALBUMS					
1	4	SOUNDTRACK EVITA WARNER	1	1	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG
2	1	SPICE GIRLS SPICE VIRGIN	2	2	CELINE DION FALLING INTO YOU SONY
3	3	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS	3	NEW	SOUNDTRACK EVITA WARNER
4	2	CELINE DION FALLING INTO YOU SONY	4	5	SPICE GIRLS SPICE VIRGIN
5	9	VARIOUS ARTISTS FAITH OF OUR FATHERS RTE/LUNAR	5	4	GET READY! GET READY! PLAY THAT BEAT
6	NEW	NO DOUBT TRAGIC KINGDOM MCA	6	3	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR
7	7	BRIAN KENNEDY A BETTER MAN BMG	7	7	DANA WINNER WAAR IS HET GEVOEL EMI
8	5	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY	8	6	CELINE DION LIVE A PARIS SONY
9	RE	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	9	RE	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC BMG
10	RE	FUGEES THE SCORE SONY	10	10	JO VALLY ZINGT VLAAMSE KLASSIEKERS JRP

AUSTRIA		(Austrian IFPI/Austria Top 40) 01/28/97	SWITZERLAND		(Media Control Switzerland) 01/19/97
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER	1	3	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
2	2	UN-BREAK MY HEART TONI BRAXTON BMG	2	1	UN-BREAK MY HEART TONI BRAXTON BMG
3	4	DON'T CRY FOR ME ARGENTINA MADONNA WARN-ER	3	2	VERPISS DICH TIC TAC TOE BMG
4	10	WHEN I DIE NO MERCY BMG	4	4	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS WARNER
5	NEW	DON'T SPEAK NO DOUBT UNIVERSAL	5	5	I WANT YOU BACK 'N SYNC BMG
6	3	VERPISS DICH TIC TAC TOE BMG	6	7	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER POLYGRAM
7	7	DO WHAT YOU PLEASE UNIQUE 2 SONY	7	6	WORDS BOYZONE POLYGRAM
8	5	IN YOUR WILDEST DREAMS TINA TURNER FEATURING BARRY WHITE EMI	8	10	BREATHE PRODIGY WARNER
9	6	WHO WANTS TO LIVE FOREVER DUNE VIRGIN	9	NEW	READY OR NOT THE COURSE EXCLUSA
10	NEW	STEP BY STEP WHITNEY HOUSTON BMG	10	8	DIE TOTEN HOSEN ZEHN KLEINE JAGERMEISTER WARNER
ALBUMS					
1	1	SOUNDTRACK EVITA WARNER	1	1	ANDREA BOCELLI BOCELLI POLYGRAM
2	2	TONI BRAXTON SECRETS BMG	2	3	TONI BRAXTON SECRETS BMG
3	4	ANDREA BOCELLI BOCELLI POLYGRAM	3	2	ZUCCHERO THE BEST OF ZUCCHERO POLYGRAM
4	6	DUNE FOREVER VIRGIN	4	6	TIC TAC TOE TIC TAC TOE BMG
5	3	EROS RAMAZZOTTI DOVE C'E MUSICA BMG	5	4	D.J. BOBO WORLD IN MOTION EMI
6	NEW	NO DOUBT TRAGIC KINGDOM UNIVERSAL	6	5	SPICE GIRLS SPICE EMI
7	8	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	7	7	BACKSTREET BOYS BACKSTREET BOYS WARNER
8	NEW	SOUNDTRACK THE PREACHER'S WIFE BMG	8	8	DIE SCHLUMPFE VOLL DER WINTER VOL. 4 EMI
9	5	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE	9	NEW	SOUNDTRACK EVITA WARNER
10	NEW	NO MERCY MY PROMISE BMG	10	9	KELLY FAMILY ALMOST HEAVEN EMI

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

IRELAND: Two enthusiastic amateurs 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" (Grapevine), to be launched at a glittering musical and literary party Feb. 6 in Dublin, features Van Morrison, Christy Moore, Shane MacGowan, Mike Scott, and others setting the poems of Yeats to music. The project is the brainchild of two freelance travel journalists, Frank Dunne and Michael Tuft, who had the idea while they were touring Sligo in west Ireland, where Yeats lived and worked. "We talked about it in the pub, and it just grew," Tuft says. "We started writing to artists, saying, 'We know nothing about the music biz, but want to do a musical tribute to Yeats, and we would like you to participate.' It was an astonishing piece of cheek." Armed with little more than the idea, the pair approached Grapevine. "They said yes in 10 minutes, and we said, 'Is that it?'" Together they drew up their dream list of Ireland's finest musicians and recruited actor Richard Harris to read excerpts from Yeats' poem "Under Ben Bulbin." "We ended up recording him in his pajamas in his hotel room," Dunne says. Lawyers for Morrison initially insisted that he never participated in such things, but when the singer 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," Dunne says. Both of Yeats' surviving children, Anne and Michael, have given the album their blessing. **NIGEL WILLIAMSON**

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 world-famous 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 unswerving 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 people 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, who was hounded out of the former Soviet Union by the KGB. The couple 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. **VADIM YURCHENKOV**

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 Nikola Karaklajic, hit the streets here in May 1966. The magazine was published until 1970 and again from 1974 to 1983. Since it first appeared, some 20 music publications have been published in Serbia, the most influential (after Juke Box itself) being Rock, which ran from 1982 to 1990. There are four music magazines currently published in the former Yugoslavia, including the impressively designed X Zabave (X Entertainment), which focuses mostly on the alternative scene, and Super Tin (Super Teen), which caters to a younger readership and boasts a respectable circulation of 4,500. YU Rock Magazine and Ukus Nestasnih (The Taste of the Mischievous) have smaller circulations. The anniversary celebrations of Juke Box included an exhibition at Belgrade's Youth Center and a seminar on "How The Collapse Of Rock Criticism Occurred," which was attended by leading rock critics. The event ended with a concert by the band Rosenkreutz, which was joined by an ad hoc group of rock journalists who proved to be surprisingly proficient musicians. **PETAR JANJATOVIC**

ESTONIA: The capital city of Tallin is set to become the jazz center of northwest Europe this spring, when a host of big name acts arrive here for the JazzKaar 97 international festival April 18-20. The event, which marks the 30th anniversary of Tallin 67, the first major international jazz festival in the former Soviet Union, boasts a lineup including the Jan Garbarek Quartet (from Norway), Orpheon Celesta (France), the Macusi Players (the U.K.), Flora Purim and Airtio Moreira (Brazil), Nils Landgren (Sweden), Béla Fleck & the Flecktones, and UMO featuring Dianne Reeves (the U.S.). Russian jazz will be represented by Leonid Vintskevich's trio featuring Estonian horn player Lembit Saarsalu, and the Lilac Orchestra. Three acts that performed at the legendary Tallin 67 are expected to return for JazzKaar 97: American tenor sax veteran Charles Lloyd, the Zbigniew Namyslovski Quartet from Poland, and the Leningrad Dixieland Jazz Band from Russia. **VADIM YURCHENKOV**

U.K.: While many hardcore rappers and certain R&B artists have used images of women as sex objects in their songs, Ebony, a 22-year-old R&B singer from London, attacks such stereotypes on her debut album, "R.E.S.P.E.C.T." (Soultown). "Don't ask for respect/It's time to demand it in the nicest possible way/Baby, I'm going for mine/And I ain't gonna let nobody dis my life" is her message on the title track, which sets the tone for an R&B album with a strong female perspective. Curiously, many of the songs, including "Ain't No Feelings," which laments the decline of romance in an age of bump'n'grind music, were written and produced by Wayne Marshall, best known for "G-Spot" and other explicitly sexocentric numbers. **KWAKU**

TAIWAN'S CHARTS CHALLENGED

(Continued from page 37)

store-report system, retailers are called by the association to verify the accuracy of the information submitted. "We make every phone call," explains the IFPI official, "and we check the data. If there are suspicions, we throw out the data. We take 130 or 140 stores, but we do take out doubtful data. We double-check."

However, one highly placed Taiwan label executive says, "There are too many ways to play with the numbers coming from the retail sample. And the charts are being manipulated in every way possible."

EMI's Rutherford says he believes that since the charts' launch, the process itself has been "completely corrupted." He estimates that trading terms with retail in the country have deteriorated by as much as 25% through the use of discounts and free goods, all in the pursuit of favorable chart positions.

"In the beginning, I thought it would be a good promotional tool," says Sony Music Taiwan managing director Matthew Allison, who also serves as VP of Greater China for the major. "And a healthy chart is ultimately the only way you're going to defeat payola. But with feedback from only 70-something accounts, statistically speaking, your standard error of deviation is very high."

Magic Stone's Chang laments the fact that the charts don't reflect the popularity of releases that take longer to sell in substantial quantities. "Taiwan is still a small market, and things happen very quickly here," he says. "So high-selling albums that develop more slowly don't necessarily make the chart."

The executive points to Magic Stone rock artist Wu Bai, whose last album, "I Ching/The End Of Love," yielded estimated sales of 400,000 units but was not a major chart contender. "A new release can always bump [an album] off the chart by selling a lot quickly, so it's not always an accurate picture of a market phenomenon," Chang says.

Input from David Gilchrist, marketing VP for Southeast Asia at Warner Music International, helped shape the evolution of the Taiwan chart via guidelines imported from the Australian Record Industry Assn. He says that an album by PolyGram's Jacky Cheung was leading a release by Warner Bros.' Sammi Cheng—with accumulated sales during a pre-launch test period of 800,000 copies vs. 500,000—in what appeared to be a sat-

isfactory reflection of the market. Since then, however, Gilchrist admits that there have been deviations.

"You've got to get it up and running, and then you've got to get the glitches out," he says. "Everyone will try and beat the chart at first. You've got to find out how to stop them. If record companies are offering inducements to retailers to lie, giving goods away for free or offering massive discounts, that is not acceptable. A false chart doesn't help anyone."

Magic Stone's Chang says, "In Taiwan, the situation is complicated right now. The media situation is very competitive. When the chart first came out, the media trusted it, because it was IFPI. For the audience, it was also good, because it gave them an indication of what to buy. But the media and the record companies are conservative and scared to do anything new; most media are trying to get their message across [by capitalizing on] big stars, so actually it's still not very good timing for developing new things."

At EMI, Rutherford says he is aware of sentiment in the Taiwan record industry to develop charts based on the Malaysian model. "All the record companies are agreed that an EPOS-based chart is the only way to go."

He adds that the charts produced by IFPI in neighboring Hong Kong must also be converted to a point-of-sale methodology. "It has lots of room for improvement," he says.

For his part, IFPI Taiwan's Lee is reluctant to measure the new charts against the Malaysian blueprint. "It's very difficult to compare because they are at different stages of development. They have different budgets and a different method of reporting sales and determining position. There's no comparison as to which one is better."

In that respect, budget decisions to be made by IFPI Taiwan are expected to influence the future course of action. Efforts to find a chart sponsor have not yet been successful, compounded by a difficult economic environment in the country as a whole.

"Once you've got a SoundScan[-type] system that is secure and robust, you get accuracy," says Rutherford. "Without that, you get a situation where people are showering the market with free goods for the sake of chart position, and it's open to abuse. A chart that doesn't reflect sales performance over the counter is always doomed to fail. I don't believe that the consumer will buy a bad album because it's at the top of the charts."

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 golfing skills, 64-year-old Hennie Bekker has developed into one of the most prolific and successful figures in contemporary Canadian pop music.

The Zambian-born multi-instrumentalist has lived in Toronto for a decade and has been nominated for a Juno Award this year for top instrumental artist of the year.

"I'd love to just travel and work when I feel like it," he says. "That time will come when it's ready to come. Now, I'm never 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 "Kaleidoscope" series, released by Holborne Distributing Co. here.

The series includes "Summer Breeze" (1993), which has sold 125,000 units to date in Canada; "Spring Rain" (1993), 230,000 units; and "Winter Reflections" (1994), 30,000 units, according to Wayne Patton, Holborne VP of business affairs and music publishing.

Two additions to the series are "Lullabies," released Jan. 28, and "Autumn Magic," to be released later this month.

Holborne also distributes Bekker's world beat-styled "Tapestry" series, including three 1995 releases: "Silk & Satin," which, according to Patton, has sold 12,181 units in Canada; "Vivaldi," 17,000 units; and "Temba," 100,000 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.

Furthermore, Bekker has recorded a TV-marketed ambient-music series, "Tranquility," for Quality Music here. This includes the albums "Tranquility, Vol. 1" (1994), "Awakenings" (1994), "Classic Moods And Nature" (1995), "Christmas Noel" (1996), and "Transitions" (1996). Quality Music declined to give sales figures.

"There's a lot of that type of [new age] music around, but Hennie's recordings are exceptional," says Paul Richards, PD/music director at CHAY Barrie, Ontario. "His music is very distinctive, melodic, and so 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: "For Those About Rave . . . We Salute You" (1992), which had sold 30,000 units in Canada, according to Kavanagh; "Dreamcatcher" (1993), 35,000 units; and "Astroplane" (1996), 30,000 units.

"Hennie plays the role of genius well in our group," says Sheppard. "He understands [studio] technology, and he's a perfectionist."

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."

Adds Bekker, "With friends, when their kids discover I'm with BKS, they just can't believe it."

TURBULENT TIMES

Bekker was born in Nkana, Zambia, and raised in nearby Mufulira, which he describes as "a little town just 10 miles south of the Congo [Zaire] border, where [producer Robert] 'Mutt' Lange also grew up."

At 15, Bekker began playing piano in a Bulawayo Zimbabwe-based band called the Youth Marvels. This was followed by stints in several other local bands until he formed his own jazz outfit, Hennie Bekker Band, in 1959.

Bekker says that period was a turbulent time to launch a musical career in Africa. He recalls a six-month stint in an Elisabethville (now Lubumbashi), Zaire, nightclub being cut short in 1961 due to a revolution in which Katanga attempted to secede from the Congo. "War broke out, and we had to flee through the bush to Zambia," he says.

With no work and no money, Bekker went on to Johannesburg, where he soon became a staff music director and producer for Gallo Records. There, he began performing on, and then writing and producing, commercial jingles.

"With all my bands, I used to arrange [the songs]," says Bekker. "I never studied music. I picked it up as I went along. For a couple of years, I was working like a dog, day and night, in the studio. Apparently, I was very successful, because I kept getting more work. I was

earning so much money that eventually I left Gallo."

Except for periods spent working in London in 1969 and 1978-81, Bekker spent the next two decades in South Africa, scoring countless radio and television commercials, a dozen television series, and several films.

"I always liked the idea of putting music to pictures," Bekker says. "The challenge of that is to say or let the viewer feel deeply what's going on visually and to do that with music."

Bekker's accomplishments in Canada are all the more remarkable because, due to restrictive currency regulations, he had to leave South Africa without any money. However, he did bring with him many of his instruments, including his Synclavier and grand piano, as well as the recording equipment he owned.

Troubled by ongoing racial tensions in South Africa and uncertain of any future work there, Bekker moved to Canada in 1987 with his wife, Jacky. "What really freaked me out [about Toronto] was that there were no walls around the houses," says Bekker. "I thought, 'What a civilized society.'" Yet, Bekker says, "moving [to Canada] at age 54 is probably the most traumatic thing that has happened to me. I was very scared because I didn't know anybody here and I had no work prospects."

Working on commercials and film and television scores had been Bekker's trade in South Africa, but in Toronto, he found it difficult to find similar work. A friend in South Africa suggested that he contact John Parry, who operates Parry Music, a Toronto-based television and film music library. Bekker played Parry some music he'd written and was asked to score and produce music for the company.

In the next three years, Bekker made six instrumental albums for Parry and 10 instrumental albums for Sound Ideas, another stock-music company here. "Those albums kept us alive," says Bekker.

It was Parry who suggested that Solitudes Ltd. here hire Bekker to combine music with Dan Gibson's wildlife sounds. The project eventually led to Bekker's own new age recordings with Holborne, which was then distributing Solitudes Ltd. Starting with "Harmony" in 1989—which has sold 400,000 units worldwide, according to Gordon Gibson, co-owner of Solitudes Ltd.—Bekker has recorded 13 nature sounds/music albums in the "Solitudes" series, all done with Gibson. On Jan. 10, Solitudes Ltd. released a Bekker new age album, "Mirage," on its Avalon Music label.

According to Bekker, scoring the "Solitudes" recordings was one of the most difficult endeavors of his career. "It was challenging because the focus was not on the music, but on [Dan Gibson's] nature sounds," he says. "Dan gave me those in-and-out points for where the music had to be and told me what was happening. He knew exactly where the frog was, what time of the day it was, everything."

Bekker says his goal with his solo projects is to "have different series I can feed [music] into. I'm scared of being labeled as only being able to do one [musical] thing."



BEKKER

ECHO ANNOUNCES NOMINEES

(Continued from page 37)

Phil Collins (WEA), George Michael (Virgin), Robert Miles (Motor), Eros Ramazzotti (BMG Munich).

Most successful international female artist: Enya (WEA), Celine Dion (Sony Music), Madonna (WEA), Alanis Morissette (WEA), Tina Turner (EMI).

Most successful national group: Die Aerzte (Metronome), Die Toten Hosen (JKP), Fool's Garden (Intercord), Pur (Intercord), Tic Tac Toe (BMG Hamburg).

Most successful international group: Backstreet Boys (Rough Trade), the Fugees (Sony Music), Metallica (Mercury), Oasis (Sony Music), Simply Red (EastWest).

Schlager act of the year: Die Flipfers (BMG Munich), Claudia Jung (EMI), Nicole (Jupiter), Wolfgang Petry (Hansa), Roger Whittaker (BMG Munich).

German male or female folk music artist or group of the year: Die Paldauer (Koch International), Stefanie Hertel (EastWest), Hansi Hinterseer (BMG Munich), Kastelruther Spatzen (Koch).

Best comedy production of the year: Badesalz (Sony Music), Die Doofen (Hansa), Ruediger Hoffmann (BMG Munich), Otto (Polydor), Helge Schneider (EMI).

Most successful national rock/pop

single of the year: Sarah Brightman & Andrew Bocelli, "Time To Say Goodbye" (EastWest); Die Toten Hosen "Zehn Kleine Jägermeister" (JKP); Fool's Garden, "Lemon Tree" (Intercord); No Mercy, "Where Do You Go" (BMG Munich); U96, "Heaven" (Motor).

Most successful national dance single of the year: Captain Jack, "Captain Jack" (EMI); Dune, "Who Wants To Live Forever" (Virgin); Mr. President, "Coco Jamboo" (WEA); RMB, "Spring" (Motor), Tic Tac Toe, "Ich Find Dich Scheisse" (BMG Ariola Hamburg).

Best national young talent: Captain Jack (EMI), Blümchen (edel),

Fool's Garden (Intercord), Rammstein (Motor), Tic Tac Toe (BMG Hamburg).

Best international young talent: The Fugees, "The Score" (Sony); Spice Girls, "Spice" (Virgin); Robert Miles, "Dreamland" (Motor); Faithless, "Reverence" (Intercord); Skunk Anansie, "Paranoid & Sunburnt" (Virgin).

Best national videoclip of the year: Fool's Garden, "Lemon Tree" (Intercord); Die Toten Hosen, "Zehn Kleine Jägermeister" (JKP); Mr. President, "Coco Jamboo" (WEA); Tic Tac Toe, "Verpiss Dich" (BMG Hamburg); Die Aerzte, "Rod Loves You" (Metronome).

FRANCE

T H E B I L L B O A R D S P O T L I G H T



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

Is there such a thing as a "quota generation" on the French music scene today?

This expression became news last autumn, when Jean-Loup Tournier, president of SACEM, 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. Tournier called this new surge of artists the "quota generation."

Tournier 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.

Tournier 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

Tournier cited the careers of such acts as Blondin (Mercury), De Palmas (Chrysalis), Pascal Obispo (Epic), Mano Solo (East West), Didier Sustrac (Remark) and Zazie (Mercury) as among those who received a boost with the quotas, while such new acts as Dominique A (Lithium/Labels), Mathieu Bogaerts (Island), Hugo (Crammed/Columbia), Lilicub (Remark), Marka (Columbia), Melaz (RCA), Miossec (PIAS) and Axelle Renoir (WEA) also saw solid airplay.



Alliance Ethnik

According to Tournier, the main beneficiaries of the quotas were rap acts, including NTM (Epic), Menelik (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 Tournier's assumption that there is such a thing as a quota generation. "It is too soon to judge"; "It is not the proper wording"; "It is derogatory to the artists": These are some of the comments most commonly heard.

Nevertheless, Tournier'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, "quota" is "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," says 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 content that went up to 65%. He sees a major difference between the situation in France and that in Quebec, as a small French-speaking territory in "an ocean of English-speaking people," as he describes it.

For Banville, quotas in Quebec were as much 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

Continued on page 47



Dominique A

J U U S T H



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.

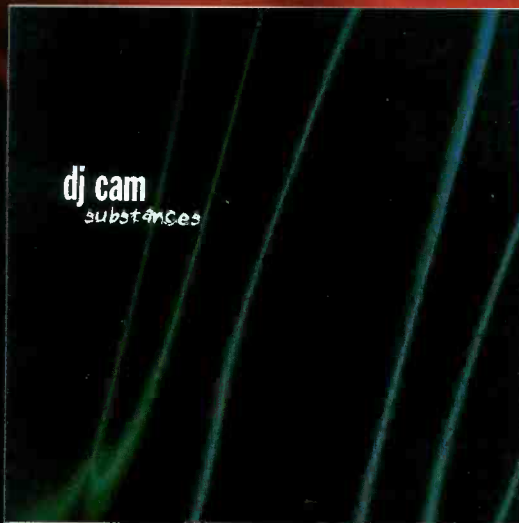
COLUMBIA



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 Shazz. Todd Terry worked on a house remix of the first single. The album is due out in Spring.

COLUMBIA



DJ CAM

The definition of abstract hip-hop. The album "Substance" is being released all over Europe, Israel, Poland and Australia.

COLUMBIA

I MUVRINI

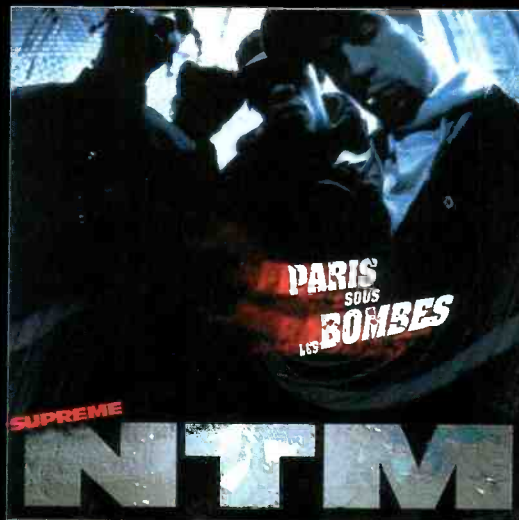
For 14 years, I Muvrini's Corsican chant music has spread the universal message of peace and celebrated the culture inheritance of minorities. The album "Curagiu" is Gold.

COLUMBIA



PASCAL OBISPO

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



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.



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 "Barbès."



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).

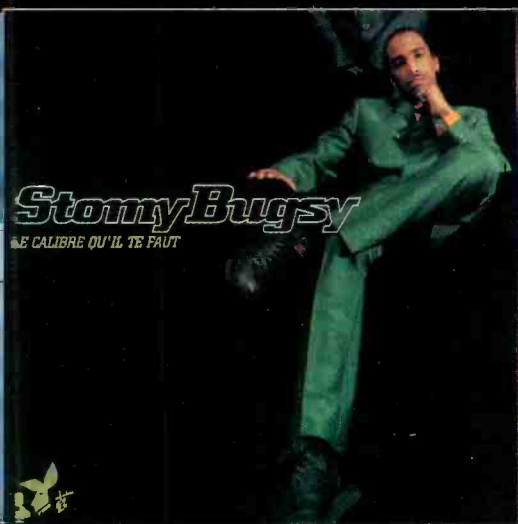


Sony Music FRANCE

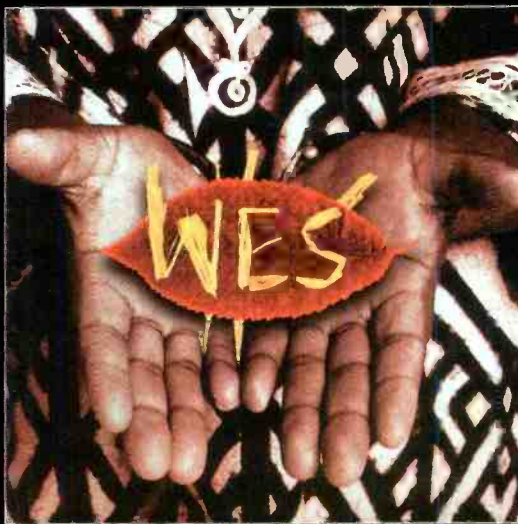
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ANYPLACE, ANYTIME, ANYWHERE

E A R T H !



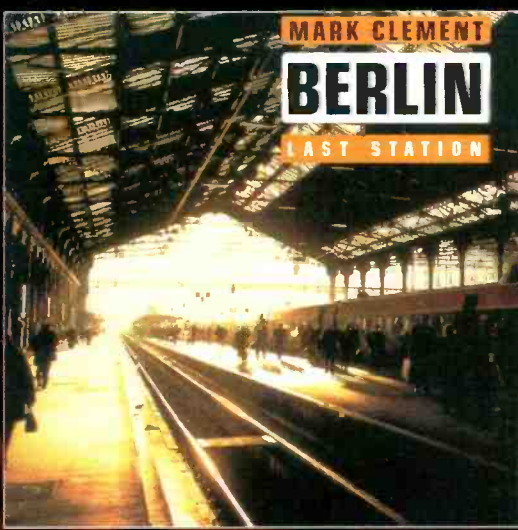
STOMY BUGSY
Elegant and cinematographic, "Le Calibre Qu'il Te Faut" (The Calibre You Need) is the first solo album of Stomy Bugsy—the leader of the rap "hard core" band Ministère A.M.E.R.
COLUMBIA



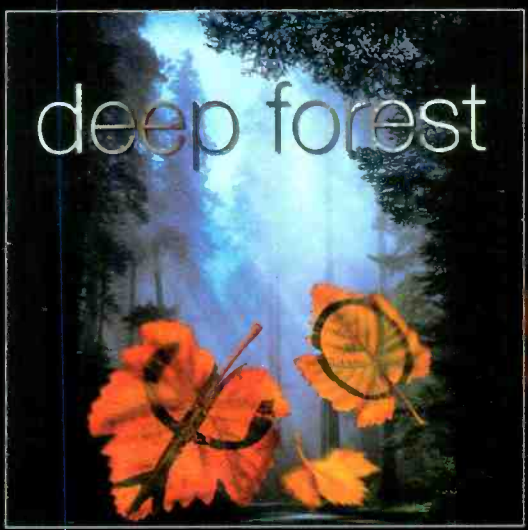
WES
Universal themes sung by Wes, a griot from Cameroun, and composed by Michel Sanchez from Deep Forest. It's music that ranges from ethnic, pop, funk and blues to totally magic.



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 "Bohème" 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 160,000 units of their first album, reaching Gold in 1996, and had a Top 5 hit single in France. New music is coming this April.
Sony Music FRANCE



MÉNÉLIK
Voted Best Male newcomer in 1996. He had three hit singles in France with his debut album "Phénoménèlik." 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

FRANCE

Artists In Action

A Critic's Choice Of Current French Albums

BY EMMANUEL LEGRAND

Artist: Aston Villa
ALBUM: "Aston Villa"
Label/distributor: RCA/BMG
PUBLISHING: Peer Music
Management: Sebastien Zamora
BOOKING AGENT: Sebastien Zamora

Although this band took its name from a U.K. soccer team, its members are all French. Aston Villa's debut album is one of the rare good rock albums to emerge this year on the French scene. The guitar-driven songs—pushed by veteran guitarist Franck Pilan's sharp playing—go straight to the point. Lead singer Fred Franchitti has a charismatic presence and proves to be a solid lyricist ("Resonne" and "Bonne Nouvelle" are above-average). The band also proved to be a strong live act, not afraid to take risks, when it opened for ZZ Top at the Bercy concert hall. A band to watch.

ARTIST: Blankass
Album: "Blankass"
LABEL/DISTRIBUTOR: Musidisc
Publishing: Warner Chappell Music France
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 Conduite some 10 years ago. The two kids have grown up and set up a new band that combines electric guitars and a rhythm section with more traditional acoustic instruments, such as accordion, banjo, piano, mandolin, violin and bagpipe. The result is something between Parisian chanson and Celtic rock, which works perfectly in songs such as "La Couleur Des Bles."

Artist: DJ Cam
ALBUM: "Substances"
Label/Distributor: Inflammable/Columbia/Sony Music
PUBLISHING: Laurent Daumail Editions/BMG Music Publishing
Management: self-managed
BOOKING AGENT: none

DJ Cam—aka Laurent Daumail—is a 23-year-old DJ who is part of the new Gallic dance scene. Inspired by DJ Shadow, DJ Cam combines 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 Kakoli Sengupta, "Meera" and "Lost Kingdom."

ARTIST: 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, mainly the influence of jungle and drum 'n' bass music. It is also enriched by David Whitaker's string arrangements. "Eden" has been created with a little help from some friends—Saint Etienne's lead singer Sarah Cracknell, former Comateens Lyn Byrd, Elli Meideiros and vocal band the Swingle Singers, as well as legendary Brazilian singer Astrud Gilberto, of "The Girl From Ipanema" fame, for the superb jazzy duet "Les Bords De Seine."



Stormy Buggy



Diabologum



Marousse

Artist: Diabologum
ALBUM: "No. 3"
Label/Distributor: Lithium/Labels
PUBLISHING: Delabel Editions
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 heads and hearts, 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 Ouvrables" and "Il Faut."

ARTIST: Djam & Fam
Album: "Rai Rules"
LABEL/DISTRIBUTOR: WEA
Publishing: PolyGram Music Publishing
MANAGEMENT: self-managed
Booking Agent: none

Recent music produced in France has a lot to do with cultural blending, and the new band Djam & Fam is a good example of this melting pot. Bring together a Moroccan violin player, a Swedish singer, a French musician and an English rapper, and the outcome is a great combination of hip-hop, rai, R&B, techno and even instrumental ambient. The first single, "Rai Derli," features Algerian female rai star Chaba Zahaouina. The whole album offers a lot to discover and was a very good surprise in late 1996.

Artist: Marousse
ALBUM: "L'heure H"
Label/Distributor: Label Decouvertes/EMI
PUBLISHING: BMG Music Publishing
Management: Santiago Casariego c/o Pachanka
BOOKING AGENT: Warhead

This is sparkling music—a cocktail of ska, reggae, musette, rock, funk and salsa. Marousse was created by lead vocalist Marina, former singer of punk band La Marmaille Nue, and her brother Santi, ex-drummer of the now disbanded rock act Mano Negra. While some songs lack focus, their energy transcends all. The band's live show is always invigorating. *Daily Liberation* called the music the "ideal soundtrack of Paris," that is, the Paris of today—multiracial and multicultural.

ARTIST: Noir Desir
Album: "666.667 Club"

LABEL/DISTRIBUTOR: Barclay/PolyGram
Publishing: ND Editions/PolyGram Music Publishing
MANAGEMENT: Fabienne Signat
Booking Agent: Alias

Noir Desir is France's premier rock band. It has it all—a rare talent for melodies combined with a harsh sound and an uncompromising attitude that earns respect and loyalty from the audience. This is its first album in three years, following the best-selling "Tostaky." In the meantime, the band went through several changes. There's a new bass player, and lead singer Bertrand Cantat suffered from both vocal problems and a career identity crisis. Obviously, the members got their act back together, and this new album is Noir Desir at its best—full of rage and power, as exemplified in "Fin De Siècle" and "Un Jour En France."

Artist: Pascal Obispo
ALBUM: "Superflu"
Label/Distributor: Epic/Sony Music
PUBLISHING: Pascal Obispo Editions
Management: Robert Goldman
BOOKING AGENT: Pierre-Yves Denisot

Pascal Obispo's music is nothing revolutionary, but it is perfectly crafted and faithful to France's tradition of great melodies. His style is characterized by his high voice, which sometimes resembles that of Michel Polnareff, and a taste for string arrangements, à la George Martin. Songs worth noting are "Personne," a major hit in France, and the duet with Zazie, "Les Meilleurs Ennemis."

ARTIST: Stormy Buggy
Album: "Le Calibre Qu'il Te Faut"
LABEL/DISTRIBUTOR: Columbia/Sony Music
Publishing: EMI Music Publishing/Delabel Editions
MANAGEMENT: Fact Management
Booking Agent: Warhead

This is gangsta rap the French way, with lots of humor and many references to famous gangster movies. The concept of the album revolves around the ups and down in the life of Stormy Buggy, a character created by the former frontman of rap band Minister A.M.E.R. Musically, it lies somewhere between Notorious B.I.G. and Snoop Doggy Dog. Funny and groovy. ■

QUOTA GENERATION

Continued from page 43

Sabot.

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.

Bigot points out that "relationships with radio stations have changed," but it is not because there are quotas that things are easier. "It is obvious that radio programmers are quite concerned about the quotas," acknowledges Bigot, himself a former radio personality. "I am convinced that quotas have had a positive effect, not only for record companies but also for radio-station activity. As far as I can see, those that have played more French material have gained in audience."

Such is the case of Skyrock, a hit radio outlet that has made significant gains in audience during the past 12 months. Laurent Bouneau, general manager for programs at Skyrock, says that he was—and still is—against quotas, but he adds that, luckily, the implementation of the new law coincided with the rise of France's rap wave, which his station has fully supported.

"We are anti-quota, because we don't think it's up to regulators to tell us what to play," explains Bouneau. "But it is about time to stop saying that playing local acts can be damaging for the audience. French production is by and large better than it was, so we are not handicapped."

STALE PLAYLISTS

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 includes a further requirement of a 50% share 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 Musidisc. "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 artists 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 of 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 Bosson, president of UPFI, 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 Delpont, 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 Pal, signed to Mercury, which will record songs in French on its forthcoming album.

Continued on page 48



Mano Solo



Authors'rights are the livelihood of those who make us dream

How can we thank those who set to music the history of our life. Those who enhance our memories with their songs. Since 1851, SACEM protects, collects and distributes authors'rights : the authors'salary. Thus SACEM allows authors, composers and publishers to live, create and make us dream... Without music, there would be something missing in our lives...

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La musique, toute la musique

FRANCE ECONOMIC WATCH

Currency: French francs
 Exchange rate: \$1 = 5.47 francs
 GDP (1994) = \$1,332.8 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 = 9.306%
 Sales tax on sound recordings: 20.6%
 Unit sales (1996): 146 million
 Change from previous year: +5.5%
 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 (240,000 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)

CHART WATCH

TOP CHARTING ALBUMS OF 1996

1. D'eux (Columbia)	Celine Dion
2. Falling Into You (Columbia)	Celine Dion
3. The Score (S.M.A.L.L./Sony)	Fugees
4. Anamorphosee (Polydor)	Mylene Farmer
5. HIStory (Epic)	Michael Jackson
6. Everybody (EMI)	Worlds Apart
7. To The Faithful Departed (Island)	Cranberries
8. Jagged Little Pill (WEA)	Alanis Morissette
9. (What's The Story) Morning Glory? (S.M.A.L.L./Sony)	Oasis
10. Daydream (Columbia)	Mariah Carey
11. Older (Virgin)	George Michael
12. Made In Heaven (EMI)	Queen
13. Spirito Divine (Polydor)	Zucchero
14. Samedi Soir Sur La Terre (Columbia)	Francis Cabrel
15. Generation Disco (Ariola)	Generation Disco
16. Mellon Collie And The Infinite Sadness (Delabel)	Smashing Pumpkins
17. The Bridge (Barclay)	Ace Of Base
18. Mr. Eddy (Polydor)	Eddy Mitchell
19. Live At The Roxy (S.M.A.L.L./Sony)	Michel Poinareff
20. Dove C'e Musica (Ariola)	Eros Ramazzotti

Chart information courtesy of La Lettre du Disque

REPERTOIRE BREAKDOWN



TRADE CONTACTS

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

Source: IFPI and Billboard research

FRANCE

QUOTA GENERATION

Continued from page 47

FRENCH-ONLY

The catch is that quotas are a language issue, not a production-related issue. U.K. or U.S. acts singing in French—such as Worlds Apart, which sang Jean-Jacques Goldman's song "Je Te Donne" in French—qualify as French repertoire under the quotas, 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.

Alain Artaud, who managed Virgin's sublabel Labels, which has signed B.B.E. and Daft Punk, says quotas are not an incentive to produce acts that have international appeal.

In addition, Columbia A&R manager Didier Varrod notes that nothing can be taken for granted and radio stations are becoming selective in their choices. "Before, stations were remaining faithful to an artist," he says. "Today, they play the song that fits their format. Period. This will force us to be more intelligent 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 quashing local music, that their public wanted a certain type of music—international, of course—and 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 learn 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 Baptiste, 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 Baptiste. "They feel more at ease producing a local act now that they know there is a window to expose them."

Baptiste agrees that some established acts have been over-exposed and believes this situation will be changing in the coming years, as a new generation of acts emerges. "All the ingredients are present to create a quota generation," says Baptiste.

Which brings us back to Tournier'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 just 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 Sabot 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 Sabot.

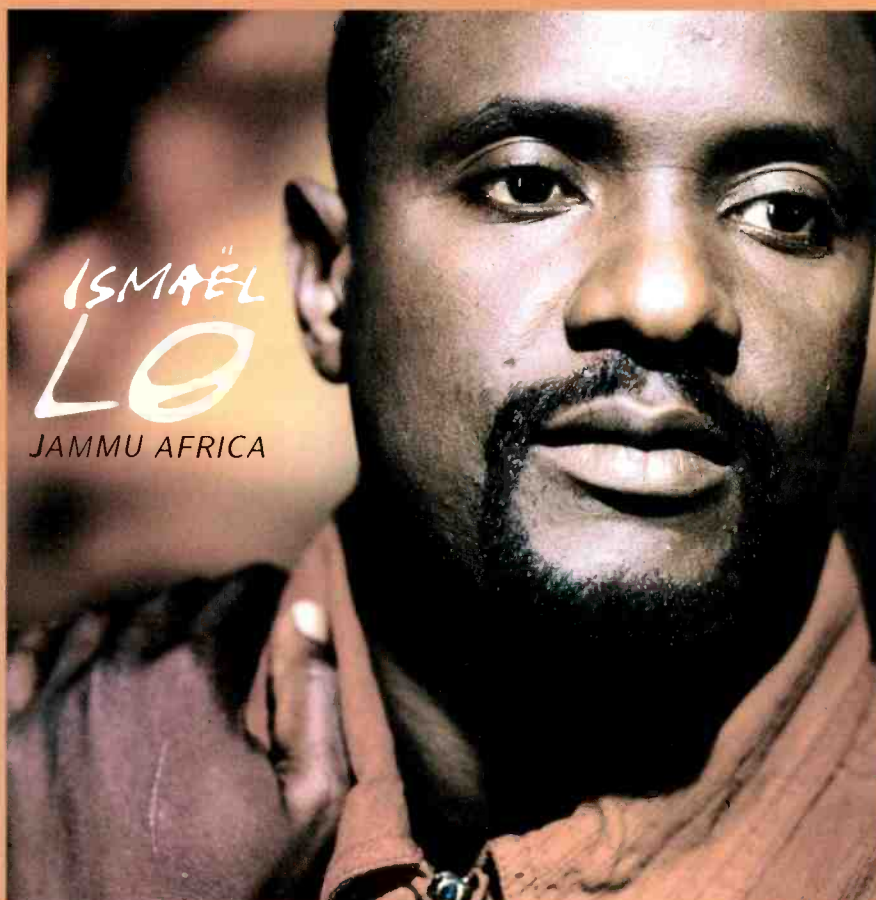
De Bosson of UPFI remains optimistic. "It is too soon to tell," he says, "but if record companies do a good job and if everybody behaves intelligently, there will be, a few years from now, such a thing as a quota generation."

But many in the record industry dispute the notion of a "quota generation." As 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." ■



SNEP's Patrick Zelnick

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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 timeless—and all in a couple of notes.

As a lifelong lover of music fresh out of Harvard Law School, Gottlieb 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," recalls Gottlieb.



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 in excess 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, Spookey Ruben, Bounty Kills, Underworld, and KMFDM.

In addition, the label's holdings include TVT Soundtrax, which released 13 soundtracks in 1996; Blunt Recordings, a hip-hop label; Wax Trax!, the Chicago-based industrial label acquired in 1993; 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 November, 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, he 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 Network And Cable TV Shows, 1946-Present." "Vol. 4: Black & White," features themes from early programs like "Father Knows Best" 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 Reagan 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 demographic range as these

(Continued on page 51)

ACD's STAR Sampler To Shed Light On Catalog

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—While hit releases and priority developing artists usually dominate listening stations, veteran sampling company Advanced Communication Design (ACD) is touting a system that enables retailers to provide a preview of every track in the store—including potentially lucrative catalog titles.

"We are revolutionizing the ability of the music merchant," says Marco Scibora, CEO of Minneapolis-based ACD, which has supplied preview systems to such chains as Trans World Entertainment for 10 years. "We all know that previewing music increases sales, but we also know that a lot of music in stores is being ignored by the retailer."



SCIBORA

Called the STAR (Scan & Try Any Recording) system, ACD's patented technology consists of a vast database of songs, coupled with preview stations that allow customers to sample unopened CDs by scanning the bar code under an infrared light. The system can support hundreds of stations per store; the stations can be as diminutive as 8-by-6-by-5 inches and located a few feet from one another.

A key to the success of STAR is that it lets shoppers sample without altering their shopping habits, says Scibora. "You don't have to make a beeline to a listening station. You just walk into the store and browse through the CD [racks] and move along. We are not doing away with the habitual way people buy music."

Using headphones and a few control buttons, store patrons can toggle between selections, as well as



adjust the volume. ACD offers STAR stations in two designs: an unobtrusive unit for U.S. merchants, and a sleeker, all-metal version for European retailers. "We have our own design most customers are selecting to go with; however, we give the option of customizing [it] to their own needs," Scibora says.

STAR currently houses a 50,000-title database, but it will include "every title in print in the U.S." by the end of this year, Scibora says. For each title in the database, STAR carries about 45 seconds per track on the album.

Pricing varies, depending on retailer needs and budget. A setup with minimal memory capacity and a small number of listening stations would cost about \$12,000. A more elaborate setup could cost in the range of \$50,000.

ACD provides CD-ROM updates on a frequency determined by the retailer, as well as usage reports about which selections customers are listening to in their stores and how long they're listening.

(Continued on page 51)

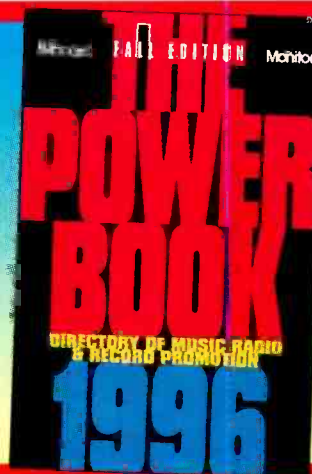
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Factory Stretches Out With New Digs Now In Strategic French Quarter Location

BY JIM BESSMAN

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 Johnson.

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 Ronnie Earl raved onstage 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 behind it on North Peters Street—is its focus on New Orleans- and South Louisiana-based music.

"The cool thing about New Orleans music," says Brock, "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 here. For instance, we're the only store where you can get Eddie Bo's new, personally produced CD, 'Back Up This Train'—and he's the father of funk in New Orleans. And we're 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 music interest and appropriate sundries. 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 jazz-themed postcards.

Behind the long counter on the left by the door are boxed sets and hundreds of in-store-play copies (the store allows customers to listen to anything.) Stocked here too are unique notions, like the ever-popular "It's not the heat, it's the stupidity" New Orleans caps and mugs, handmade zydeco jewelry, Professor Longhair prayer candles, Rockin' Jake Band stickers, Clark Viper Oil
(Continued on page 54)



Jerry Brock, left, and Barry Smith are the co-owners of Louisiana Music Factory, a record store in the French Quarter of New Orleans.

EXECUTIVE TURNTABLE

RETAIL. Cil Pereyra is named director of advertising services and media at Warehouse Entertainment in Torrance, Calif. She was account supervisor at Lois/EJL.

AUDIO PUBLISHING. Elizabeth C. Mackey is appointed executive editor at Simon & Schuster Audio in New York. She was director of product development at Macmillan Digital.

HOME VIDEO. The Optical Video Disc Association (OVDA) in Los Angeles elected Bud O'Shea vice-chairman, Linda Lukas secretary, and Dave Rubenstein treasurer. They are, respectively, VP of Sony Corp. of America in Culver City, Calif.; VP of Dave's Video and the Laser Place in Studio City, Calif.; and president/CEO of Cinram in Richmond, Ind.

ENTER*ACTIVE. Keith Garde is appointed executive VP, strategic marketing and new business development, for Patxi Entertainment Network (PEN) in Greenwich, Conn. He was co-



MACKEY



GARDE

manager of the group Aerosmith.

RELATED FIELDS. Keith Gorham is promoted to VP of industrial relations at Universal Studios in Universal City, Calif. He was VP of labor relations.

Craig T. Monaghan is promoted to VP/treasurer at Reader's Digest Assn. in Pleasantville, N.Y. He was VP of business development.

Marvel Comics Group in New York appoints Shirrel Rhoades executive VP, publishing, and Jackie Carter VP/editorial director, children's publishing. They were, respectively, president/publisher of Opportunity Associates and editor in chief of Weston Woods/Scholastic New Media.

newsline...

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 spokeswoman for Barnes & Noble says that music will not be sold "initially" on the site but adds, "It's likely that will change. When I couldn't tell you." AOL, headed by MTV co-founder Robert Pittman, has more than 7 million members. 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 DJ's "Get On Up And Dance," released by Big Beat, violated an exclusive deal Attitude has with artist/producer C.C. Lemonhead. An Atlantic spokeswoman says, "It is our policy not to comment on these matters." Attitude claims it had to cancel retail pre-orders of 35,000-40,000 units of a Lemonhead single, "The Prep (Work Baby Work)," last year because an identical tune was on the Quad City DJ's set.

SIMON & SCHUSTER AUDIO has taken out its first full-page advertisement in 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 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, "This performance reflects the successful execution of our merchandising and selling strategies... [which] have 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 76 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, "Tie Died: Rock 'N Roll's Most Dedicated Fans." The other films are "Heidi Fleiss: Hollywood Madam," "Lotto Land," and "The Quarrel." The titles carry a \$19.98 list price. BMG Independents is a unit of BMG Video.

GO-VIDEO, a marketer of dual-deck videocassette recorders, reports a record profit of \$1 million for the third fiscal quarter, which ended Dec. 31, compared with \$76,405 in earnings the year before. Revenue rose to \$11.7 million from \$11.4 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 \$399.



HARVEY ENTERTAINMENT, which produces and licenses videos and TV shows featuring Casper the Friendly Ghost, Richie Rich, and other cartoon characters, names Trendmasters as its master toy licensee. The St. Louis-based Trendmasters is a developer of multimedia, digital special effects, and 3D animation.

THIRTY THREE & A THIRD PRODUCTIONS, a commercial production company that has worked on the Beatles "Anthology" albums and videos for Capitol Records, has opened an East Coast office in the TriBeCa section of New York. Other projects include albums by Counting Crows, the eels, Luscious Jackson, Fluffy, and Sheryl Crow. The firm began in 1994 as a spinoff of music video production company Quick on the Draw.

Merchants & Marketing

TVT TAPS SMALL-SCREEN THEMES

(Continued from page 49)

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 samplers 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 as 'name that tune' or a 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 samplers 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 air time 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 over 100,000 hits a day, as opposed to our normal level of about 40,000." Web site orders were fulfilled directly by the label. Although the albums were offered at \$1 below list price for Web orders, Burgess notes that shipping charges brought the cost above 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 test version of the game via computer software stores 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 keep 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 chronicle 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 they'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 plenitude, there are a host of gems to be culled."

ACD'S STAR SAMPLER TO SHED LIGHT ON CATALOG

(Continued from page 49)

For Scibora, the immediacy 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 Erlach, 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 Erlach. "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."

Although he declined to give specifics, Van Erlach says that Trans World will roll out the system in more locations and in more robust incarnations.

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 Erlach 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 serve our customers."

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

"Using wireless headphones was

'It's like being in a bookstore. You can open a book, but you couldn't open a piece of music'

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."

STAR is not the first to try and provide listening stations for deep catalog titles. Previously, San Francisco-based intouch marketed a listening kiosk that provided samples from about 25,000 titles and collect-

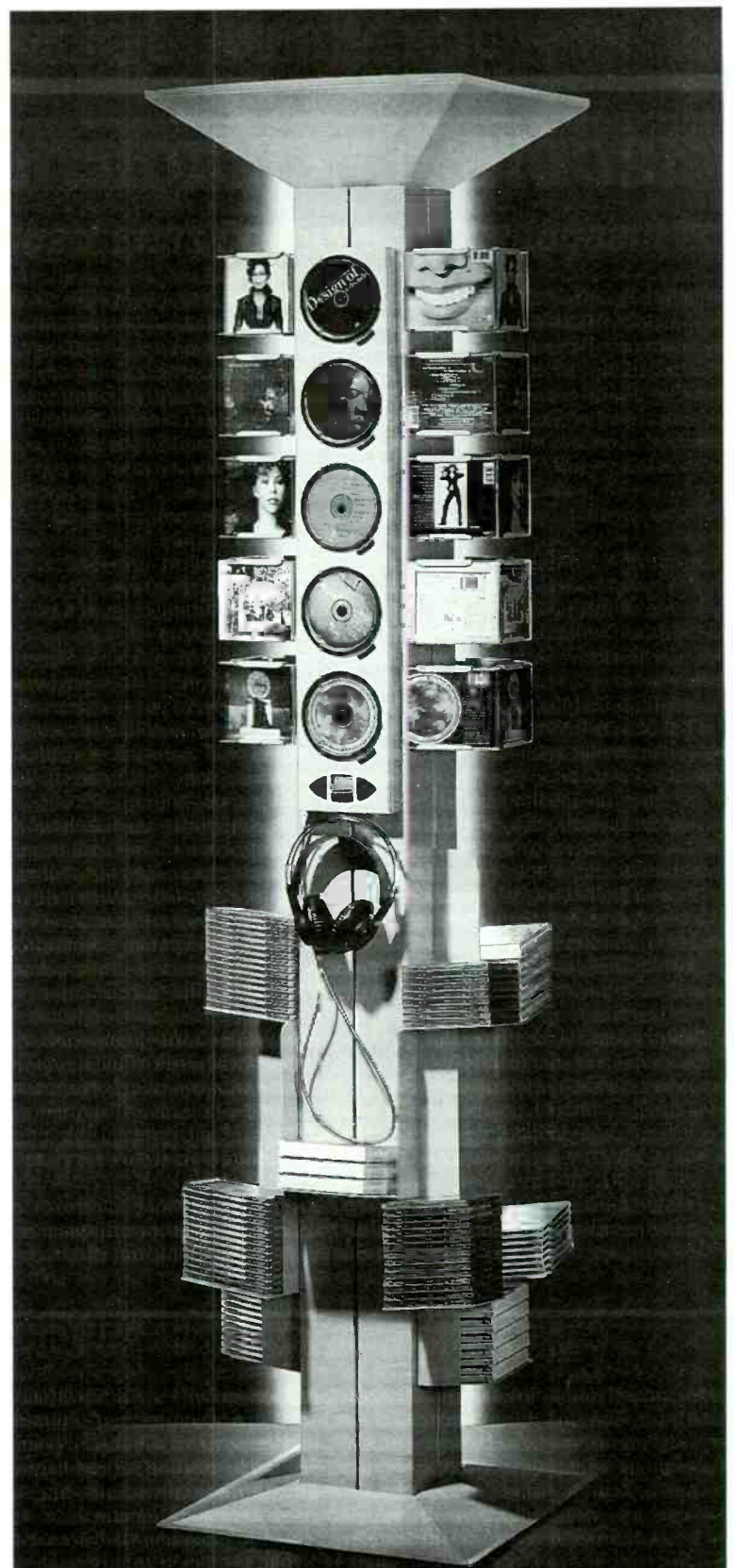
ed demographic data. But intouch eventually abandoned retail sampling to concentrate on the Internet.

Garvin points out that there are operating difficulties with a STAR-like system. "I am skeptical about the retailers' ability to handle all the [unbought] albums these systems will generate. Unless you literally litter the store with wired headsets, 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 all 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 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 system 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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Merchants & Marketing

Musicland Navigates Slippery Course To Avoid Chapter 11

AFTER MORE THAN a year in which the Musicland Group sometimes appeared to be taking the nickel-and-dime approach to dealing with its problems, the company is finally involved in negotiations with its creditors and potential investors to put it on sound footing once and for all.

That's the upside. The downside is that if those negotiations fail, Chapter 11 is looming large on the horizon.

Musicland's search for capital has yielded companies that were willing to buy the chain and investors that were willing to make a cash infusion (Billboard, Jan. 25). But most of

those conversations, according to sources, began with the suitors or investors telling Musicland they were only interested in doing a deal if the company did a Chapter 11 filing or a prepackage Chapter 11 filing. Musicland chairman Jack Eugster, to his credit, said thanks, but no thanks, sources report.

Instead, Eugster appears to have initiated a gambit to do an out-of-court restructuring of certain debt categories in the hope that he can still come up with a solution that will appease possible investors. While that approach will cause pain, it would be less than what would be inflicted by a Chapter 11 filing. As I reported previously,

Musicland has approached the major music and video vendors for concessions in payments due.

At the end of December, Musicland's account payables were \$500 million, according to sources. Even while Musicland executives were approaching the vendors for concessions, the company, apparently in a good-faith effort, made its January payments.

In essence, Musicland is said to be asking its major suppliers for a \$75 million package, whereby that

portion of accounts payables would be rolled up into a note payable in two or four years. One of the options put on the table by Musicland

proposes that about \$20 million of that note would be payable in company stock warrants.

If the company's restructuring is successful, its share price, theoretically, should reflect it, and the warrants would be structured so the vendors realize a nice profit. If the restructuring isn't successful, then the warrants would be worthless, and Musicland would enjoy a de facto \$20 million in payment forgiveness from the vendors.

While the suppliers realize that their support is necessary for Musicland to remain free of Chapter 11, most are reluctant to do anything that smacks of forgiveness. Such a move would open the door

(Continued on page 54)

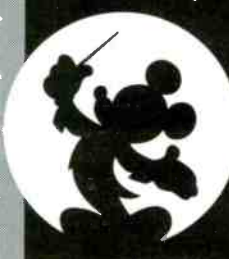
RETAIL TRACK

by Ed Christman



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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 Heights, Ill.-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 \$5.2 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 Lasgo 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), Projekt in Chicago (\$44,000), and ROIR Records in New York (\$42,000). 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 feisty Bellingham, Wash.-based label that is among the leaders in U.S. garage rock, suffered a major



by Chris Morris

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-generate**, 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 **Garageshoek**, 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 **UTFO's** hit "Roxanne, Roxanne" was rebutted 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 cheatin' 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 55)

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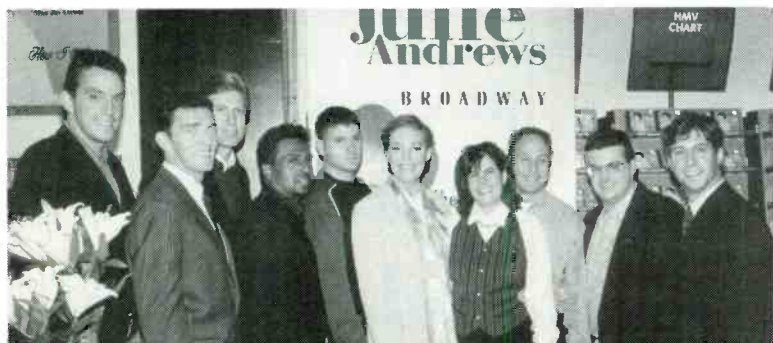
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Victorious. Julie Andrews visited the HMV store on Fifth Avenue in New York to commemorate the first anniversary of the Broadway musical "Victor/Victoria" and the release of her Philips album "Here I'll Stay, The Words Of Alan Jay Lerner." Shown, from left, are Alan McDonald, VP of marketing, HMV; Tony Adams, producer, "Victor/Victoria"; Peter Blount, VP of operations, HMV; Fazal Mohammed, store manager; Chris Isidori, field representative, PolyGram Group Distribution; Andrews; Lisa Altman, VP, Philips Music USA; Ken Feldman, marketing manager, HMV; Zev Feldman, artist development rep, PolyGram Classics & Jazz; and John Yakubik, director of product development, Philips Music USA.

RETAIL TRACK

(Continued from page 52)

for other troubled accounts to expect the same treatment. Nonetheless, they are listening to Musicland's proposals to see if there is some way that they can accommodate them.

If Musicland has any kind of success with its negotiations with the trade, its next step would be going to the banking consortium that sup-

plies its revolver to see what concessions 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 concessions from the bank, Musicland hopes that, between the cash freed

by a \$75 million deferment in trade payables and cash built up from holiday, it could then pay down the revolver, which is likely drawn down to its maximum of \$275 million.

If a revolver paydown were possible, the banks would likely be amenable to reconfiguring the loan agreement to make it more favorable for Musicland. Undoubtedly included in those negotiations would be provisions for Musicland to close the rest of its underperforming stores.

If Musicland gets that far, it could then turn its attention to bondholders to see if it could also wring concessions from them. But that would be a more onerous process that could result in a quagmire.

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 company a more attractive investment opportunity. If it is attractive and

an investment were made, such a cash infusion would insure 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 dealing with, and they would have already addressed that issue."

While it is still too early to determine how all of this is going to play out, sources say that whatever hap-

pens will happen quickly. Stay tuned.

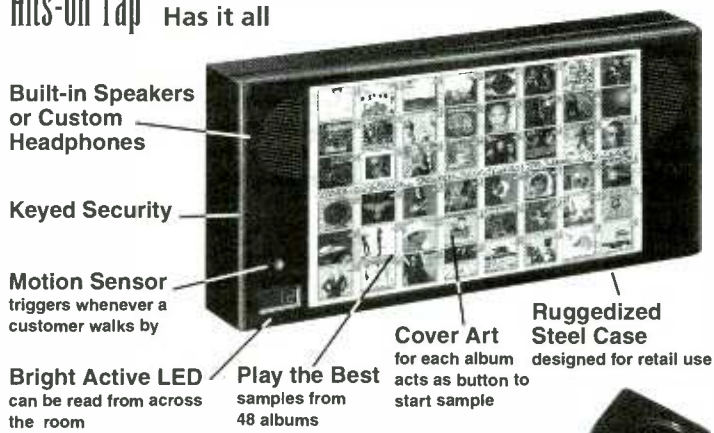
AFTER MORE THAN 30 years of operation, Sea-Port Record One Stop in Portland, Ore., is calling it a day, Retail Track hears. Sources say that owner **Tom Choate** has told the vendors and his staff that he is shutting down the company. The one-stop, which did an estimated \$7 million in annual volume,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

THE MUSIC NETWORK has assumed ownership of the Peppermint 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 11th-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

(Continued from page 50)

(a locally produced "fast action" trumpet valve oil), and hats promoting Sunpie, a national park ranger-turned-zydeco artist who is currently hot at the store.

Also displayed behind the counter are local artist Suzie Millions' remarkable "miniature matchbox shrines" 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 carries 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 "because it goes so well with early jazz and appeals to the same customer. Bob Wills and Charlie Poole are like Louis Armstrong, King Oliver, and Jelly Roll Morton in representing early historical American music."

Brock, a veritable music business jack-of-all-trades, recently produced a forthcoming Verve album pairing young trumpeter Nicholas Payton with nonagenarian counterpart Doc Cheatham. A protégé of noncommercial radio pioneer Lorenzo Milam, Brock also helped launch New Orleans community radio outlet WWOZ with his brother Walter before founding Louisiana Music Factory, which has frequently hosted live broadcasts on the station.

The store's Saturday-afternoon free concert series is a tradition begun by the late jazz rhythm guitar 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 WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK ▲ ⁹ POLYDOR 825095/A&M (10.98/16.98)	GREASE 7 weeks at No. 1	186
2	2	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	285
3	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	398
4	—	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	111
5	5	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	118
6	4	BEASTIE BOYS ▲ ³ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	282
7	6	EAGLES ▲ ⁴ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	116
8	8	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	153
9	7	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	13
10	9	JOURNEY ▲ ² COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	386
11	10	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	120
12	12	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	422
13	11	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1036
14	13	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	133
15	14	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	292
16	26	KENNY G ▲ ¹¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	218
17	21	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	321
18	18	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	111
19	15	JIMI HENDRIX ▲ ² MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	163
20	19	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	124
21	17	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	158
22	20	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	307
23	16	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	358
24	22	ENYA ▲ ⁵ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	242
25	25	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	330
26	24	SADE ▲ ² EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	83
27	33	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	213
28	29	ORIGINAL LONDON CAST ▲ ⁴ POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	341
29	27	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	313
30	28	COUNTING CROWS ▲ ⁷ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	122
31	23	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	131
32	40	VARIOUS ARTISTS ● TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	32
33	—	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	211
34	34	METALLICA ▲ ² ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	330
35	35	METALLICA ▲ ² MEGAFORCE 60396/EEG (9.98/15.98)	RIDE THE LIGHTNING	312
36	30	THE SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	149
37	—	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	46
38	31	SOUNDTRACK ▲ ³ MCA 11103* (10.98/16.98)	PULP FICTION	111
39	37	THE DOORS ▲ ² ELEKTRA 61996/EEG (10.98/16.98)	GREATEST HITS	130
40	—	BETTE MIDLER ▲ ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	55
41	46	NINE INCH NAILS ▲ ² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	279
42	43	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN	254
43	45	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	222
44	32	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	301
45	39	LIVE ▲ ⁶ RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPPER	123
46	44	PATSY CLINE ▲ ¹ MCA 12* (7.98/12.98)	12 GREATEST HITS	275
47	42	ENIGMA ▲ ² CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	95
48	—	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/16.98)	CHRONICLE VOL. 1	218
49	48	SEAL ▲ ZTT 26627/WARNER BROS. (9.98/13.98)	SEAL	67
50	36	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	257

Catalog albums are older titles which 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. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

INDEPENDENTS

(Continued from page 53)

Richardson with a zany plot twist: Bill deserts his male lover and takes up with the lover's ex-girlfriend.

The title? "Bill Goes Both Ways." Any other entries in the "Bill" saga out there? The possibilities, it seems to us, are endless.

FLAG WAVING: We suspect you'll be drawn to **Magnet**. The Washington, D.C.-based band will arrive March 25 with its debut album, "Don't Be A Penguin," on San Diego-based PC Music. Magnet is the brainchild of singer/songwriter/guitarist **Mark Goodman**, who developed his style—a sweetly rocking mixture of pop craft and **Velvet Underground**-based aggression—in a couple of New York-based groups.

Acknowledging one of his main sources, Goodman says, "There's no question, I definitely listened to all the Velvets' material over time. I've definitely been a fan. The Velvets do seem to have seeped into a lot of indie rock, and certainly have seeped into my style . . . I also listened a lot to **Galaxie 500** and **Luna**. It's like being influenced by the influenced."

On "Don't Be A Penguin," Goodman is joined by a supporting cast that includes Boston guitarist **Mike Rivard** (**Jennifer Trynin**, **the Story**, **Morphine**), guitarist **Chad Swanberg** (**Halcion**), and **Matt Wilson** (**Trip Shakespeare**, **Polaris**).

But the real wild card is **Mauve** "Moe" **Tucker**, the **Velvet Underground**'s original drummer. A well-known indie-label solo artist, Tucker usually plays guitar on her own records and hadn't sat in the drum chair for an entire studio album since the Velvets' self-titled third album in 1969.

Goodman says he sent a demo to Tucker when he was still working in New York, to solicit her services as a drummer. "She really liked it," he says. "Even though she couldn't do it at the time, we stayed in touch. It just worked out that she had time to do this now . . . It started off as an experiment, to see if it would work. It surprised us on the upside."

Tucker's unmistakable drum sound enhances Goodman's sparkling originals, which unavoidably end up playing like "Loaded" outtakes; she also takes the lead vocals on the track "Summer & Winter" and offers a recitation over an improvised instrumental backing on the title cut.

To date, Tucker has played only one live date with Magnet—a show at Brownies in New York last October that was attended by former head **Velvet Lou Reed** and **Luna's Dean Wareham**. "It was a little intimidating," Goodman says.

Magnet is weighing a tour of major East Coast markets beginning in late April or early May, with Tucker taking the drum chores. "We're going to do little two- to three-week jaunts every month or every other month," Goodman says. "We'll do that as long as it's happening, or we're getting along." He adds that another drummer will be enlisted for the times Tucker's other commitments create conflicts.

Merchants & Marketing



BY DAVID SPRAGUE

SUBSTANCE VS. SPECTACLE: Spectacle is a sure-fire crowd pleaser, both on the big screen and in the music that accompanies it. But it's the more subtle moments that are often the most rewarding, as borne out by **Michael Brook's** score for **Kevin Spacey's** directorial debut, "Albino Alligator," which 4AD will issue Feb. 11.



"The biggest challenge was matching the emotional tone of the movie, which takes place almost entirely in one room," says Brook. "You really have to scale things back in order to fit that level of intimacy, while keeping the intensity where it needs to be."

In order to realize those ends, Brook departed from his usual ambient stylings, relying instead on a palette grounded in the hues of swamp music with a surfeit of bluesy, finger-picked guitar. "In terms of recent material, it's somewhat unusual for me," he says of the pieces he wrote for the film. "But I'd played this sort of music in

bands 20 years ago in Toronto, so it wasn't that much of a stretch."

Brook says that the use of seemingly incongruous elements, like the Persian ney flute that drifts across several cuts, was a product of discussions he had with Spacey, who initially asked for a score with a flavor more evocative of New Orleans (where "Albino Alligator" is set).

"We started to do that, but we realized that it rooted things too much," says the composer. "Bringing in more exotic elements helped heighten the sense of foreignness, of a situation spinning out of control."

Nowhere is that sense more palpable than in the closing theme, a rendition of the jazz standard "Til Wind," on which Brook and **Red Hot Chili Peppers** bassist **Flea** provide backing for an ethereal duet between **Michael Stipe** and **Little Jimmy Scott**.

"Even though I collaborate with people all the time, I don't normally do cover versions," says Brook. "But in this case, Michael suggested the idea and suggested that Jimmy would be perfect to work with, and the way it turned out, his instinct was absolutely right."

'KAMA SUTRA' UNDER FIRE: While the altering of cover artwork to appease skittish retailers isn't unusual in some genres, it's rare for a score album to be the subject of such debate. Nevertheless, TVT Soundtrax will be manufacturing two versions of **Michael Danna's** lovely, opalescent "Kama Sutra" soundtrack for the its Feb. 11 release.

According to a TVT spokeswoman, "several major retail chains" (which she declined to identify) found the original artwork "too racy to put out on store shelves." The company generated a second, more chaste version for those outlets.

"Kama Sutra" has weathered more than its share of controversy in India as well. The Indian Central Board of Film Certification objected to some of the sex scenes in the film and has demanded eight separate cuts before it will agree to clear the project for release. In an appeal to the Indian Supreme Court, director **Mira Nair** (who also directed "Salaam Bombay" and "Mississippi Masala") suggested a compromise, but the court ruled that in order for the movie to get a release in India, the director would have to make the cuts required by the film board. At press time, it was unclear whether Nair was going to make the cuts.

Meanwhile, Trimark Pictures will open the film in selected U.S. markets Feb. 28.

THIS AND THAT: Caroline Records has entered into a partnership with newly formed label **Docutrax**, which will be releasing soundtracks to selected documentary films beginning this spring. The first projects on tap include "Family Name," which was screened at Sundance Film Festival in January, as well as a chronicle of New York's acoustic music scene (filmed mostly at the much-missed **Sin-é** coffeehouse).

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The Enter*Active File

MERCHANTS & MARKETING

Beatnik Makes Hi-Fi Easier On The Net

■ BY BRETT ATWOOD

LOS ANGELES—Headspace, the multimedia music-technology company founded by musician Thomas Dolby, is aiming to make the World Wide Web sound better with Beatnik, which brings high-fidelity, interactive music to computers without the need for high-end wavetable soundcards.

By integrating several multimedia music formats into one software technology, Rich Music Format (RMF), Beatnik delivers real-time Internet audio that can be altered depending on the actions of the computer user. Mouse clicks or cursor movement can alter the music or trigger high-fidelity sounds in real-time, says Dolby.

"Even if the user only has a SoundBlaster 16 card, they will still get high-quality audio," says Dolby, who rose to fame in 1982 with the hit "She Blinded Me With Science." "This combines the efficiency of MIDI with the fidelity of sampled streaming audio and enables people to get high-quality music over the Net without a long download time."

Headspace is integrating technology from Livermore, Calif.-based Igor Software Laboratories, which it recently acquired, into Beatnik. Igor developed audio technology used in several well-known computer games, including id Software's "Hexen," Interplay's "Descent," and Psygnosis' "Lemmings."

An interactive demo for Beatnik debuted on the Web in late January at <http://www.headspace.com/beatnik>, and a beta version of the software will be made available March 16, according to Dolby.

Web site designers will be able to create RMF files with the utility program Beatnik Editor, while the Beatnik Browser allows Web surfers to play

back RMF and other audio format files. The Beatnik programs will be available for Netscape 3.0 or Communicator browsers for Macintosh and Windows platforms. All of the Beatnik software, including the Beatnik Editor, will be available free initially, says Dolby.

An upcoming software upgrade for the set-top Net access system WebTV will contain the Beatnik technology, and further alliances are expected to be announced in the coming weeks.

Although many musicians already use MIDI to compose music for their Web sites, that format is too limiting, according to Dolby.

"Largely, MIDI has emerged as the form of distribution of music online, but it is of no use to the serious composer who has no guarantee how their music will sound on the receiving end," he says. "Each computer will play the composition differently, depending on what kind of soundcard the computer owner has. Also, it is very unsafe to release

compositions on MIDI, since there seems to be a public feeling that all MIDI files are public domain."

Beatnik users will be able to create their own customized instruments using imported sound samples, while MIDI users on the Internet have mostly been limited to the sound options that have been predetermined by the default instrument bank, according to Dolby.

In addition, Beatnik users will be able to import existing files in the MIDI, MOD, WAV, AIFF, and SDII formats to the RMF format.

Although the RMF format can accommodate vocals and other audio streaming, Dolby says that longer voice-driven files are still better delivered through other Internet audio technologies, such as RealAudio. However, Web page designers who want to include Beatnik on sites with large traffic do not have to use an outside Web server to host their sound files, as they do with RealAudio.

Dolby is hoping the simplicity of Beatnik will ease the fears of musicians who want to bring their music to the Internet but are not necessarily anxious to learn the complexities of Web page design. Headspace's Beatnik Web site will serve as a simplified guide for musicians who want to program Beatnik in their own sites.

"Many musicians are not into Web page creation," says Dolby. "Rather than force them to learn, we built support Web pages which allow for the creation of Beatnik music intuitively."

Musicians can use pull-down menus and other simplified tools to trigger the code needed to program Beatnik music into Web pages.

"There are about 100,000 loner musicians working on projects on their own home computers," says Dolby. "They already combine MIDI and sampled data to make their own music. When they get connected to the Net, they can get their music to millions of people."

Thinking Pictures Proves Net-Savvy

Firm Develops Both Technology And Content For The Web

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—As companies large and small rush to bring their brands and entertainment content to the World Wide Web, Thinking Pictures is thinking big in terms of Internet-based music and entertainment applications.

The New York-based company, an MIT Media Lab spinoff, debuted in 1994 with a netcast of a Rolling Stones concert and went on to provide similar services for Tori Amos, Jewel, and

other acts. Like many interactive start-up firms, Thinking Pictures is hedging its bets on an uncertain future by devoting equal time and resources to developing technology and content.

The company has received funding, hardware, and software support from Java creator Sun Microsystems Inc., as well as several private investors. It also is working with Internet access provider Icon CMT Corp., whose high-speed ATM network is the backbone for several companies and Internet service providers, including Bell Atlantic. Icon is setting up an infrastructure to be able to broadcast content over the Internet and is planning to embed the Thinking Pictures technology into its platform.

Thinking Pictures' benchmark product—which brought the company into contact with labels that were looking to put their artists in front of a whole new audience—is an audio- and video-streaming technology called RockPipe. Unlike RealAudio and other Internet audio and video plug-in technologies, RockPipe does not require users to download any helper software.

New York-based interactive agency K2Design used the technology to bring to life the Web site for the Broadway musical "Rent," and future collaborations are in the works.

"We needed really high-quality streaming technology, and they really helped us figure out how to get the best results," says K2Design president Matthew Deganon. "We are looking at them as technology partners now, with no limitations on where we can take the relationship."

The Universal New Media Group implemented RockPipe in its promotional Web site for the new film "Dante's Peak."

Building relationships with more traditional entertainment companies hasn't come overnight for Thinking Pictures. Last year it was in a six-month partnership with Sony Worldwide Networks to develop a global Internet

broadcast site that would showcase live entertainment events from various global locales.

Although the Sony partnership has since disintegrated, Thinking Pictures has parlayed some of those initial brainstorming into a new content site called Rock Channel (<http://www.rock.com>), which it plans to use as a hub for showcasing music, film, art, and literary works. The company recently partnered with New York performance arts group House of Borax to create a Web-only alternative-culture variety show called "Class-less Classics."

"Repurposing content that can readily be seen on television and bringing it to the Internet makes absolutely no sense to me," says Stephan Fitch, Thinking Pictures president and chief technology officer. "Here is a medium that is interactive—it was made for research and to be able to share ideas and communicate."

The blueprint does have a catch, however. Communicating Rock Channel-style means connecting to the Internet at much higher speeds than the current average 14.4 kilobits per second.

"To build a Web page now where a person will stare at a window of poor-quality video and watch TV is not what this medium was meant for," Fitch says. When Rock.com launches fully in June, he expects to be able to attract audiences of 100,000 for selected programming.

As currently envisioned, the site will not only carry unique entertainment; it will also carry on the cybercasting tradition. Thinking Pictures is working with independent film and music company Shooting Gallery about broadcasting its films and bringing its acts to the Internet. A sports program is in pre-production, and the company also has a relationship with indie company FilmScouts. Additionally, although details are still sketchy, a weekly segment called Rock Jam is slated to feature satellite-delivered broadcasts of concerts from around the world.

Sega Enterprises, Bandai Join Forces

SEGA AND BANDAI MERGE: Sega Enterprises, maker of the Sega Saturn game system, has announced that it will merge with Bandai Co., which made the Mighty Morphin Power Rangers popular in the U.S., to form Sega Bandai Ltd., effective Oct. 1. The new company will be based in Sega's existing Tokyo headquarters and will combine technology, staff, and marketing resources. It was unclear at press time whether Bandai would abandon its much-touted set-top Internet access box, which had competed with NetLink, a similar product recently launched by Sega.

TV GUIDE BOWS BACKBEAT: TV Guide Online has launched the alternative music site the Backbeat at <http://www.thebackbeat.com>. In addition to audio and video samples, the site contains original editorial content, interactive games, and contests. It debuts with a five-week editorial on the history of punk rock and a World Series of Rock contest that rewards \$4,000 in CDs.

BITS N' BYTES: Apple will webcast the 39th Annual Grammy Awards for the second consecutive year at <http://www.grammy.apple.com> on Feb. 26. In addition, the site will contain behind-the-scenes events, beginning Feb. 22 . . . Bruce Willis has been signed to star in the upcoming Activision action game "Apocalypse." A computer-generated 3D version of the actor will appear in the game, which is expected to ship on the PlayStation this fall . . . Atlantic Records will unveil a redesigned World Wide Web site in March . . . Web sites for the musical "Refuse And Resist" (<http://www.refuse-resist.com>) and musician Greg Greenway (<http://www.greggreenway.com>) feature Shockwave-delivered music videos, known as Webeos. Rather than using bandwidth-intensive streaming video technologies, Webeos consist of computer-created graphics that accompany streaming audio . . . Eidos Interactive, which published the top-selling PC and console game "Tomb Raider," has entered into a four-year publishing and distribution agreement with Looking Glass Technologies. Eidos will be the sales and distribution arm for Looking Glass' PC products in North America and its exclusive distributor in Europe. Eidos has also entered into a long-term, multitrack global-publishing agreement with game maker ION Storm.

Liquid Audio is licensing digital data-streaming technology known as Electronic DNA from Solana Technology Development Corp. for use with its Internet music-on-demand products . . . Discovery Records artist Slush celebrates the music and art community of North Hollywood, Calif., through a virtual tour of the San Fernando Valley town at <http://www.discoveryrec.com> . . . Marvel Entertainment's interactive software and online entertainment business has been shifted to a single operating unit, Marvel Enterprises, which is headed by Scott C. Marden, former executive VP and director of Marvel Entertainment Group. The new division also houses the company's sports and entertainment trading-card business and its youth sports and entertainment sticker business.

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MERCHANTS & MARKETING

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 entertainment formats?

With VCRs in most American homes, prerecorded cassettes are secure. But the laserdisc, which has penetrated less than 2 million households, is vulnerable to replacement.

Ironically, that vulnerability casts a shadow on DVD, which is based on similar optical technology. Observers won-

der how DVD marketers will be able to persuade consumers who have left laserdisc to cult status to embrace its more sophisticated cousin.

Laserdisc players have been available for 18 years, surviving tape and other disc systems but never showing more than nominal growth. The prediction is that sales will drop 50% in 1997, following a sharp decline in '96.

Laser enthusiasts last year bought \$195.4 million worth of discs, 18.9% below the \$240.8 million they spent in 1995, according to the OVDA, while laserdisc machine sales plummeted 35.8%.

Thus the end is nigh, according to the prevailing wisdom. The Laser Disc Assn. last year renamed itself the Optical Video Disc Assn. (OVDA) in order to

embrace all formats, especially DVD.

Even the positives about laserdisc become negatives in the light of DVD's arrival. These buyers are also considered early adopters, technophiles who value laser's superior picture and sound quality, as well as the extras—"making of" featurettes, celebrity interviews, and the like—that suppliers routinely include. And those qualities make laserdisc buyers the same people who are expected to be among the first to embrace DVD.

Laserdisc veterans are not quite ready to hang up their gloves, at least not until DVD is established. 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 Digitainment, 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.

"Its 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 by that I'm talking about 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 clear 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 rented video that I'll return tomorrow.' They 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.

At CES, Sony announced that it would sell a combi-player in the U.S. for about \$1,000 and a dedicated DVD unit for \$500-\$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



Indicative of laserdisc's strength, customers queue up with selections during a sale at a New York-area store.

laserdiscs account for 5% of his sales. He has no immediate plans to change the way in which the chain purchases or merchandises laserdiscs.

"I don't think it's going to be an easy rollout," says Lang of DVD. Though he believes that combi-players will appeal to laser enthusiasts, 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.

One retailer, who requested anonymity, theorizes that consumers may not have much to do with DVD's success or failure. Instead, he says, it may have more to do with pricing, similar to the way record companies eliminated vinyl in favor of the CD.

He suggests that given the least bit of encouragement at retail, the studios might use that history as a model.

"DVD costs a lot less to manufacture than video," this store owner comments. "If format catches on, the studios may decide to phase out laserdiscs and VHS the same way record companies got rid of vinyl."

Special Interest Has New Ally In AEIM, Filling Void Left By SIVA

TWICE MORE, WITH FEELING: Apparently you can't bury a good idea for a trade association.

Several special-interest professionals in the Chicago area have teamed up to form an organization called the Assn. for Entertainment & Informational Media (AEIM). Incorporated in the state of Illinois, AEIM aims to replace the Special Interest Video Assn. (SIVA), which went belly up nearly a year ago.

Meanwhile, SIVA's former chief, Paul Caravatt, has resurfaced with a one-day seminar, Discovery '97, to be held Feb. 11 at the Lighthouse Conference Center in New York. Many of the speakers will be familiar to veterans of SIVA events in New York and California.

Caravatt has enlisted consultant Dick Kelly of Cambridge Associates in Stamford, Conn., to quantify the special-interest market and Dwight Hilson, chairman of Goldhil Home Media, to moderate a panel on marketing tips. And there will be a "producer's marketplace," another SIVA standby.

Why the urge to promote special interest? Small though it is in comparison to movies, nontheatrical video represents a wholesale business worth \$700 million annually, according to Kelly's most recent data. Those who survive a rough initiation at retail can prosper. Six-year-old Goldhil had a 40% jump in sales in 1996, thanks to its "twister" two-pack. This year's probable winner: documentaries on volcanos, which are the subject of two Hollywood features.

Moreover, the videos can be translated readily into CD-ROMs and even DVD—a format Warner Home Video has in mind for its newly acquired National Geographic line (Picture This, Billboard, Jan. 25).

Yet the special-interest market still gets no respect from the Video Software Dealers Assn. (VSDA), the industry's sole voice. SIVA, then tottering on the brink, learned the hard way when it tried to interest VSDA in a merger last year. VSDA ultimately said no, but dragged out its decision while SIVA sank deeper into debt.

A few months ago, two nontheatrical marketers in Florida announced that they would revive SIVA under that name. The attempt failed, in large part because the pair risked drawing the attention of SIVA creditors, including a New York hotel, who were owed more than \$60,000.

AEIM, free of any SIVA connections, promises a fresh start, according to Jeanne Mattick, executive VP and one of the four founders. "We want to do it the right way. We don't want to be associated with the SIVA name or the liability." The other officers are Alan Lusk, president; Frank Kostka, treasurer; and Alan Canelian, secretary. Lusk and Kostka are with Walter Joseph Communications; Canelian

is manager of direct sales for Panasonic Entertainment Systems.

Mattick, who has her own company, Students of Success Videos in Chicago, says that AEIM has attracted two corporate sponsors, duplicators Allied Digital Technologies and CPSU. The next step, toward a goal of an annual convention, is to rustle up some members.

AEIM plans a mailing later this month to Video Learning Library's 1,200-name customer list. Video Learning, which had its best year in 1996, according to president James Spencer, was awaiting the AEIM brochure at deadline. The organization will also make contact via a World Wide Web site (<http://www.aeim.com>), which should have a chat room and bulletin board available in a couple of weeks. Individuals can join for \$95; corporate rates haven't been determined as yet.

"We want to make it friendly and easy for the small person," says Mattick, who hopes to fill "the void" left by SIVA's demise. She can be contacted at 312-280-1891; Lusk, in Naperville, Ill., is at 630-357-6218.

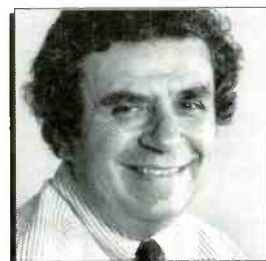
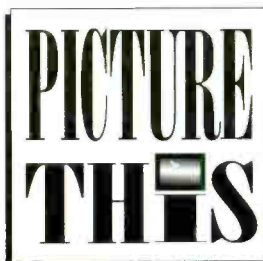
Currently, AEIM and Discovery '97 are separate, although if the same participants are involved in both, there's no reason why the two wouldn't work together. Mattick, however, doesn't plan to attend the New York meeting, which is expected to draw 150-200 attendees. Registration at the door will cost \$245.

"It's going to be a broad thing, not just videocassettes," Caravatt says. "It will include all the new media." He's used his connections to attract some of the bigger fish in special interest, such as Bill Sondheim of PolyGram Video, Joe Shults of BMG Video, John Ruscin of CBS/Fox Video, Ted Green of Sony Wonder, and a whale of an ad agency executive, John Ferris, president of D'Arcy Masius Benton & Bowles.

Indicative of Caravatt's event-management experience is his strategy to keep overhead down. The Lighthouse reserves the best rates for its conference center for foundations. So Caravatt, a member of board of Lighthouse affiliate Vision Fund of America, formed the Educational Foundation of Special Interest Producers and Marketers (EFSIPM), which is putting on the conference. Proceeds will go to the Lighthouse and another non-profit organization, Global Kids.

"The outgoing cost is low, and so is the price," Caravatt notes. EFSIPM may show up elsewhere. "If this goes well," he predicts, "we'll do additional conferences in other parts of the country."

Hilson adds, "It's fun to have something, and without SIVA there isn't anything." Discovery '97 can be reached at 304 Main St., Norwalk, Conn. 06851; telephone 203-762-0162 or fax 203-762-0268.



by Seth Goldstein

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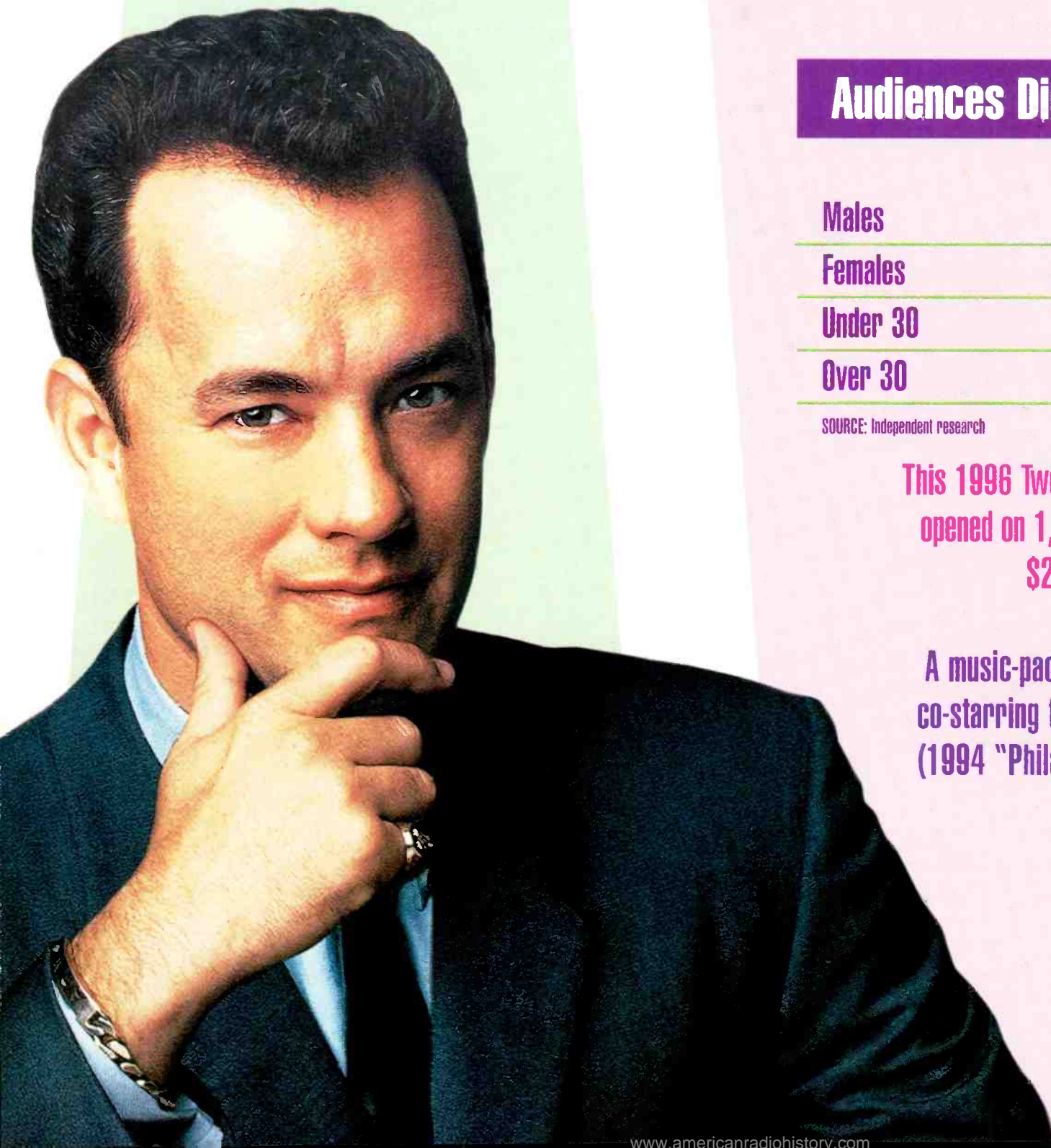
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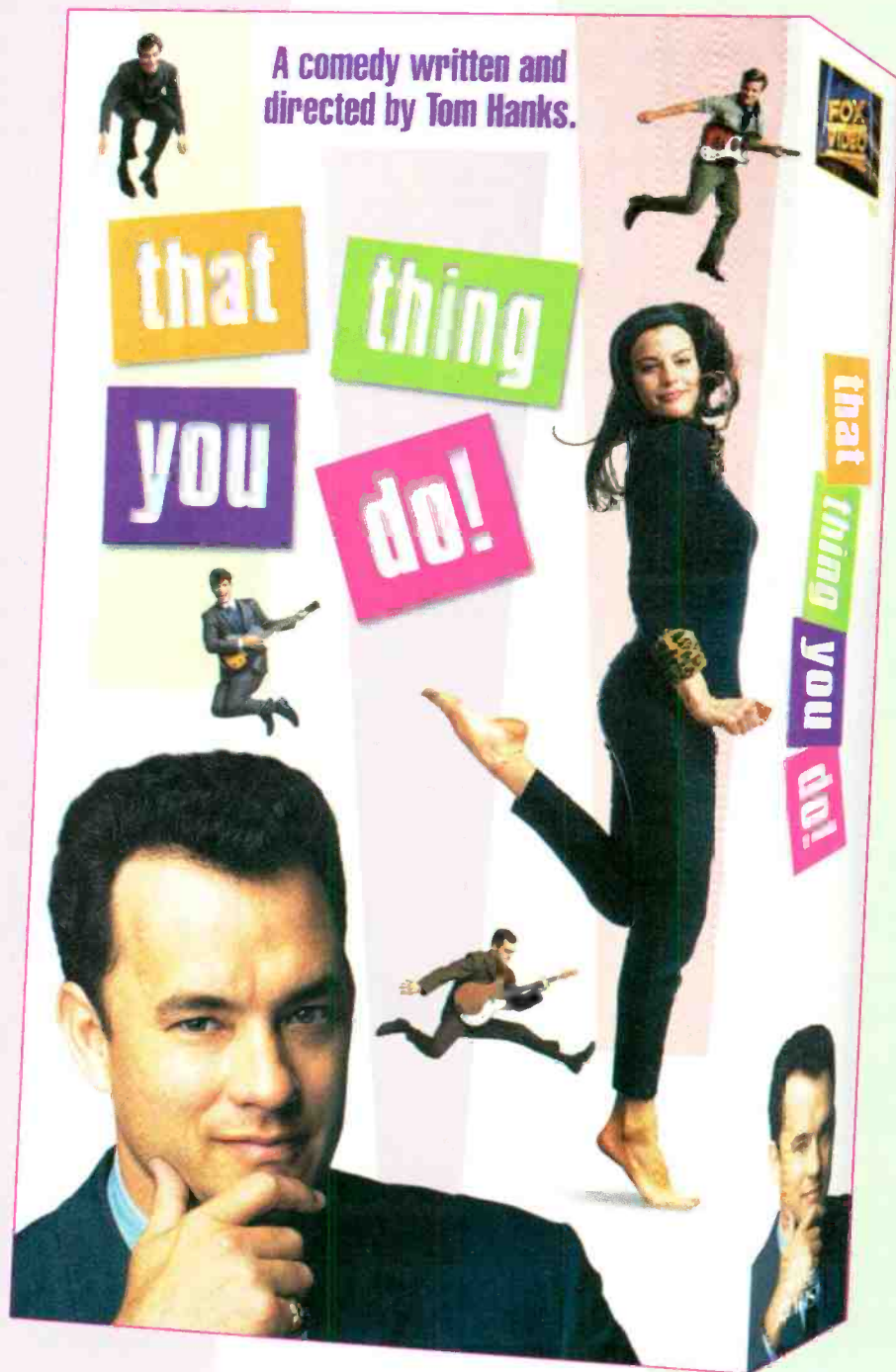
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Manga Puts Out Call For Indie Animation Shorts

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 "Spike & Mike's Festival Of Animation," an annual feature that has played theatrically in San Francisco and San Diego.

Manga got 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 18- to 24-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 storyboards are welcome.

"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, 964 Fifth Ave., Suite 3300, San Diego, Calif. 92101. Cox can be reached at 619-531-1696.

On the Japanimation front, 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 fed up with teenagers spending too much time at their video game demonstration displays might be able to end their frustration with a new gizmo from Spectrum 2000.

The Fulton, Mo.-based company has developed an inexpensive timing device that shuts off games to lingering teens. Its preview timer, 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. Prices range from \$98-\$189.

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."

REWIND 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 suppliers as a way for retailers to view releases. The tapes are marked as not for sale or rental, although the plastic parts can be recycled.

Retailers interested in participating in the program will be asked to send their tapes to Intermedia Video Products. The Chatsworth, Calif.-based company, which is also an active employer of the disabled, 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 Eco-pac brand name. Damaged screeners 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.

VSDA 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 an embarrassment.

Proceeds from the sale will be split between VSDA's Fast Forward to End Hunger campaign and the Video Industry AIDS Action Committee.



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	9	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
2	4	11	THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
3	2	13	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
4	3	11	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
5	6	35	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
6	5	17	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
7	7	4	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
8	9	11	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
9	12	15	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
10	11	9	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
11	13	5	PLAYBOY: 21 PLAYMATES VOLUME II	Playboy Home Video Uni Dist. Corp. PBV0808	Various Artists	1996	NR	19.98
12	10	22	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
13	19	191	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1986	PG	5.99
14	8	5	THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
15	15	86	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
16	31	52	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
17	16	5	PLAYBOY: GIRLS OF SOUTH BEACH	Playboy Home Video Uni Dist. Corp. PBV0802	Various Artists	1996	NR	19.98
18	NEW ▶		AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.95
19	21	30	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
20	17	199	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
21	18	14	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
22	14	27	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
23	26	9	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant	1995	PG	19.95
24	22	10	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	R	24.98
25	29	11	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
26	25	16	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
27	23	12	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	19.98
28	24	11	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
29	34	18	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
30	30	16	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
31	NEW ▶		CITY HALL	Columbia TriStar Home Video 77333	Al Pacino John Cusack	1995	R	19.95
32	20	15	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
33	32	2	LEAVING LAS VEGAS	MGM/UA Home Video Warner Home Video 905524	Nicolas Cage Elisabeth Shue	1995	R	19.98
34	28	9	BRUCE SPRINGSTEEN: BLOOD BROTHERS	Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	1996	NR	19.98
35	35	13	FLIPPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
36	38	309	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
37	27	15	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
38	NEW ▶		AMAZING ANIMALS: ARMORED ANIMALS	DK Vision DK Publishing	Animated	1996	NR	12.95
39	39	61	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
40	40	15	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95

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

MERCHANTS & MARKETING

'Star Wars' Cartoons On Vid

MAY THE FORCE BE WITH YOU: With "Star Wars" fever sweeping the galaxy, thanks to the 20th-anniversary theatrical rerelease on Jan. 31, 20th Century Fox Home Entertainment is set to launch a video spinoff, its "Star Wars Animated Adventures" series. Two 90-minute programs, "Ewoks: The Haunted Village" and "Droids: The Pirates And 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' mania." It's the first time these titles have been available on video, he adds.

"Star Wars Animated Classics" orig-



by Moira McCormick

inally appeared in episode form as Saturday-morning cartoons that aired from 1985 to 1986, according to Feldstein. Fox Home Entertainment, he says, worked with producer LucasFilm and turned the segments into feature-length movies. "Obviously, we've 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 focus on the "Star Wars" characters most popular with young children: the furry, teddy-bear-like Ewoks and the lovable robotic Droids. In "Ewoks: The Haunted Village," the cuddly inhabitants of the forested Moon of Endor must save their bucolic world from hordes of giant Phlogs, nasty-tempered Duloks, and Morag, "the Ewok-hating Tulag witch."

In "Droids: The Pirates And The Prince," the fussy, protocol-conscious C-3PO and the rotund, beeping utility R2-D2 are bought by a young miner and end up aiding a deposed alien prince in regaining his crown. The doughty droids take on slave traders, palace conspirators, and space pirates to restore the prince to his rightful rule.

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" items as toys and the new videos. "They can easily be merchandised together," Feldstein adds.

K-TEL US: K-tel 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 1962, 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 market and distribute our product to the consumer."

Minneapolis-based K-tel has entered into an agreement with Canada's Madacy Entertainment Group. Madacy becomes K-tel's sole distributor of music products in Canada.

MADE FOR YOU AND ME: **Woody Guthrie's** classic folk songs for children were recorded by his own kids (led by **Arlo**) and grandchildren, as well as by the legendary troubadour himself. The result was the Grammy-nominated "Woody's Grow Big Songs."

Now the songs have been set to animation and released by LIVE Home Video. "This Land Is Your Land: The Animated Kids' Songs Of Woody Guthrie" streets March 25 (23 minutes, \$12.98 suggested list) and includes such well-loved Guthrie fare as "Take You Ridin' In My Car," "Bling Blang," "Howjido?", "Mail Myself To You," and, of course, "This Land Is Your Land."

KIDBITS: Congrats to **Jeffrey Klein** of public relations firm Amy Alter 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 "Quiet Time" and "Sing Your
(Continued on page 67)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	1	7	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
2	2	4	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
3	10	2	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
4	NEW		PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick
5	4	4	CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
6	3	4	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
7	5	4	THE ISLAND OF DR. MOREAU (PG-13)	New Line Home Video Turner Home Entertainment N4444	Marion Brando Val Kilmer
8	7	11	THE NUTTY PROFESSOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
9	13	3	FLED (R)	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
10	9	16	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
11	6	7	THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
12	8	9	STRIPTease (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
13	12	9	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
14	15	8	DRAGONHEART (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery
15	11	12	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
16	14	4	THE FRIGHTENERS (R)	MCA/Universal Home Video Uni Dist. Corp. 82830	Michael J. Fox
17	16	15	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
18	22	3	WELCOME TO THE DOLLHOUSE (R)	Columbia TriStar Home Video 82563	Heather Matarazzo
19	17	11	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
20	18	5	THE CROW: CITY OF ANGELS (R)	Miramax Home Entertainment Buena Vista Home Video 8947	Vincent Perez Mia Kirshner
21	21	13	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Poio
22	23	4	A FAMILY THING (PG-13)	MGM/UA Home Video 905535	Robert Duvall James Earl Jones
23	NEW		BORDELLO OF BLOOD (R)	MCA/Universal Home Video Uni Dist. Corp. 82821	Dennis Miller Erika Eleniak
24	19	4	MATILDA (PG)	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman
25	20	13	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
26	26	18	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
27	32	11	SPY HARD (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8289	Leslie Nielsen Andy Griffith
28	24	15	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuz Balk Robin Tunney
29	27	12	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
30	28	12	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
31	33	3	JOE'S APARTMENT (PG-13)	Warner Home Video 14042	Jerry O'Connell
32	25	17	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
33	37	11	STEALING BEAUTY (R)	FoxVideo 0411485	Sinead Cusack Jeremy Irons
34	30	3	THE YOUNG POISONERS HANDBOOK (R)	Cabin Fever Entertainment CF211	Hugh O'Connor Anthony Sner
35	36	13	DON'T BE A MENACE TO SOUTH CENTRAL DRINKING YOUR JUICE IN THE HOOD (R)	Miramax Home Entertainment Buena Vista Home Video 8099	Shawn Wayans Marlon Wayans
36	NEW		ESCAPE FROM L.A. (R)	Paramount Home Video 332493	Kurt Russell
37	39	9	THE ADVENTURES OF PINOCCHIO (G)	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas
38	34	2	CARPOOL (PG)	Warner Home Video 14203	Tom Arnold David Paymer
39	29	13	MULTIPLICITY (PG-13)	Columbia TriStar Home Video 82443	Michael Keaton Andie MacDowell
40	31	14	FEAR (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg

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Billboard

FEBRUARY 8, 1997

Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	4	7	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
2	1	17	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
3	2	13	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
4	3	13	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
5	5	11	SKY DANCERS: PINK VOLUME Cabin Fever Entertainment CF2155	1996	14.98
6	7	59	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
7	6	9	SKY DANCERS: BLUE VOLUME Cabin Fever Entertainment 2165	1996	14.98
8	8	41	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
9	16	23	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
10	18	21	ALL DOGS GO TO HEAVEN 2 MGM/UA Home Video/Warner Home Video M505541	1996	22.98
11	9	13	MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
12	13	9	SKY DANCERS: YELLOW VOLUME Cabin Fever Entertainment 2175	1996	14.98
13	10	49	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
14	12	73	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
15	11	9	THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98
16	24	3	WEE SINGDOM-LAND OF MUSIC AND FUN! MCA/Universal Home Video/Uni Dist. Corp. 82964	1996	12.98
17	RE-ENTRY		BARNEY: EXERCISE CIRCUS/PARADE OF NUMBERS Barney Home Video/The Lyons Group	1996	14.95
18	15	101	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
19	19	47	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
20	14	55	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
21	20	41	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
22	25	3	101 DALMATIANS: PONGO & PERDITA SING ALONG SONGS Walt Disney Home Video/Buena Vista Home Video 8525	1996	12.99
23	RE-ENTRY		THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
24	RE-ENTRY		BEAVIS & BUTT-HEAD: CHICKS N' STUFF MTV Music Television/Sony Music Video 49684	1995	14.98
25	NEW		BARNEY'S SENSE-SATIONAL DAY Barney Home Video/The Lyons Group 2015	1997	14.95

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ JOSEFIN NILSSON

Shapes

PRODUCER: Benny Andersson
TriStar Music 36911

If Abba had recorded an album in the '90s, this would have been it. With songs written by Benny Andersson and Bjorn Ulvaeus, production by Andersson, and a roster of musicians who played on Abba albums, the only difference is Nilsson's vocals, which have a smokier texture than Agnetha's or Frida's. "Shapes" doesn't repeat Abba, but the production, the musical inflections, and the layered vocals all brilliantly invoke the much-missed Swedish group. The same pop programmers who embraced the Cardigans and Donna Lewis should adore "We Won't Be Going Anywhere" and "Midnight Dancer" as well as find other singles by hitting random play.

★ CHICAGO THE MUSICAL

PRODUCER: Jay David Saks
RCA Victor 68727

After several years of delighting New York's audiences with concertized productions of vintage musicals, New York's City Center Encore! series decided last year to go back a mere 20 years to revive "Chicago," a choice fit for its first production to go to Broadway. This new cast recording is also a success, thanks to the John Kander and Fred Ebb score—which has aged beautifully—and the performances of leads Ann Reinking (sounding much like the show's original Gwen Verdon) and Bebe Neuwirth. Among the highlights are evergreen "All That Jazz," "My Own Best Friend," "Class," "Razzle Dazzle," and "Mister Cellophane," sung with wonderful mock mournfulness by Joel Grey. A release that shows the theater music know-how of RCA Victor and producer Jay David Saks.

★ MARY LEE'S CORVETTE

PRODUCER: Eric "Roscoe" Ambel
Leonora 426

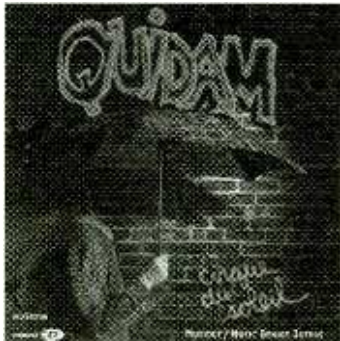
New York singer/songwriter Mary Lee Kortez—fast becoming a local phenom for her rich, versatile vocal stylings as well as her well-crafted material—is enjoyably showcased on her debut album, produced by ex-Del Lord Eric Ambel. Mary Lee's Corvette (the band's name) consists of accordion, bass, drums, and guitar—the latter played by John Mellencamp alumnus Andy York. Standout tracks of a solid set include the downtempo, countrified harmonies of "1,000 Promises Later"; the spare, elegant poignancy of "I Built These Walls"; and the sharp acoustic pop hooks of "Lonely World" and "Falling Off The World." Contact: 212-769-2800.

THE CITY OF PRAGUE PHILHARMONIC, CONDUCTED BY NIC RAINE

Space And Beyond
PRODUCER: James Fitzpatrick
Silva Screen 2024/2025

Two-disc compilation spans the modern space-music genre, from Richard Strauss' introduction to "Also Sprach Zarathustra" (used in the opening to Stanley Kubrick's "2001: A Space Odyssey") through the theme from "Star Trek Generations." Raine leads the Prague Philharmonic

SPOTLIGHT



CIRQUE DU SOLEIL

Quidam

PRODUCER: Carl Marsh
RCA Victor/BMG Classics 09026-68601

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 going 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 flavored "Atmadja," the exotic "Incantation," the self-explanatory "Zydeko," and high-drama vocal numbers "Let Me Fall" and the title theme. Although the material is designed to accompany the "Cirque Du Soleil" live show, the music stands on its own as a testament to the possibilities of letting one's creative imagination run amok.

through renditions that are faithful to the familiar screen versions, giving the listener a sonic blast that instantly brings to mind images of spaceships docking and human beings mingling with otherworldly creatures. Other films from which music is excerpted here include "Apollo 13," "Alien," "The Right Stuff," "Star Wars," "The Empire Strikes Back," "Close Encounters Of The Third Kind," and a wealth of material from the "Star Trek" series. Contact: 212-757-1616.

HAYNES BOYS

Guardian Angel

PRODUCERS: Brad Jones, Robin Eaton
Slab 66611

Columbus, Ohio-based rock quartet hits a zone somewhere between the alternative country vibe of roots-rock group Wilco and the jangly sound of early R.E.M. Highlights of a consistently appealing set include the mandolin-adorned heartbreak ballad "Bitters Past"; rockin' "Murder Murder"; the catchy "Maryhaven Family"; the title track; and "The New Franklin County Woman." Contact Concrete: 212-645-1360.

JAZZ

CLIFTON ANDERSON

Landmarks

PRODUCER: Clifton Anderson
Milestone 9266

Trombonist/composer Clifton Anderson, veteran of McCoy Tyner's and Lester Bowie's big bands, leads an expanded-ensemble date that features hornmen Kenny Garrett and Wallace Roney, plus

SPOTLIGHT



THE OFFSPRING

Ixnay On The Hombre
PRODUCER: Dave Jerden
Columbia 67810

Debuting on a major label after its record-shattering success on independent Epitaph, 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, "Ixnay On The Hombre" also happens to be chock-full of material that's primed for alternative rock, hard rock, mainstream rock, and MTV airplay. Highlights include the catchy, propulsive "Meaning Of Life," the Aerosmith-meets-Jane's Addiction "Me & My Old Lady," the anthemic "Cool To Hate," the atmospheric "Gone Away," and the ska-flavored "Don't Pick It Up." A band that knew what to do at the crossroads.

the rhythm section of Monty Alexander, Bob Cranshaw, and Al Foster. With Anderson's effortless, hydraulic virtuosity comes a keen understanding of the trombone's unassailable role in jazz history. His best original themes include the sassy midtempo swing of "Mommy," the cheerfully romantic strains of "Landmarks Along The Way," and the smart, soulful changes of "Thanks." Highlights of standard material include a muted, evocative version of "My One And Only Love" and good-time Caribbean theme "I Thought It Was Understood," which brings to mind Sonny Rollins (as it should—it was written by Gloria Anderson, who is Clifton's mother and Sonny's sister).

★ GENERAL MUSIC PROJECT

PRODUCERS: Shigeyuki Kawashima, Kenny Garrett, Charnett Moffett

Evidence 22173

Although Kenny Garrett, Geri Allen, Charnett Moffett, and Charles Moffett might have dreamed up a snappier name for their quartet, they could have scarcely produced a more satisfyingly swinging set. Drummer Charles Moffett is the elder statesman of this 1993 date, which focuses primarily on the compositions of younger guns Garrett, Allen, and Charles' son Charnett. The younger Moffett contributes "Happy Dream"—which puts Garrett in an Ornette-ian mode—and the splendid, bright "Choo Choo Train." Garrett himself brings the lovely, lyrical "Sing A Song Of Song," and Allen weighs in with the bracing, freestyled "Intro To Yellow." Other highlights include fine General-izations of Mulgrew Miller's throbbing

SPOTLIGHT



SPRING HEEL JACK

68 Million Shades
PRODUCERS: John Coxon, Ashley Wales
Island 162 531 078

Drum'n'bass may be the rage in the U.K., but in the U.S. listeners still seem intimidated by its beats. Island's stateside licensing of "68 Million Shades" may change that, as the sophomore set from the London duo exposes the soul in the drum machine. The gritty pulse of dub is at the heart of the tracks, the languid pull of bass mitigating the speed of the beats. Trumpet phrases and piano arpeggios lilt over percolating rhythms, recalling Portishead, the soundtracks of Enrico Morricone, and '70s-era Miles Davis. "Midwest" could have been written by Ry Cooder, its lonely guitar twang echoing into the distance, while "Pan" juxtaposes hard funk and delicate strings. "Suspension" meshes sounds while retaining their separate essences, while "Take 3" emits an adrenaline rush of beats.

"Apex" and Bob Telson's dreamily balladic "Calling You."

LATIN

★ ISAAC DELGADO

Otra Idea

PRODUCER: Isidro Infante
RMM 82063

This smooth-crooning *salsero*, who already enjoyed a slice of international fame before leaving his native Cuba, fashions a delectable package of stylish, salsa-rooted shakers that neatly intertwines Delgado's honey bari-tenor, elastic basslines, and an assortment of Afro-Caribbean Latino rhythms. The album's old-school undercurrent runs counter to bubblegum salsa now "de moda," but with proper label support, the highly accessible "24 Días," "Ni La Casa Ni Yo," or "La Chica Del Sol" might roll at tropical radio.

YORMAN

Camino Hacia El Futuro

PRODUCER: Ricky Gonzalez
RMM 82027

The promising salsa debut by the handsome son of mighty *sonero* Oscar D'León aims straight for a youthful distaff audience as the expressive singer floats his rangy bari-tenor over percolating batch of breezy romantic cuts led by "Perfume De Lapiz," "Un Poco Más Que Amigos," and "Chica De Playa."

CRISTY ARIAS

Milagro De Amor

PRODUCER: Ramón Huerta
Cecilia 001

As contemporary Christian *musica en*

español continues to gather momentum, this wide-ranging musical book of uplifting paens caressed with earnest passion by the operatic songstress from Miami could strike a chord with fans of secular music. While the disc's catchiest track is the sam-baffed "Qué Toda La Tierra Alabe," Arias' stately delivery matches up best with such ponderous narratives as the mariachi-laced ballad "Pero Queda El Amor" and the title track, a lush pop ode. Contact: 305-668-3392.

NEW AGE

★ STEVE TIBBETTS & CHOYING DROLMA

Chö

PRODUCER: Steve Tibbetts

Hannibal 1404

Exotic voices in modern music are becoming a cliché, but guitarist Steve Tibbetts finds a deeper resonance in his adaptations of Tibetan chants. He uses ambient orchestrations to frame the chants and hymns of Choying Drolma and the nuns of her Tibetan sisterhood, recorded at their Himalayan nunnery. Drolma's voice is a fragile instrument, with a yearning tone and quavery vibrato. Tibbetts matches her with plaintive, slightly skewed guitar lines, melodic percussion, backward tape effects, and subtle hallucinogenic environments. He maintains the essence of Drolma's sacred chants while amplifying their resonance.

GOSPEL

LOS ANGELES VOICES OF WATTS

Power

PRODUCERS: Andrew Gouche, John Black
Holy Roller 4224

The Los Angeles Voices Of Watts, a hybrid of the venerable, 30-year-old Voices Of Watts and the L.A. Gospel Soul Children, inject youthful energy into the gospel tradition, emerging with an album of high-energy urban gospel, cut with the occasional sweet but fiery ballad. The title tune is a punchy, hook-laden workout with soloists Demetra Eaton and Albert Williams rollicking like a couple of newborn pups. "Thank You" has a soulful, updated '60s groove, as the choir has serious church. "Somebody Somewhere (Was Praying For Me)" is a killer power ballad that could play strongly on gospel and mainstream formats. One of the year's most accessible, engaging, and inspiring outings.

CONTEMPORARY CHRISTIAN

▶ JAN KRIST

Curious

PRODUCERS: Newton Carter, Jim Dickinson
Silent Planet 101

In contrast to her last two outings, which were mostly acoustic, Detroit folkie Jan Krist is now backed by a band that cooks. The singer comes across with a passionate edge in her voice, especially on "Widening Sky," "Walking Wounded," and the title cut. Krist wrote or co-wrote all 11 tracks, and her talent as a songwriter equals—if not surpasses—her vocal gifts. She has an uncanny way of cutting to the heart of a topic and providing the listener with food for thought. Longtime Krist fans will rejoice over this finely crafted album, and new fans will be joining their ranks.

FOR THE RECORD

A Jan. 25 album review of Jim Brickman's "Picture This" misstated the name of featured vocalist Martina McBride.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► BRYAN ADAMS I'll Always Be Right There

(3:17)
 PRODUCERS: R.J. "Mutt" Lange, Bryan Adams
 WRITERS: B. Adams, R.J. Lange, M. Kamen
 PUBLISHERS: Badams/Zomba Enterprises, ASCAP,
 Sony/ATV Songs/K-Man, BMI
A&M 31454 (c/o PGD) (cassette single)
 Although Adams has struggled with previous singles from "18 Til I Die," the glow from his winning recent duet with Barbra Streisand will certainly inspire lots of goodwill for this lovely ballad at pop radio. Of course, it helps that this is probably the most commercially viable cut on the album. Once again, Adams effectively dons the role of a modern-day Romeo, declaring his endless love within an arrangement of soft acoustic guitars and quietly swirling strings. It's a sweet track that only gets better with repeated spins.

► DA BRAT FEATURING T-BOZ Ghetto Love

(3:24)
 PRODUCERS: Jermaine Dupri, Carl-So-Lowe
 WRITER: not listed
 PUBLISHER: So So Def American Songs, BMI
So So Def/Columbia 9275 (c/o Sony) (cassette single)
 TLC's T-Boz adds much-needed flavor to yet another "Ghetto Love" anthem. On this single, which is laden with tales of selling kilos, sexual healing, and longing, Da Brat fails to bring anything new to the table (especially the overused "All This Love" by DeBarge sample) that would set "Ghetto Love" apart from other street-love songs in hip-hop culture.

► TEXAS TORNADOS Little Bit Is Better Than Nada

(4:34)
 PRODUCER: Jim Dickinson
 WRITER: Doug Sahrn
 PUBLISHER: Dats My Boy, BMI
 REMIXERS: Brian Tankersley, Steve Chavez, Charles Chavez, Albert Castillo
Reprise 43826 (c/o Warner Bros.) (cassette single)
 Wondering where the next "Macarena"-styled anthem is coming from? This wildly infectious chugger is a solid contender. In its original incarnation, the Grammy-nominated single is a feel-good Tex-Mex-country jam. But in the capable hands of remixers Steve Chavez, Charles Chavez, and Albert Castillo, the song becomes an anthem of the highest dance/pop order. It is impossible to avoid singing the chorus to yourself for days after hearing it. Imagine what it'll be like once pop radio gets a hold of it. Prepare for much-deserved airplay saturation.

★ KENNY G Havana

(3:56)
 PRODUCERS: Kenny G, Walter Afanasieff
 WRITERS: Kenny G, W. Afanasieff
 PUBLISHERS: Kenny G, BMI; ATV Tunes/Sony/Wallyworld, ASCAP
 REMIXER: Tony Moran
Arista 3318 (c/o BMG) (cassette single)
 During its first seconds, it's difficult to believe that this is the same song from the superstar's current set, "The Moment." However, once Kenny unfurls his distinctive sax flow, it becomes clear that he has wisely decided to reinvent top 40 airwaves as well as give dancefloors a whirl. Thanks to a complementary disco-styled beat by Tony Moran, this contagious instrumental has the potential to be this season's equivalent to Robert Miles' massive "Children."

WILD ORCHID Talk To Me

(3:58)
 PRODUCERS: Junior Vasquez, Ron Fair, David Frank
 WRITERS: A. Armato, J. Vasquez, T. Shimkin
 PUBLISHERS: Armato/Sony/ATV Tunes/Wild Orchid/House of Ellis/MCA/To Kill You, ASCAP
RCA 64702 (c/o BMG) (cassette single)
 The follow-up to "At Night I Pray" is a houny dance ditty that nicely utilizes the act's harmonies and Mariah Carey-styled lead vocals. The chorus is a bit repetitive, but it's offset by improvised vamps that

keep the ear engaged and by a beat that quickly gets the toe tapping. A slow grower that gets better with each spin. By the fourth or fifth whirl, you are likely to be irreversibly hooked.

COVER GIRLS I Need Your Lovin'

(3:42)
 PRODUCER: Tony Moran
 WRITER: T. Marie
 PUBLISHER: Jobete, ASCAP
 REMIXERS: Tony Moran, Todd Terry
Fever/Quality 643 (cassette single)
 The latest incarnation of this venerable dance trio attempts to benefit from the surge of uptempo beats on pop radio with a disco-soaked rendition of the Teena Marie classic. Red-hot mixer Tony Moran does an excellent job of fashioning a groove that is club-credible but soft enough to draw a wide pop audience. The vocals have all the flexing drama that the song requires, though a tad more personality would be welcome. Still, "I Need Your Lovin'" has the juice to get over—and there's little doubt that it won't.

R & B

► MARK MORRISON Return Of The Mack

(3:31)
 PRODUCERS: Phil Chill, Mark Morrison
 WRITER: M. Morrison
 PUBLISHER: not listed
 REMIXERS: Cutfather & Joe
Atlantic 6987 (cassette single)
 U.K. crooner Mark Morrison energizes a deflated U.S. R&B scene with "Return Of The Mack." Enough out of the stateside loop to be original, Morrison shows international promise with fresh lyrics and vocals, and classic soul production reminiscent of R&B's '80s heyday. Already a staple track on WBLS New York's playlist, expect other AC stations to jump on this ditty.

► OUTKAST Jazzy Belle

(4:14)
 PRODUCERS: Antonio M. Reid, Kenneth B. Edmonds, Organized Noize
 WRITER: not listed
 PUBLISHER: not listed
LaFace 4224 (c/o Arista) (cassette single)
 OutKast continues to successfully walk the thin line between conscious rap and platinum-selling hip-hop with "Jazzy Belle." A thought-provoking "black love song," Dre and Big Boi bypass the pleasures of the flesh and deal with deeper issues like self-esteem, child-rearing, and nation-building.

DEAN PHIL! I Do

(5:57)
 PRODUCERS: Andre Harrell, Al B. Sure!, Maurice Pearl
 WRITER: Al B. Sure!
 PUBLISHERS: AI-Q-Dev/Warner-Chappell, ASCAP
A.B.S.olute 54343 (c/o Motown) (cassette single)
 Al B. Sure! sound-alike Dean Phil! attempts to capture the hearts of females who fall helplessly for wedding-day songs with "I Do." But Phil's personal touch is lost amidst Sure!'s ad-libs and keyboard-strong musical production. Though the ballad is well-written, Phil! will most likely lose out in stores due to the identity crisis. Once he steps completely out of Sure!'s shadow, he may be a serious contender in the ballad arena.

COUNTRY

► EMILIO I'd Love You To Love Me

(2:34)
 PRODUCER: Barry Beckett
 WRITERS: M. Green, T. McHugh
 PUBLISHERS: Warner-Tamerlane/Golden Wheat/Kicking Bird/Thomashawk, BMI
Capitol 10379 (CD promo)
 Lots of energy in the production and an abundance of personality in the vocal should make this appealing to programmers. The lyrics of the song are strictly lightweight, but country radio listeners will enjoy the sing-along chorus. As a distinctive vocalist, Emilio is deserving of meatier material, but for what it is, it ain't bad.

★ HANK WILLIAMS SR. & HANK WILLIAMS III

Moanin' The Blues (2:32)
 PRODUCER: Chuck Howard
 WRITER: H. Williams Sr.
 PUBLISHERS: Acuff-Rose/Hiram/Rightsong, BMI
Curb 1306 (7-inch single)
 The only way to improve on a Hank

Williams Sr. song is to let his living legacy—Hank Williams III—join in with his own mournful vocal. More than studio wizardry or a nostalgic novelty tune, this is good, solid country music that deserves a chance to be heard.

STEPHANIE BENTLEY The Hopechest Song

(4:05)
 PRODUCERS: Todd Wilkes, Paul Worley
 WRITER: A. Kaset
 PUBLISHER: Coburn, BMI
Epic 78326 (c/o Sony) (7-inch single)
 Angela Kaset is one of Music Row's most gifted songwriters, and Bentley does justice to the emotion in the lyrics of this tender ballad. Bentley's voice has an appealing vulnerability perfectly suited to this type of material, and unlike some other artists she resists the urge to push her performance over-the-top and detract from the song. Gems like this often find it a tough battle at radio, but given a chance this could strike a chord with listeners.

BRENT LAMB Love Lives On

(4:16)
 PRODUCER: Jeff Teague
 WRITER: T. Mensy
 PUBLISHERS: Second Wave/Full Keel/Songs of Timothy, ASCAP
Word Nashville 02 (7-inch single)
 Recently purchased by Gaylord Entertainment, Word Records has long been one of the Christian music industry's most successful labels. Word is now looking to broaden its horizons into the country market with the development of this new mainstream country label. One of its initial signings, Lamb has a warm, rich voice that should find favor with country radio programmers. Penned by Tim Mensy, the song is a real weeper about a woman whose husband dies in battle the same day she gives birth to their son. It's a sad, sad song, but Mensy's fine writing skills and

NEW & NOTEWORTHY

ADRIANA EVANS Reality (4:22)
 PRODUCER: Dred Scott
 WRITERS: A. Evans, D. Scott
 PUBLISHER: Sway Jay, ASCAP
 REMIXERS: Attica Blues, Thayed Aunsa
PMP/Loud/RCA 64712 (c/o BMG) (cassette single)
 The jeep-soul generation has a new potential star in this charming Bay Area native. On this first taste of her eponymous debut, Evans employs the street swagger needed to get over with the kids while also revealing her reverence for traditional jazz. Producer Dred Scott wisely steps back and allows the singer's gift for fluid phrasing to blossom into a performance that will raise an approving eyebrow from even the most stoic sophisticate. Scott's key contribution to the track is a groove that slinks with seductive soul and subversive aggression. Thayed Aunsa and Attica Blues complete the picture with remixes that open this must-hear single's radio format options.

NU FLAVORS Sweet Sexy Thing

(no timing listed)
 PRODUCER: Gary St. Clair
 WRITER: not listed
 PUBLISHER: not listed
Reprise 46407 (c/o Warner Bros.) (cassette single)
 It's been longer than a hot second since a young and fresh male vocal group successfully warmed radio airwaves, and this Latin quartet has the skills and charisma needed to make the grade. Coming on with a vibe the rests somewhere between All-4-One and Hi-Five, the act floats seamlessly woven notes over a shuffling funk rhythm that can easily attract the positive attention of top 40, R&B, and AC programmers. Given this first of several potential hits from its self-titled debut, you can bet on hearing a lot of this act in the coming months.

the song's underlying tone of hope rescue it from being maudlin. All in all, a solid release that signals a bright future for this new venture.

DANCE

► REEL 2 REAL FEATURING PROYECTO UNO

Mueve La Cadera (no timing listed)
 PRODUCER: Erick "More" Morillo
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Erick "More" Morillo, Jose Nunez
Strictly Rhythm 2312 (12-inch single)
 Here's an inspired marriage of cultural flavors. Clubland mainstay Reel 2 Real matches its talent for dancehall-spiced house with rising Latin act Proyecto Uno's chanted harmonies. The result is an invigorating anthem that will send peak-hour punters into a gleeful tailspin. Producer Erick "More" Morillo's primary mix rattles with pure salsa energy, while Jose Nunez's remix has an appropriately glossy disco sheen. An edit of either version would make for fine crossover/pop radio fodder. Contact: 212-254-2400.

AC

★ ALAN PARSONS Blown By The Wind

(3:49)
 PRODUCER: Alan Parsons
 WRITER: I. Bairnson
 PUBLISHER: BMG, ASCAP
River North 4607 (CD single)
 There's never a question of what you'll find on a Parsons project: ponderous, head-in-clouds lyrics, an intricate but memorable melody, and a cinematic arrangement. This slice of the album "On Air" doesn't disappoint on any level. In fact, its chorus and soulful guitar work render this Parsons' best effort in years. In another era, this would be an instant rock radio smash, but in this age, its more likely home will be on triple-A and AC stations, where mature tastes prevail.

ROCK TRACKS

► STONE TEMPLE PILOTS Tumble In The Rough

(3:18)
 PRODUCER: Brendan O'Brien
 WRITERS: S. Weiland, R. DeLeo
 PUBLISHERS: EMI-Virgin/Floated, ASCAP
Atlantic 7038 (CD promo)
 Justice prevailing, the onset of this single will sway some of the media's attention from lead singer Scott Weiland's personal life—and onto the fine music that fills the band's current album. This track kicks with a driving, almost punkish backbeat and snarling guitars, all of which underline Weiland's biting, thought-provoking lyrics. Ready for immediate multiformat airplay.

► UNDERWORLD Pearl's Girl (Tin There)

(no timing listed)
 PRODUCERS: Underworld
 WRITERS: Underworld
 PUBLISHER: not listed
Wax Trax!/TVT 8748 (CD single)
 This is the lead cut on the Anglo act's new EP, and it is craftily designed to keep longtime dance loyalists and new alterna-rock fans smiling. The rhythm base races with a jittery trance bassline, and it's iced with a winding pop melody. Club DJs may find this most useful, while rock radio programmers will probably be more suited to the electronically inclined and more textured "Cherry Pie," a cut that is the EP's clearest indicator of the act's future recordings.

★ PROTEIN My Blood

(3:06)
 PRODUCER: Brett Eliason
 WRITER: J. Zee
 PUBLISHER: No Cavities, ASCAP
Work 9181 (c/o Sony) (CD promo)
 Ya gotta love a band that is willing to sidestep the temptation to duplicate the alterna-rock sound of the moment in favor of a ballsy foray into barroom blues. Borrowing from a few classic George Thorogood jams and a handful of

'80s-era metal hits, Protein whips through this song with earnest energy and respectable musicianship. This one will sound best blasting from a car radio while speeding down the highway. Mainstream rock radio programmers should take heed.

ENORMOUS Sweet Is

(3:15)
 PRODUCER: Matt Wallace
 WRITER: E. Unger
 PUBLISHER: Gravid, BMI
A&M 00384 (c/o PGD) (CD single)
 The golden production touch of Matt Wallace is firmly felt on this forceful modern rocker. The guitars provide the required dose of fuzzy feedback, while the female lead vocals expectedly waver between creaky introspection and raspy urgency. Beneath the formulaic but mildly appealing execution is a concise and immediately memorable pop hook that you'll be humming for hours after an initial spin.

WARRANT A.Y.M.

(2:50)
 PRODUCERS: Warrant
 WRITERS: Warrant
 PUBLISHER: not listed
C.M.C. International 87208 (CD single)
 "A.Y.M." stands for "angry young man" on this rebel-yell anthem, which is aimed directly at teenage dudes with a penchant for giving air-guitar concerts in their bedroom. The lyrics are more than a tad trite, but they are delivered so much gusto that content hardly seems to matter. The added fun of this track comes from the crunchy riffs and head-bangin' beats that drive the chorus home. From the album "Belly To Belly, Vol. 1." Contact: 919-269-5508.

DAVE HALL Do You Remember?

(4:23)
 PRODUCER: Dave Hall
 WRITER: D. Hall
 PUBLISHER: not listed
Guiseppa Joe 00862 (CD cut)
 New York singer/songwriter displays the potential to enjoy a national breakout with this lively, rock-fused strummer. Hall brings an intelligent and empathetic lyrical perspective to his material, without sacrificing the need for a concise, pop-friendly melody. Excellent for mainstream rock radio. Contact: 718-260-9308.

RAP

KULCHA DON FEATURING THE FUGEES Bellevue 'Da Bomb'

(4:00)
 PRODUCERS: Kevon Glickman, Ed Toptani, Pat G'Orge-Walker, Wyclef, Jerry Duplessis
 WRITER: not listed
 PUBLISHERS: Walter Orange, ASCAP, Careers-BMG/Franne Golde/Warner-Tamerlane, BMI
 REMIXER: Handal Tucker
Ruffhouse 8927 (c/o Columbia) (cassette single)
 Taking full advantage of his label connections, Kulcha Don recruits the red-hot Fugees to help push "Bellevue 'Da Bomb'" over the commercial top. However, the stellar cast cannot save a track that doesn't appear to have a real plan in mind. Each verse explores different aspects of gunplay, but they are never tied together. Adding to the confusion is a mismatched combination of samples from "Night Shift" by the Commodores and vocal bits inspired by "Who Can It Be Now" by Men At Work, making listeners work way too hard to understand the single's overall concept.

POSITIVE K. Black Cinderella

(5:00)
 PRODUCERS: J.C., Callendar, Dennis McCall, Darryl Gibson, Teddy Riley, Positive K.
 WRITERS: R. Troutman, L. Troutman, S. Murdock, D. Gibson, T. Riley
 PUBLISHERS: Soja/Songs of Lastrada/PK, BMI
PosK 54334 (cassette single)
 Backed by Teddy Riley and a revamped sample of Roger Troutman's "Computer Love," Positive K has toned down his player image with "Black Cinderella." Finally, it seems the supreme bachelor is ready to settle down. With hope, the ladies can look beyond his feeble lyrical effort and find his heart.

Reviews & Previews



CHILDREN'S

THIS LAND IS YOUR LAND: THE ANIMATED KIDS' SONGS OF WOODY GUTHRIE

Family Home Entertainment/LIVE Home Video
23 minutes, \$12.98

Folk master Woody Guthrie has influenced the likes of Bob Dylan and Bruce Springsteen, and with this vibrant tape he can now bring positive karma to a new generation of children. A tribute to Americana filled with endearing characters and bright animated landscapes, the film recently debuted at the Rock and Roll Hall of Fame in Cleveland. Serving as the music for nine videos are some classic Guthrie tunes, many with titles that seem custom-made for kids, such as "Jig Along Home," "Bling Blang," "Grassy Grass Grass," and, of course, "This Land Is Your Land." A blissful half-hour for the whole family.

MORTAL KOMBAT: SKIN DEEP, OLD FRIENDS NEVER DIE

PolyGram Video
25 minutes each, \$9.95 each

This action-packed, decidedly young boy-oriented USA Networks animated children's series welcomes two additions to video shelves—complete with a TV and radio advertising campaign and cross promotion with the new TVT Records album "Mortal Kombat: More Kombat." In "Skin Deep," protagonist Kitana faces an emotional roller coaster when she is first courted, then abducted, by a mysterious ninja. "Old Friends Never Die" features a blast from the past for another recurring character, Sub-Zero. Although these story lines might not make much sense to adults, they are like magnets for the series' cult following.

APPLES, CORN AND PUMPKIN SEEDS, LADDER TO THE MOON

Gaither West Productions/Tapeworm
48 minutes each, \$14.95 each

Parents looking to provide their children with a break from the rock-'em-sock-'em fare that characterizes so much of today's entertainment will be drawn to this kinder, gentler solution. Old-fashioned fireside storytelling dominates these live-action tapes, which feature a pair of story spinners weaving tales of fascinating characters in far-away places both real and imagined. Original folk songs and simple, complementary movements invite viewer interaction, which can also be had through instruction on how to create their own musical instruments at home. Contact: 888-33-STORY.

THE HOMECOMING KIDS GO WEST

Gaither Kids Video/Chordant Distribution
30 minutes, \$12.95

Squeaky-clean entertainment is the order of the day in the latest installment of the Gaither Kids series, which features strong Christian messages and a group of extremely talented youngsters. Their songs—nine original numbers in all with such titles as "C-C-C-Courage" and "Hallelujah Hoe-down"—and sketches revolve around selected Bible stories and seek to instill in impressionable viewers a sense of like-minded values. Gospel singers Vestal Goodman, George Younce, and Buddy Greene lend some distinction to the proceedings, but this young choir needs little help. It comes by its musical gift naturally, as it boasts the children of many noted. Southern gospel artists, including Brian Free, Kelly and Jerry Thompson, and Jeff and Sheri Easter. Contact: 615-254-5090.

DOCUMENTARY

MAYA LIN: A STRONG CLEAR VISION

Ocean Releasing
83 minutes, \$29.95

The 1995 Academy Award documentary winner makes its long-awaited journey to video with a trail of rave reviews, and near-guaranteed retail success. A chronicle of the inspiration and work of designer/architect Maya Lin, the tape focuses most closely on the Vietnam Veterans Memorial (which she designed while a 21-year-old student at Yale), but also includes some of Lin's more recent creations, including the Civil Rights Memorial, Yale Women's Table, and Juniata Peace Chapel. Touching beyond description and descriptive enough to appeal to a range of audiences, Lin's story is one for the collector's archives. In the end, the film stands as a testament to an extraordinary individual who is making a difference, just as the Vietnam Memorial stands as a testament to all the individuals who gave their lives to make a difference in another time and place. Contact: 212-391-2675.

INSTRUCTIONAL

BABY MASSAGE: A VIDEO FOR LOVING PARENTS

Pacific Communications
70 minutes, \$29.95

Adults aren't the only ones who enjoy a little massage every now and then. This tape—based on the book "Infant

Massage"—features instruction from a certified infant-massage instructor and music that composer/percussionist Mickey Hart created for the birth of his child. Although the concept of formalizing the way parents and other relatives and friends touch and interact with infants may seem a bit awkward, several Eastern cultures have been practicing the techniques for years, and some Western doctors have recently noted the merits of massage in helping the development of premature babies. It's not for everyone, but infant massage could pique the interest of some experimental parents. Contact: 888-222-9868.

THEATRICAL

MARTIN CHUZZLEWIT

CBS/Fox Video
288 minutes, \$59.98

This three-tape BBC Video set brings the Charles Dickens classic of Victorian-era family infighting to video on the wings of a stellar cast and strong production values. Written soon after Dickens made his first visit to the U.S., the book's BBC adaptation stars Academy Award winners Paul Scofield and Sir John Mills, as well as Pete Postlethwaite and "Ab Fab" regular Julia Sawalha. The videos are available for the first time in the U.S. and should spark interest among Anglophiles, Dickens fans, and those who appreciate good cinema.



COOL BOARDERS

Sony
Sony PlayStation
Snowboarders who can't get their fill of fresh powder on the slopes can recreate the thrill on their PlayStations with the fast-paced "Cool Boarders." Begin by grabbing one of 10 snowboards. Then, choose between five virtual downhill courses and prepare to catch some air. The goal is pretty simple, as gamers aim to navigate through the courses while performing various flips, spins, and other snowboard shenanigans. One of the game's stranger options is a feature that allows players to return to a previous game and race against themselves.

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

Various Artists
N2K Encoded Music
Enhanced CD (Macintosh/Windows)
After making its mark on the Internet, N2K is branching out with a new all-ECD label, headed by producer Phil Ramone. The debut release consists of nine jazz tracks by winning artists in the Global Jazz Poll, which was held last year on N2K's genre-based Jazz Cen-

tral Station site on both the World Wide Web and the Microsoft Network. Internet users from 27 different countries voted on their favorite artists during the four-month poll. Among the winners represented on the disk are Miles Davis, Chick Corea, and Joshua Redman. In addition, the theme song from the Web site—which was performed by the Jazz Central Station All Stars featuring Dave Grusin—makes its debut on the disc. The multimedia content is arranged with an easy-to-use interface that allows one to navigate through various video and audio clips, as well as background information on the artists and the Global Jazz Poll. The disc also contains a free trial Internet connection and a link to N2K's Jazz Central Station Web site (<http://www.jazzcentralstation.com>).



JEWISH SHORT STORIES FROM EASTERN EUROPE AND BEYOND

By various authors
Read by various readers
National Yiddish Book Center, distributed by Penton Overseas
13 hours (unabridged), \$80.00
Originally broadcast on National Public Radio and co-produced by KCRW-FM Santa Monica, Calif., this impressive production spans two centuries of Jewish culture and experience while offering the listener an eclectic mix of comical, poignant, witty, and thought-provoking short stories. The collection features 32 short stories by such renowned Jewish authors as Sholom Aleichem, I.L. Peretz, Isaac Bashevis Singer, and Philip Roth, performed by popular TV and film actors including Leonard Nimoy, Alan Alda, Walter Matthau, Rhea Perlman, Julie Kavner, and Jerry Stiller. Nimoy is the host, providing insight into the authors and the stories, and the performances are a treat to listen to. Many of the stories have an ironic edge, some with surprise endings that leave the listener laughing or provide philosophical food for thought. The characters range from peasants and farmers in tiny Eastern European villages to American Jewish teenagers coming to terms with immigrant parents and modern life. Snippets of traditional Jewish folk music between the stories add to the atmosphere. This beautifully packaged boxed set is a wonderful gift for those interested in Jewish culture as well as anyone who enjoys a good tale.

THE GREATEST GIFT

By Philip Van Doren Stern
Read by Andy Williams
The Publishing Mills
30 minutes (unabridged), \$10.95
This audio was supposed to be out in time for Christmas; unfortunately, production delays pushed its release back to January. It sounds a bit out of place now, but Publishing Mills plans to repromote it next Christmas, when it will make a fine stocking stuffer. "The Greatest Gift" is the original short story that inspired the film "It's A Wonderful Life." In the story, a discouraged man named George is ready to jump off a bridge on Christmas Eve when a strange man appears and shows him what the town would be like if he had never been born. It's an inspiring and life-affirming story, and the connection with the beloved film should ensure good sales during the holiday season. Christmas music and church bells add to the holiday feel, and Williams' folksy reading suits the material perfectly.

IN PRINT

PERCEPTIBLE PROCESSES: MINIMALISM AND THE BAROQUE

Edited by Claudia Swan
Eos Music, 85 pages, \$30

What in the world does the intricate, expressive music of Bach, Vivaldi, and Handel have in common with the reductive, restrained work of Philip Glass, Steve Reich, or John Adams? More than you might think, according to this flawed yet thought-provoking collection of essays published in conjunction with an Eos Ensemble symposium and set of concerts juxtaposing Baroque masters with minimalist pioneers.

Composed of five short essays of varying quality, a spirited foreword by Eos Ensemble director Jonathan Sheffer, and a fascinating question-and-answer session with Sheffer and Adams, "Perceptible Processes" compares and contrasts the various attributes and intents of Baroque music and minimalism. The book suffers from its brevity, lacking the weight to support such a challenging theme. But as with 1995's "Paul Bowles: Music," a more successful Eos publication, "Perceptible Processes" is passionate and informed. Also, like the previous book, it is handsomely designed, with expert use of type and many germane illustrations and examples of Baroque and minimalist visual art.

As Adams says, the connection between Baroque and minimalist composition lies primarily in the

common "motoric, periodic nature of [their] musical discourse" and their "propensity for harmonic, rather than melodic, primacy." Both styles suggest engines, with elaborately interlocking parts in perpetual motion. (You don't have to listen too hard to hear the affinity Michael Nyman has with Purcell in his gloss on the composer in "The Draughtsman's Contract," and Glass' recent score to "The Secret Agent" registers ghostly echoes of the more somber moments of Vivaldi or Muffat in texture and tone.)

Occasionally, "Perceptible

Processes" tries too hard to establish ties between its subjects, offering the facile facts that both the Baroque and minimalist schools were reactions to what had gone before (aren't all movements reactions to what had gone before?) and that each style employs arpeggios as a tool (so do Schubert and Slayer, but you don't see scholars making a great case for them as kindred spirits).

Perhaps the salient point in "Perceptible Processes" comes from Paolo Berdini's involving essay on the spiritual affinities of the minimalist and Baroque schools in the visual arts: That is, the ultimate character of a work of art doesn't necessarily stem from its empirical attributes but from the emotions it elicits. In that regard, these two very different approaches to musical art, separated by roughly 300 years, can have much in common.

Early efforts in minimalism—such as Terry Riley's "In C" and formative works by Glass and Reich—tended to be arid exercises trapped in time. Since then, most of the composers have moved on to a "post-minimalism" typified by such virtuosic, expressive, and moving pieces as Adams' Violin Concerto and Arvo Pärt's "Tabula Rasa." It's the irresistible force of these works that makes the best case for their kinship with "The Goldberg Variations" or "L'Estro Armonico."

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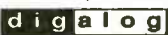
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CHILD'S PLAY

(Continued from page 61)

self Sillier At The Movies," each \$12.98 from Sony Wonder. "Rent" star **Daphne Rubin-Vega** guests on "Quiet Time." Packaging includes a free Muppet collector's card, 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 "Hercules" knockoff to be released in advance of Disney's anticipated summer blockbuster comes from Anchor Bay Entertainment (50 minutes, \$9.99). Also new from Anchor Bay are "The First Easter Egg" and "Hansel & Gretel," both feature-length animations. "Easter Egg" comes with a free puzzle and crayons.

DK Vision has premiered another superlative educational series, "Amazing Animals," which airs on the Disney Channel. Thirteen volumes, each 30 minutes and \$12.95, are aimed at 2- to 8-year-olds and include such titles as "Armored Animals," "Animal Appetites," and "Animal Disguises" . . . Speaking of animals, Goldscholl: Learning Videos in Northfield, Ill., has released "At The Zoo 2," the latest in its live-action series "Picture This: Sing-A-Song." The 25-minute, \$14.95 title includes 11 original songs from Mitran Mitran Music.

GOOD 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 passenger-side air bags. On Jan. 29, she was scheduled to visit the Burbank Preschool Parents Council in Los Angeles. Contact: **Sarah Tolle** at 213-782-6600.

NARM TAPS LOGGINS: **Kenny Loggins** will be the headline performer at the National Assn. of Recording Merchandisers (NARM) Scholarship Foundation Dinner during the association's convention March 8-11 at Marriott's Orlando (Fla.) World Center. The dinner will take place March 11. Over the past 30 years, NARM has awarded \$3 million in financial assistance to deserving young people for their college educations. Contact: **Jim Donio** at 609-596-2221.

FOR THE RECORD

BMG Japan artist Masaharu Fukuyama was misidentified in photos that appeared in the BMG Entertainment International supplement (Billboard, Jan. 25). In the same issue, the name of BMG Japan group SHA RAM Q was misspelled.

Marie Daulne collaborated with Michael Franti, leader of Capitol Records act Spearhead, on Zap Mama's upcoming Luaka Bop album, "7" (Billboard, Feb. 1).

LIFELINES

BIRTHS

Girl, Autumn Lyn, to **Kelly Nelon Thompson** and **Jerry Thompson**, Jan. 20 in Nashville. Parents are members of Homeland recording group the Nelons.

Boy, Zachary Quinn-Taylor, to **Anthony "Trae" Carlson** and **Erin Hamilton Carlson**, Jan. 14 in Los Angeles. Father is a Cabana Boy Records artist. Mother is the daughter of Carol Burnett.

Boy, Otis Bascom, to **John King** and **Karin Labby**, Jan. 24, in Los Angeles. Father is half of the Grammy-nominated producing team the Dust Brothers.

MARRIAGES

Lars Ulrich to **Skylar Satenstein**, Jan. 26 in Las Vegas. Groom is the drummer for Metallica.

DEATHS

Don Ovens, 68, of cancer, Jan. 16 in Palm Springs, Calif. From 1964 to 1973, Ovens was director of charts and reviews for Billboard. While at Billboard, he is also credited with providing 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 1947, Ovens soon joined WMCA New York to become music programmer for the popular "Ted Steele Show." In 1951, he joined Capitol Records as East Coast promotion and artist relations director, and in 1960 he formed his own management company, represent-

ing such performers as Kaye Ballard, Gloria DeHaven, Morgana King, and Sylvia Syms. After leaving Billboard, he was 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, Ovens rejoined Capitol as West Coast country music director, leaving later that year to open a nostalgia record shop, Celebrity Records, in West Hollywood, Calif., often the scene of autograph parties for legendary singers who would sign their new or rereleased recordings. For many years, Ovens was also music director for the Armed Forces Radio Network, programming music for weekly shows on more than 400 stations in 22 countries. Ovens is survived by his sister, Marjorie Ovens Dinunzio of Tuckahoe, N.Y., as well as a number of nieces and nephews. Funeral services were held Jan. 22 at Forest Lawn in Hollywood Hills, Calif. In lieu of flowers, donations may be made in his name to the Hospice of the Desert Communities, 1150 N. Indian Canyon Drive, Palm Springs, Calif. 92263.

Dennis Main-Wilson, 72, Jan. 20. Best known as a comedy producer, having worked on such BBC hits as "The Goon Show" for radio and "Till Death Us Do Part" for TV, Wilson was also co-producer for a time, with Jack Good, of the first pop music series on British TV, "6.5 Special." He is survived by his wife, Sylvia, and a son and daughter.

CALENDAR

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

FEBRUARY

Feb. 1, "Songs 4 U," showcase/panel presented by the National Academy of Songwriters, Broadway Cafe, Hollywood, Fla. 305-944-3268.

Feb. 3-6, **ComNet Conference And Exposition**, various locations, Washington, D.C. 800-545-EXPO.

Feb. 6, **Copyright And Legislative Issues Update**, presented by the National Music Publishers' Assn., Manhattan Club, New York. 212-370-5330.

Feb. 7, Deadline for submission for the **1997 Audie Awards**, sponsored by the Audio Publishers Assn. 310-372-0546.

Feb. 7-9, "Building A Songwriting Career," presented by the Songwriters Guild, Union Station Hotel, Nashville. 615-329-1782.

Feb. 8, **28th Annual Image Awards**, Pasadena Civic Center, Pasadena, Calif. 213-938-2364.

Feb. 9-12, **MILIA**, multimedia publishing market, Palais des Festivals, Cannes. 212-689-4220.

Feb. 18, **An Evening With Glen Ballard And David Foster**, sponsored by the California Copyright Conference, Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

Feb. 22-26, **National Assn. For Campus Activities Convention**, Pennsylvania Convention Center/Philadelphia Marriott, Philadelphia. 803-732-6222.

Feb. 24, **Brit Awards**, Earl's Court, London. 44-171-287-4422.

Feb. 24, **A Tribute-Roast Honoring Stan**

Goman, hosted by the American Jewish Committee's Music-Video division, Copacabana, New York. 212-751-4000, extension 338.

Feb. 24, **MusiCares Person Of The Year Dinner, Concert, And Silent Auction Honoring Phil Collins**, Waldorf-Astoria, New York. 310-392-3777.

Feb. 25, **4th Annual Patrick Lippert Awards**, honoring Sheryl Crow, LL Cool J, and Steve Young, among others, to benefit Rock the Vote, Roxy, New York. 212-621-6027.

Feb. 26, **Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

MARCH

March 5-8, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 6, **Echo Awards**, Congress Center, Hamburg. 49-40-581935.

March 7-9, **International Live Music Conference**, Inter-Continental Hotel, London. 44-171-405-4001.

March 8, "How To Start & Grow Your Own Record Label," Holiday Inn, Brookline, Mass. 508-526-7983.

March 8-11, **National Assn. Of Recording Merchandisers Annual Convention**, Marriott Hotel, Orlando, Fla. 609-596-2221.

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

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

APRIL

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

Irwin Levine, 58, of complications from kidney failure, Jan. 21 in St. Barnabas Medical Center in Livingston, N.J. Levine, along with co-writer Larry Brown, wrote a succession of major hits in the '70s, most notably the No. 1 "Tie A Yellow Ribbon Round The Ole Oak Tree." Quickly established as a favorite—as recorded by Dawn Featuring Tony Orlando for the Bell label in 1973—the song became a national symbol for Americans who were taken hostage in Iran in 1979. According to Brown, the song was based on a story about a soldier in the Civil War who asked his girlfriend to tie a handkerchief, for which the authors substituted a ribbon, around a tree until his return to her. During the hostage crisis, millions of Americans responded to the call to place ribbons on trees until the captives were freed. BMI has clocked some 3.6 million performances of the song on U.S. radio and TV stations to date. According to "The Guinness Book Of World Records," "Tie A Yellow Ribbon" is the second-most-recorded song in history (the first is the Beatles' "Yesterday"). Levine and Brown also wrote two big hits for Dawn, "Candida" and "Knock Three Times" (also 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 1976 on Midland Records. In 1965, 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" shows on BBC Radio 2, which did much 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 Rock Me Daddy-O," a top 10 for both the Vipers and Lonnie Donegan in 1957. He is survived by his wife, Mary; a son; and two daughters.

Billy MacKenzie, 39, Jan. 22 in Dundee, Scotland. As lead singer with Scottish new wave act the Associates, from Edinburgh, MacKenzie's distinctively dramatic vocals were a familiar part of the U.K. chart scene of the early '80s with such hits as "Party Fears Two" and "Club Country." He had recently signed a new deal with Nude Records, but had been suffering from depression following the death of his mother and was found dead at his father's home.

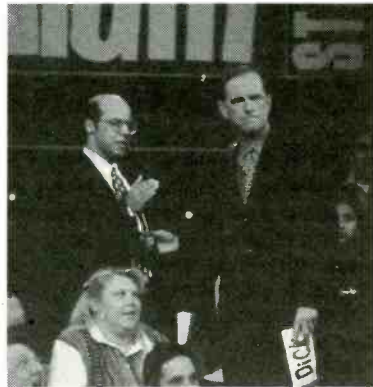
Richard Berry, 61, possibly from complications from an aneurysm, Jan. 23 at his home in Los Angeles. Berry had an R&B career that spanned five decades, but will be forever remembered as the author of one of rock-'n'-roll's most durable compositions, the frat-rock classic "Louie Louie." Born in Extension, La., on April 11, 1935,

Berry moved to L.A. as a child. Inspired by such homegrown talents as Joe Liggins & the Honeydrippers, he formed a group out of Jefferson High School and recorded prolifically for the Bihari brothers' Modern Records and its subsidiaries. In 1954, Berry was the narrator on the Robins' prison mini-drama, "Riot In Cell Block #9." A year later, he acted as a vocal foil to Etta James on her No. 1 R&B hit "The Wallflower," an answer song to Hank Ballard's "Work With Me Annie." Berry's most famous song, inspired by a Latin tune he heard in an Anaheim, Calif., ballroom, was issued in 1956 on the Flip label as the B-side to a version of "You Are My Sunshine." "Louie Louie" mated a cha-cha dance beat to lyrics, penned in a mock-Caribbean patois, in which a lovesick sailor pined about his girl back home to a seaport bartender. The single flopped. However, in the early '60s, several groups in the Pacific Northwest—including the Wailers, Paul Revere & the Raiders, and the Kingsmen—took up the song and recorded versions of it. The Kingsmen's cover, with its lyrics rendered incomprehensible by Jack Ely's slovenly lead vocal, became a No. 2 pop hit in 1963 and a staple at teen parties and college keggers. It also turned into a *cause célèbre* after civic fathers around the country decried the purported "obscenity" of the lyrics. In the end, "Louie Louie" became one of the most recorded rock-'n'-roll songs of all time, racking up hundreds of covers in every imaginable style. Berry, who scuffled for many years on the L.A. music scene, had sold his rights to "Louie Louie," but an artists' advocacy group helped him regain the copyright in 1985, and he spent his last years back in the spotlight on the L.A. R&B oldies circuit. He is survived by his mother and five children.

Mel Fuhrman, 66, of prostate cancer, Jan. 28 at his home in Wantagh, N.Y. Fuhrman's career in the music industry spanned almost 40 years, starting as a salesman in 1959 for Tops 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 GM/VP for Blue Note Records after it was purchased by Liberty. Fuhrman continued at Blue Note when Liberty, along with United Artists Records, was sold to Transamerica. He then inherited the management of United Artists' Solid State jazz line, along with Minit, a Liberty imprint with a black music orientation. In 1970, he joined A&M Records in New York as head of the label there, with responsibilities for the East Coast and Midwest. Fuhrman left A&M in 1977, and he subsequently worked for several independent labels. He is survived by his wife, Harriet; a son, Richard, an executive with Time Warner's music interests in New York; and a daughter, Lisa. Funeral services were held Jan. 30 at Gutterman's in Rockville Center, N.Y. In lieu of flowers, the family has requested that donations be made to Hospice Care Network, 900 Ellison Ave., Westbury, N.Y. 11590.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



TV Invites Radio Talent As Fake Guests. A number of prominent radio DJs won guest spots on "Night Stand With Dick Dietrick," a nationally syndicated late-night TV talk-show spoof. Mancow Muller, left, host of "Mancow's Morning Madness" on WRCX (Rock 103.5) Chicago, appears in an episode called "Euro-trash," in which he plays an outspoken audience member who says he lost his sushi business to "some French yahoo" and threatens to beat up a European guest. (Muller has also written for the show.) WCEZ Columbus, Ohio, afternoon drive jock Jim Kane, right, poses in an episode called "Mercy Killing." In it, a nurse is accused of helping her terminally ill patients die. Kane plays an audience member who vehemently disagrees with euthanasia and suggests, "We should strap her in the chair and let her fry like an egg." "Night Stand" airs on E! Entertainment Television and local outlets; it is accessible to more than 80% of the U.S., according to producer Big Ticket Television.

Gays See Gains In Country Radio

Acceptance Growing Among Staffers, Audience

This story was prepared by Phyllis Stark, 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 changes, they say, are 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 1995 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)

Christian Show Makes It To Mainstream

'Sonrise' Boasts Music Minus Preaching

BY DOUG REECE

LOS ANGELES—While convincing secular stations to run Christian music programming may appear to be a David vs. Goliath-like battle, one new syndi-

Peterson says the show was originally created as a personal project and shared within a community of fellow radio colleagues and associates.

"Since the show wasn't syndicated, I didn't have any commercials, so I would leave holes in the tape for stop sets and

the stations broadcasting the show.

One of its earliest incarnations aired when Peterson worked at KDWB-FM Minneapolis. The program, he says, showed early promise as a new means of building listenership.



NETWORKS & SYNDICATION



cated program has gathered a faithful flock of stations in a considerably short period of time.

"Sonrise," which started out as a labor of love for top 40 WSTR Atlanta PD Kevin Peterson, has become a Sunday morning standard on nearly 50 radio stations since it was released in syndication by United Stations Radio Networks (USRN) in October 1996.

everyone would return the tapes to keep expenses down," says Peterson. "We had four stations without even thinking of syndication, so I was seeing that maybe there was something to it."

"Sonrise" is now offered on CD as a two-hour program. It is bartered for six minutes' national time with six minutes set aside for local avails. WXPL Indianapolis, KJYO Oklahoma City, and WBHT Wilkes-Barre, Pa., are among

"It was partly our core audience that knew about these artists, but didn't have any other outlet to hear them, and it was partly people who didn't listen to the stations normally, but would tune in for the show and stick around to hear what else the station was doing. It ended up serving two purposes."

Rob Pierce, director of affiliate rela-

(Continued on next page)

newslines...

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 KIBB (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, WHTZ (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/mranvil/index.html> and zjingles@aol.com. Dr. Judy is also receiving hundreds of warm fuzzies across her own E-mail site, drjudykuri@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. 5-10. Keynote speaker: Westinghouse chairman/CEO and new CBS owner Michael Jordan. Start breaking in your walking shoes now.

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Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	1	17	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON 6 weeks at No. 1
2	3	3	13	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
3	2	2	18	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY
4	4	5	9	I BELIEVE IN YOU AND ME ARISTA 13293	◆ WHITNEY HOUSTON
5	5	4	13	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	◆ ROD STEWART
6	7	6	34	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
7	6	7	25	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
8	8	8	28	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
9	10	14	9	I'M NOT GIVING YOU UP EPIC 78464	◆ GLORIA ESTEFAN
10	12	12	12	100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS
11	11	10	10	STILL IN LOVE MERCURY ALBUM CUT	LIONEL RICHIE
12	16	19	5	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
13	17	20	5	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS
14	9	9	13	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	◆ SEAL
15	15	15	50	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
				*** AIRPOWER ***	
16	21	—	2	VALENTINE WADHAM HILL ALBUM CUT	JIM BRICKMAN
				*** AIRPOWER ***	
17	19	22	4	THROUGH YOUR HANDS REVOLUTION ALBUM CUT	DON HENLEY
18	13	11	20	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	◆ ELTON JOHN
19	14	13	23	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
20	18	16	54	NOBODY KNOWS LAFACE 24115/ARISTA	◆ THE TONY RICH PROJECT
				*** HOT SHOT DEBUT ***	
21	NEW	1	1	IT'S IN YOUR EYES (ANY TIME AT ALL) FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
22	22	21	17	THE MOMENT ARISTA 13260	◆ KENNY G
23	30	—	2	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
24	25	25	13	YOU MUST LOVE ME WARNER BROS. 17495	◆ MADONNA
25	24	27	9	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	1	15	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT 7 weeks at No. 1
2	4	7	11	LOVEFOOL STOCKHOLM ALBUM CUT/MERCURY	◆ THE CARDIGANS
3	2	3	30	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
4	5	8	13	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
5	3	2	23	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
6	6	6	21	IF IT MAKES YOU HAPPY A&M 581874	◆ SHERYL CROW
7	10	14	12	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
8	11	16	15	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
9	9	11	31	COUNTING BLUE CARS A&M 581462	◆ DISHWALLA
10	8	4	19	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY
11	7	5	26	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
12	13	9	33	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
13	12	12	34	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
14	16	22	9	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
15	17	17	45	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
16	15	13	24	MOUTH UNIVERSAL 56018	◆ MERRIL BAINBRIDGE
17	14	10	15	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	◆ SEAL
18	18	18	26	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
19	20	24	24	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
20	24	25	9	DON'T LET GO (LOVE) EASTWEST 64231/EEG	◆ EN VOGUE
21	25	36	3	DON'T CRY FOR ME ARGENTINA WARNER BROS. ALBUM CUT	MADONNA
22	28	37	3	EVERYDAY IS A WINDING ROAD A&M ALBUM CUT	◆ SHERYL CROW
23	22	21	11	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
24	19	15	18	JUST BETWEEN YOU AND ME VIRGIN 38575	◆ DC TALK
25	21	19	23	WHERE DO YOU GO ARISTA 13225	◆ NO MERCY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 51 adult contemporary stations and 56 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

GAYS SEE GAINS IN COUNTRY RADIO

(Continued from preceding page)

Still, acceptance is not always the norm, which is why all the broadcasters contacted for this story, with the exception of Burns and Albright, requested anonymity.

One prominent gay PD says he was once fired from an on-air job because of his employer's suspicions that he was gay. Another industry veteran told her employers she was a lesbian shortly after being hired at a previous job and says that almost immediately "things started changing. They started imposing strange, unattainable goals on me. I felt my previous employer was part of a very cool all-boys club, and when they found out they had hired a lesbian to work in country, they didn't know what to do about that." She was fired after three

months, just before she would have been covered by that company's health insurance.

Another former country programmer says he told his employer that he was HIV-positive and was subsequently passed over for two promotions, in addition to having his employer betray his confidence and reveal his medical condition to others.

"The discrimination was very direct," he says. "I couldn't get an answer for why I wasn't considered for two specific promotions in the company. Their unwillingness to shoot straight with me about why I was being passed over told the tale for me. I chose to move on and take another opportunity, but it was something that, if pressed, I could have easily proved."

Programmers also have stories of prejudice they experienced from people who were unaware that they were gay. One former programmer was at an artist showcase where a group of what he calls "obviously gay men" was also in attendance. A fellow PD gestured to them and said to him, "Whatever you do, don't bend over."

Albright recalls moderating a focus group of 35- to 44-year-old men in Hartford, Conn., where one focus-group respondent, unaware of Albright's transgendered status, banged his hand on the table and shouted, "I hate fags!"

Others say they have never experienced prejudice in their careers because of their sexual orientation. Still, most choose to keep their lifestyles hidden from colleagues just in case. "I feel like you leave it outside the office," says one prominent country PD. "I'm pretty OK with the duality. It's a choice."

SILENT AND UNCONNECTED

But this choice helps make the gay country radio community largely silent and unconnected. "I don't think that homosexuality is something that comes up in radio stations a lot, other than jokes making fun of homosexuals," says Burns. "Since I left my radio job, I've met gay people in the record business, radio, publishing, other singer/songwriters. I don't feel so alone anymore."

Albright says that after her announcement, many people privately came out to her, including "a major group head, a medium-market group programming VP, a well-known DJ, and people working for syndication companies." She says she wasn't surprised by the number of such calls she received, "although probably the straight world would be shocked."

"A lot of us have an awareness of the other [gays] in the business," says a former country programmer. "But I wonder about others that work in our business and don't really know anybody [else who's gay]. It's that old suffering-in-silence thing, and that's really sad."

"I kept my mouth shut for 13 years because I was afraid I was going to have to move or lose my job," says Burns, who says that after making his announcement, "I didn't get firebombed. Nobody made me move or sent me a hate letter."

Gay broadcasters say that the revelations by Burns and Albright, and the positive reactions they generated, have given country radio's gay community both courage and moral support.

"Those [people] gave us a little bit of a litmus test about a lot of things," says one. "They hit close to home with some pretty positive results for country that may have heightened our comfort level a little bit for those of us with alternative lifestyles."

Says another large-market programmer, "To move forward with who you are suggests life is about more than Arbitron ratings and market share. The quicker we can get past black or white or any kind of gender [thing], the better off we are."

Nearly everyone contacted for this story says that the situation is improving for gays in country radio. Even the industryite who was fired after three months reports that her current employer knows she is a lesbian and is "totally accepting of it."

"Stereotypically, country is more prejudiced, but in one year I went public with AIDS and announced I was gay, and Jaye Albright had a sex change," says Burns. "Country's coming around. None of us has had to move to Alaska. Country music is starting to realize that we're about real people, and [often] real people are gay. If country music wants to stay alive, it has to address the populace, and that's what we are... Country music speaks to the heart of the common man, and homosexuality is a part of that. People are growing up and realizing it takes all kinds."

Another industryite also points out that charity work on behalf of AIDS causes by such artists as Kathy Mattea, Mary Chapin Carpenter, and Clint Black, who are "sympathetic to the needs of the human race," also raises the acceptance factor at country radio.

If Burns' record deal materializes, it would be the first instance of either major country labels or radio stations directly courting the gay audience. Even in San Francisco, for example, KSAN has supported the Gay Pride Parade with off-air marketing but has never mentioned it on the air.

One former country radio marketing director who is gay says, "It always boggled my mind" that country radio stations didn't market themselves to the gay community. "One thing country listeners and gay people have in common is they are two of the most loyal groups out there," he says. "In both markets I worked in, there were gay country clubs. The radio stations never embraced that." In one market, he says, the idea of tying in with the clubs was "flatly rejected," and he was told that "it was too [polarizing] a subject."

"I know for a fact that country is enjoying unbelievable popularity with gays and lesbians, and it makes sense to market to that group, because they have so much more disposable income," says another former programmer. "You pick up [gay-targeted weekly magazine] the Advocate and see glossy ads for high-end liquors and expensive vacations and music in other formats. I can't imagine there would be much fallout from someone like a Reba McEntire advertising [there]."

But surprisingly, Albright scoffs at that notion. "Let's be real here. We're in a commercial enterprise," she says. "Among the country audience, if you come out too blatantly as a vegetarian you're not going to be accepted, so you have to be real about what the possibilities are."

CHRISTIAN SHOW

(Continued from preceding page)

tions at USRN, says timing has been essential in the success of the program.

"Sonrise is in a very good situation. It capitalizes on music that stations are discovering, is very well accepted and mainstream, and it makes sense for Sunday morning programming."

Indeed, with widespread success by acts such as Jars Of Clay and dc Talk, Christian acts are readily being accepted by typically non-Christian stations.

Still, Peterson says the program takes care to avoid the negative stereotypes of Christian radio programs feared by secular programmers.

"We have a lot of great music that people aren't hearing anywhere else. People won't go to a Christian station because of the in-your-face approach."

"Our content is more artist-related, because No. 1, I'm not qualified to preach, and No. 2, if the listener wants to hear a message, it's there in the music."

While "Sonrise" has avoided an evangelical tone, Peterson says it can still fulfill stations' public affairs requirements because of its religious content.

Top 40 KRBE Houston assistant PD Scott Sparks says the station, in line with the tone of the show, does not delineate the program as religious.

Says Sparks, "We don't say 'here's a separate hour of religious-sounding music.' We got the drops we needed to give the show a local feel, and it segues nicely with our other Sunday-morning programs."

Meanwhile, Christian syndicator Right-Turn Radio Inc., which produces the AC and top 40 "Face To Face" and its country counterpart "The American Christian Music Revue," continues to add stations in major markets and beyond (Billboard, Jan. 8, 1994).

The programs are now heard on stations such as KEZY L.A., WKQI Detroit, WXTU Philadelphia, and KKBQ Houston.

Right-Turn founder Terry Wright says that '96 was the first year the company, which is represented by USRN, has finished in the black. Part of the program's success is due to major sponsors such as Doritos, Saturn, and GM.

Similar to "Sonrise," Right-Turn has had a high degree of success programming music that fits what affiliate stations are already doing.

"We study the playlists of successful country and AC stations, not the Christian charts," he says. "We want to find songs that have a texture similar to what's going on in [secular] music."

FALL '96 ARBITRONS

12-plus overall average quarter hour shares (%) indicates Arbitron market rank.
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Call	Format	'95	'96	'96	'96	'96	Call	Format	'95	'96	'96	'96	'96
SACRAMENTO, CALIF.—(28)													
KFBK	N/T	9.9	10.4	8.5	9.5	11.1	WBNS-FM	oldies	4.2	4.7	5.9	5.4	5.3
KSFM	top 40/rhythm	8.2	8.5	8.4	9.4	7.9	WLVA	album	5.4	5.6	7.0	6.8	5.2
KRQZ	album	3.0	4.8	5.8	4.7	5.6	WJZA	R&B	—	3.2	5.1	6.1	5.1
KNCI	country	6.1	6.0	5.9	6.5	5.4	WHOK	country	4.5	4.9	3.9	4.0	3.8
KGBY	AC	5.9	5.8	5.1	5.0	5.3	WWCD	modern	3.5	2.4	3.0	2.5	3.1
KOPT	triple-A	3.7	4.1	2.6	3.4	4.7	WCEZ	easy	2.1	2.7	2.5	2.7	3.0
KYMX	AC	4.7	4.3	4.3	4.8	4.5	WBNS-AM	sports	2.7	1.6	1.4	1.2	2.7
KCTC	adult std	3.5	2.8	4.0	4.3	4.1	WCCK	R&B	4.5	3.0	1.4	2.0	2.4
KHYL	oldies	4.9	5.1	5.5	5.2	3.8	WLLD	country	2.9	2.7	2.4	2.2	1.9
KXOA-FM	cls rock	4.2	3.6	5.2	4.3	3.7	WCLT-FM	country	2.7	2.3	1.9	1.8	1.8
KSEG	cls rock	4.0	3.6	4.0	3.3	3.3	WAKS	cls rock	2.3	2.1	2.1	2.2	1.7
KRAK	country	3.0	2.5	3.2	3.2	3.2	WJZJ	jazz	—	1.8	1.7	1.4	1.5
KWOD	modern	4.4	4.4	3.8	3.5	3.1	WCOL-AM	N/T	1.4	1.1	1.5	1.3	1.3
KSTE	N/T	3.9	3.2	3.5	3.7	3.0	WYKO	R&B adult	3.2	1.8	1.2	1.5	1.3
KSSJ	jazz	2.7	2.7	2.7	2.6	2.8	WMMI	country	1.2	1.3	1.6	1.1	1.1
KHTK	N/T	2.2	2.8	1.9	1.4	2.6	WAHC	'70's oldies	8	1.3	1.2	1.2	1.0
KQBR	jazz	1.6	1.7	1.1	1.8	1.4	WRFD	religious	5	5	8	7	1.0
KNBR	sports	1.2	9	1.2	7	1.1	WSMZ	R&B oldies	7	6	7	6	1.0
KFIA	religious	5	5	7	5	1.0	SAN ANTONIO, TEXAS—(34)						
KSSX	Spanish	1.5	9	1.4	7	1.0	KTFM	top 40/rhythm	9.6	9.2	9.4	8.7	10.2
KZSA	Spanish	4	1.0	4	5	1.0	KXTN-AM-FM	Spanish	10.2	9.8	7.4	8.1	7.6
MILWAUKEE—(29)													
WTMJ	N/T	9.9	9.2	9.4	10.5	10.5	KISS-FM	album	6.7	6.0	7.3	6.3	7.0
WMIL	country	7.7	8.4	9.8	9.0	8.0	KCYC	country	7.1	7.0	6.5	5.3	6.7
WKVJ	R&B	6.7	7.5	6.1	6.0	7.4	KAJA	country	6.3	5.2	5.8	5.3	5.9
WLZR-AM-FM	album	5.9	5.4	6.6	6.0	6.8	KSMG	AC	4.0	5.6	6.3	4.9	5.2
WKLH	cls rock	6.5	6.4	6.9	7.6	6.7	KONO-AM-FM	oldies	4.0	4.4	5.0	5.2	5.0
WKOK	adult std	6.6	4.5	5.9	6.1	5.7	KQXT	AC	5.4	5.6	4.2	5.6	4.7
WKTI	AC	6.2	7.2	6.5	6.4	5.5	KZEP-FM	cls rock	4.2	4.4	3.8	4.7	4.5
WMYX	AC	4.1	4.5	4.3	4.4	5.4	KTSA	N/T	4.7	4.3	4.5	4.7	4.3
WISN	N/T	4.8	4.2	4.6	5.0	5.3	KSJL	R&B	3.6	4.9	4.4	3.9	4.2
WZTR	oldies	4.2	4.6	4.0	4.1	4.1	KROM	Spanish	3.0	3.2	2.8	4.4	3.7
WLUM	modern	3.9	4.0	4.0	4.0	3.7	KWOI	N/T	4.1	3.9	3.7	4.2	3.7
WLTO	AC	2.8	3.1	3.4	2.8	3.1	KCJZ	jazz	3.9	3.4	2.6	3.3	2.8
WJZI	jazz	1.3	1.5	2.0	2.1	2.7	KCOR	Spanish	2.1	1.6	2.4	2.2	2.4
WAMG	AC	2.7	2.5	2.7	2.0	2.4	KLUP	adult std	2.6	2.3	3.4	2.7	2.4
WNOV	R&B	1.7	1.7	2.5	2.0	2.1	KKYY	country	2.6	2.3	1.8	1.9	2.1
WFMR	classical	2.7	2.4	2.1	1.9	1.9	KSAH	Spanish	6	1.0	1.1	1.5	1.7
WMCS	R&B adult	2.7	2.8	1.3	1.6	1.9	INDIANAPOLIS—(36)						
WEZY	easy	1.0	1.3	1.2	1.3	1.5	WFBQ	album	14.0	10.9	11.3	11.7	12.7
SAN JOSE, CALIF.—(30)													
KGO	N/T	8.3	6.7	7.1	6.3	6.5	WFMS	country	10.8	13.4	12.6	10.7	11.0
KYLD	top 40/rhythm	5.2	5.1	5.1	5.1	5.0	WIBC	N/T	8.5	9.7	8.2	8.6	9.0
KBAY	AC	4.6	5.4	5.0	5.4	4.9	WGRL	country	6.1	5.7	6.1	5.1	6.2
KSJO	album	4.2	4.7	3.7	5.0	4.8	WTPI	AC	5.8	6.6	6.7	4.4	6.0
KOME	modern	4.7	5.1	4.4	4.5	4.6	WENS	AC	6.5	5.8	6.1	5.8	5.8
KEZR	AC	3.8	5.1	4.9	5.3	3.8	WFLC-FM	R&B	5.2	4.1	4.4	4.8	5.1
KFRZ-AM-FM	oldies	2.8	3.0	3.2	3.0	3.8	WNAP	cls rock	4.0	4.9	6.4	6.5	4.7
KNBR	sports	3.8	3.3	4.0	3.3	3.7	WRXZ	modern	4.1	5.3	4.5	6.4	4.7
KCBS	N/T	3.9	3.8	3.9	3.2	3.6	WZPL	top 40	4.5	4.2	4.3	4.6	4.7
KSOL/KZOL	Spanish	1.2	1.4	1.4	1.3	3.3	WHHH	top 40/rhythm	4.3	4.6	4.0	5.0	4.6
KARA	AC	3.4	3.0	2.1	3.0	2.9	WMYS	adult std	4.0	3.5	3.5	3.3	3.4
KLOK	Spanish	4.6	4.4	3.9	3.6	2.9	WTTS	triple-A	1.9	2.2	2.5	2.6	2.3
KRTY	country	3.5	2.9	2.8	3.2	2.9	WGGR	R&B adult	9	1.9	1.3	1.5	1.7
KOIT-AM-FM	AC	3.9	3.0	2.4	2.8	2.8	WDEE	N/T	1.9	1.8	1.1	1.3	1.6
KSFJ	N/T	9	1.6	1.5	2.3	2.8	WQFE	oldies	1.2	1.1	1.3	2.0	1.3
KFFG/KFOG	triple-A	2.2	2.7	3.8	2.5	2.7	WSYW-FM	classical	6	5	6	7	1.1
KUFJ	cls rock	1.6	1.7	1.9	2.2	2.6	WXJR	religious	1.2	1.4	9	1.0	1.1
KDFC	classical	2.1	2.4	2.8	2.3	2.3	WKKG	country	4	5	8	1.0	1.0
KKSF	jazz	2.2	2.1	2.8	2.2	2.3	NEW ORLEANS—(39)						
KKSJ	adult std	2.3	2.3	3.3	2.3	2.3	WQUE	R&B	13.8	12.4	13.2	13.1	12.1
KMEL	top 40/rhythm	2.4	1.7	2.6	2.3	2.3	WWL	N/T	8.8	8.3	6.4	9.2	8.8
KIOI	AC	3.0	2.4	2.4	2.7	2.0	WYLD-FM	R&B adult	7.2	7.3	7.5	8.0	9.4
KBLX	R&B adult	1.4	1.4	1.5	1.1	1.6	WNOE	country	7.8	8.5	7.4	6.4	7.3
KBRG	Spanish	1.4	1.5	2.0	2.7	1.5	WLMG	AC	4.9	5.3	4.8	4.8	5.5
KBGG	'70s oldies	2.1	1.0	1.1	1.4	1.4	KMEZ	R&B oldies	4.8	3.9	4.8	4.0	5.0
KITS	modern	2.1	1.6	1.4	1.2	1.4	WTKL	oldies	4.7	5.5	5.0	4.8	4.9
KPIX-AM-FM	N/T	1.1	7	1.0	1.0	1.1	WLTS	AC	3.6	4.0	4.3	3.8	4.2
KSAN	country	1.0	1.3	1.3	1.1	1.1	WRMO	cls rock	4.8	4.8	5.3	4.8	4.2
KLLC	AC	5	4	4	1.1	1.0	KHOM	top 40	2.4	4.1	5.0	5.1	4.1
PROVIDENCE, R.I.—(31)													
WHYJ	album	7.7	6.6	6.5	8.2	8.1	WYLD-AM	religious	3.2	2.5	3.6	3.2	3.8
WWLI	AC	7.3	7.6	9.7	9.1	8.1	WCKW-FM	album	2.4	4.5	3.4	3.5	3.7
WPRO-FM	top 40	7.5	7.2	6.5	6.7	6.5	WEZB	top 40	4.7	4.5	3.6	4.7	3.3
WSNE	AC	5.3	4.5	4.4	5.2	6.0	KKND	modern	3.3	3.2	3.0	2.7	2.3
WWBB	oldies	6.2	5.6	5.2	5.1	6.0	WBYU	adult std	2.3	2.7	2.9	3.1	2.2
WLKW	adult std	5.1	4.9	5.3	4.8	4.8	WBOK	religious	2.9	1.6	2.7	1.6	1.7
WHJJ	N/T	4.6	4.4	4.0	4.0	4.6	WZRH	modern	2.1	2.1	2.0	2.1	1.4
WPRO-AM	N/T	5.1	4.5	4.4	5.3	4.4	WTIX-AM	N/T	9	6	7	1.0	1.1
WCTK	country	5.3	5.5	5.4	4.5	4.3	BUFFALO, N.Y.—(40)						
WWXX	top 40/rhythm	4.8	3.6	4.3	4.1	4.1	N/T	10.0	8.7	7.8	8.8	11.4	
WWRX	cls rock	3.3	3.6	4.1	4.2	3.5	AC	8.8	8.3	9.1	7.3	7.8	
WDGE/WDGF	modern	4.4	3.4	3.9	3.2	2.7	top 40	6.9	7.0	7.2	7.6	7.4	
WBRU	modern	2.6	2.8	3.1	2.9	2.6	country	10.3	10.1	9.0	9.0	7.4	
WAFF	album	1.4	1.6	1.4	1.5	1.6	oldies	6.7	6.8	6.8	7.0	7.0	
WBOS	triple-A	8	1.3	1.0	1.0	1.6	R&B	5.8	6.0	4.9	6.5	6.8	
WCRB	classical	2.1	2.3	1.5	2.0	1.6	cls rock	6.7	6.8	7.4	8.7	6.3	
WBCN	modern	7	1.2	8	7	1.5	adult std	5.9	6.6	5.2	6.0	6.1	
WBSM	N/T	6	1.4	7	1.1	1.5	modern	5.1	5.5	7.1	6.3	6.0	
WBZ	N/T	1.8	1.6	1.8	1.3	1.4	AC	6.1	5.3	5.3	6.0	5.8	
WBMX	AC	5	1.2	8	4	1.3	N/T	4.8	6.2	4.7	4.7	5.3	
WJMN	top 40/rhythm	1.7	2.2	1.8	2.1	1.3	jazz	4.1	3.3	4.4	2.5	2.5	
WZLX	cls rock	8	9	8	7	1.2	WNUC	country	1.0	1.5	1.4	1.5	1.7
WEEI	sports	9	7	7	1.0	1.1	WDCX	religious	9	1.0	1.4	9	1.1
WFHN	top 40/rhythm	1.4	1.5	1.7	2.6	1.1	WWWS	R&B oldies	6	9	1.4	9	1.1
WKLB	country	1.0	1.0	1.2	—	1.1	CFNY	modern	6	7	1.1	4	1.0
WODS	oldies	7	1.0	9	7	1.0	WVNB	country	2.1	4	5	9	1.0
WRKO	N/T	5	7	6	4	1.0	HARTFORD, CONN.—(42)						
WROR	oldies	7	6	8	5	1.0	WRCH	AC					

From classic Motown to the Smiths, there is a grand tradition of turning sad stories into sanguine sing-alongs. Such a bouncy, bittersweet confection is the Cardigans' "Lovefool," a tale of unrequited affection set to a heart-melting pop tune.

"I think we fool people with our songs, really," says Cardigans bassist Magnus Sveningsson. "They sound happy, but they're sad—like Abba's songs. Their arrangements were upbeat, but the lyrics were all about breakups and divorce."

No. 10 on Modern Rock Tracks and the first single from the Swedish quintet's third album, "First Band On The Moon" (Stockholm/Mercury), "Lovefool" is certainly indicative of the Cardigans' Abba-esque pop craft, 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 Sveningsson's hobbies: collecting all the songs he hated when was 15. "It's a strange obsession," he says. "I have 400 or 500 7-inch singles of some of the worst things that you can



"I think we fool people with our songs. They sound happy, but they're sad. Like Abba."
—Magnus Sveningsson of the Cardigans

remember from the '80s, like Limal's 'Neverending Story,' Nina's '99 Luft Balloons,' 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."

Sveningsson not only collects but proselytizes on behalf of these lost songs, even acting as a DJ occasionally in the band's hometown of Malmö. And, as he says, these pursuits have benefits beyond musical mementos: such as getting girls to say yes."

"Record collecting is a male hobby pretty much," Sveningsson 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. DJ'ing is even more that way. DJs are always the cool cats and get the girls. At least I hope so. I'm single."

Billboard®

FEBRUARY 8, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	3	12	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
2	3	—	2	LAKINI'S JUICE SECRET SAMAHDI	LIVE RADIOACTIVE/MCA
3	2	1	17	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
4	4	2	16	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
5	6	21	3	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
6	5	4	21	HERO OF THE DAY LOAD	METALLICA ELEKTRA/VEEG
7	8	19	3	DISCOTHEQUE POP	U2 ISLAND
8	7	7	14	HAVE YOU SEEN MARY WAX ECSTATIC	SPONGE COLUMBIA
9	9	8	14	LOOKING FOR STIR	STIR AWARE/CAPITOL
10	13	17	7	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
11	12	10	11	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/VEEG
12	15	18	4	KING NOTHING LOAD	METALLICA ELEKTRA/VEEG
13	11	6	13	HALF THE WORLD TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
14	20	22	7	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
15	16	13	11	JUST ANOTHER DAY MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
16	10	5	15	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
★★★ AIRPOWER ★★★					
17	23	—	2	CASUAL AFFAIR LEMON PARADE	TONIC POLYDOR/A&M
18	18	14	20	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
19	14	12	11	CAN'T GET THIS STUFF NO MORE BEST OF VOLUME 1	VAN HALEN WARNER BROS.
20	22	23	4	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
21	17	9	17	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
22	21	15	17	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
23	19	16	16	WHAT I GOT SUBLIME	SUBLIME GASOLINE ALLEY/MCA
24	25	32	5	CHANGE THE LOCKS TOM PETTY AND THE HEARTBREAKERS MUSIC FROM "SHE'S THE ONE"	WARNER BROS.
25	NEW	1	1	HOPE IN A HOPELESS WORLD BOMBS & BUTTERFLIES	WIDESPREAD PANIC CAPRICORN/MERCURY
26	32	—	2	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
27	24	25	20	STINKFIST AENIMA	TOOL ZOO/VOLCANO
28	28	24	23	WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
29	26	26	11	BANG BANG RHYTHMEEN	ZZ TOP RCA
30	31	33	3	THE WAKE-UP BOMB NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
31	NEW	1	1	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	NINE INCH NAILS NOTHING/INTERSCOPE
32	NEW	1	1	RESIGNATION SUPERMAN BEAUTIFUL WORLD	BIG HEAD TODD & THE MONSTERS REVOLUTION
33	37	39	3	THROUGH YOUR HANDS "MICHAEL" SOUNDTRACK	DON HENLEY REVOLUTION
34	30	35	3	F.N.T. GREAT DIVIDE	SEMISONIC MCA
35	33	31	9	STUCK ON YOU FANTASTIC PLANET	FAILURE SLASH/WARNER BROS.
36	NEW	1	1	CAN'T TAME THE LION TRIAL BY FIRE	JOURNEY COLUMBIA
37	29	20	16	GROW YOUR OWN BIG FINE THING	DARLAHOOD REPRISE
38	27	27	10	TRIP FREE LIFE VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
39	35	34	6	FIRE WATER BURN ONE FIERCE BEER COASTER	BLOODHOUND GANG REPUBLIC/GEFFEN
40	NEW	1	1	TOURNIQUET ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

FEBRUARY 8, 1997

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	3	3	DISCOTHEQUE POP	U2 ISLAND
2	3	—	2	LAKINI'S JUICE SECRET SAMAHDI	LIVE RADIOACTIVE/MCA
3	2	1	11	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	GARBAGE CAPITOL
4	4	2	10	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
5	6	8	8	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
6	5	4	16	ALL MIXED UP 311	311 CAPRICORN/MERCURY
7	7	20	3	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
8	8	14	9	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
9	10	19	7	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
10	11	17	7	LOVEFOOL FIRST BAND ON THE MOON	THE CARDIGANS STOCKHOLM/MERCURY
11	15	18	4	BARREL OF A GUN ULTRA	DEPECHE MODE REPRISE
12	12	12	12	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/VEEG
13	16	21	4	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
★★★ AIRPOWER ★★★					
14	27	—	2	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	NINE INCH NAILS NOTHING/INTERSCOPE
15	9	7	16	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
16	23	24	11	CRASH INTO ME CRASH	DAVE MATTHEWS BAND RCA
17	13	5	17	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
18	19	13	20	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
19	14	10	16	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
20	18	11	25	WHAT I GOT SUBLIME	SUBLIME GASOLINE ALLEY/MCA
★★★ AIRPOWER ★★★					
21	25	28	4	SANTERIA SUBLIME	SUBLIME GASOLINE ALLEY/MCA
22	17	6	15	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
23	20	15	11	HELLO HELLO	POE MODERN/ATLANTIC
★★★ AIRPOWER ★★★					
24	26	27	6	EVERYDAY IS A WINDING ROAD SHERYL CROW	SHERYL CROW A&M
25	22	16	11	RADIATION VIBE FOUNTAINS OF WAYNE	FOUNTAINS OF WAYNE SCRATCHIE/TAG/ATLANTIC
26	21	9	19	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
27	24	23	15	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
28	28	22	13	LOVE ROLLERCOASTER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	RED HOT CHILI PEPPERS GEFFEN
29	30	31	8	SUPER BON BON IRRISISTIBLE BLISS	SOUL COUGHING SLASH/WARNER BROS.
30	29	26	9	FIRE WATER BURN ONE FIERCE BEER COASTER	BLOODHOUND GANG REPUBLIC/GEFFEN
31	31	34	5	NO FACE DESTRUCTION BY DEFINITION	THE SUICIDE MACHINES HOLLYWOOD
32	32	33	5	THE GOOD LIFE PINKERTON	WEEZER DGC/GEFFEN
33	38	—	2	WHEN THE ANGELS SING WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
34	NEW	1	1	FEMALE OF THE SPECIES SPIDERS	SPACE GUT REACTION/UNIVERSAL
35	NEW	1	1	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
36	35	29	22	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
37	NEW	1	1	FIRESTARTER	PRODIGY MUTE.XL/MAVERICK/WARNER BROS.
38	NEW	1	1	EXCUSE ME MR. TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
39	34	30	19	STINKFIST AENIMA	TOOL ZOO/VOLCANO
40	36	35	6	OFF HE GOES NO CODE	PEARL JAM EPIC

SAPPORO BEER
TOKIO
HOT
100
NOT ONE HUNDRED

HITS! IN TOKIO

Week of January 19, 1996

- ① Cosmic Girl / Jamiroquai
- ② Every Time I Close My Eyes / Babyface
- ③ I Believe In You And Me / Whitney Houston
- ④ Born Slippy / Underworld
- ⑤ 2 Become 1 / Spice Girls
- ⑥ Beyond The Invisible / Enigma
- ⑦ You Can Do It (Baby) / NuYorician Soul Featuring George Benson
- ⑧ Betcha By Golly Wow! / ♪
- ⑨ Change The World / Eric Clapton
- ⑩ Let's Get Down / Tony Toni Tone
- ⑪ Alfie / Vanessa Williams
- ⑫ Say... If You Feel Alright / Crystal Waters
- ⑬ Stay Together / Mr. Big
- ⑭ Spiritual Thang / Eric Benet
- ⑮ I Love You Always Forever / Donna Lewis
- ⑯ Whoever / Lewis Taylor
- ⑰ Bohemian Rhapsody / The Brads
- ⑱ Virtual Insanity / Jamiroquai
- ⑲ Lovefool / Cardigans
- ⑳ Justify / Daryl Hall
- ㉑ Un-Break My Heart / Toni Braxton
- ㉒ Don't Speak / No Doubt
- ㉓ Love Rollercoaster / Red Hot Chili Peppers
- ㉔ Say You'll Be There / Spice Girls
- ㉕ No Woman, No Cry / Fugees
- ㉖ Your New Cuckoo / Cardigans
- ㉗ Fly Like An Eagle / Seal
- ㉘ Yes - Free Flower - / My Little Lover
- ㉙ All You Want / Gerry Deveaux
- ㉚ Never Miss The Water / Chaka Khan
- ㉛ La Le La / Shikisha
- ㉜ Don't Let Go (Love) (From "Set It Off") / En Vogue
- ㉝ Pride / Miki Imai
- ㉞ Kumoga Chigireru Toki / UA
- ㉟ You Must Love Me (From "Evita") / Madonna
- ㊱ Come On Everybody / Us3
- ㊲ Shake / Smap
- ㊳ Everyday Is A Winding Road / Sheryl Crow
- ㊴ It's In Your Eyes / Phil Collins
- ㊵ You Will Rise / Sweetback
- ㊶ That's The Way (I Like It) / Spin Doctors
- ㊷ Featuring Biz Markie
- ㊸ Angel / Simply Red
- ㊹ Candy / Naoko Kijima
- ㊺ Don't Cry For Me
- ㊻ Argentina (From "Evita") / Madonna
- ㊼ I've Known Rivers / Courtney Pine
- ㊽ Fade Into Light / Boz Scaggs
- ㊾ Isn't She Lovely / Stevie Wonder
- ㊿ Beethoven / Blur
- ㊿ If It Makes You Happy / Sheryl Crow
- ㊿ Dub-I-Dub / The Axel Boys Quartet

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

Universal Setup Belies Erykah Badu's Quick Float To The Top With 'On & On'

MAKE YOUR OWN KIND OF MUSIC: It's a wholly uncommon feat for an artist's first single to debut in the top 10 of the chart, but to pop the top in a mere three weeks is a true champagne-and-caviar moment that has occurred only a handful of times in the SoundScan era.

The freshly sliced sound of Dallas native **Erykah Badu**, who reaches No. 1 on Hot R&B Singles this week, blends the crisp accents of hip-hop with spiritual poetry, exploring the 25-year-old's journey as a modern woman walking through what she regards as this latest lifetime.

Her delicately ambling debut single, "On & On," burst onto the chart Jan. 25 at No. 7, then soared to No. 2 last week. On the Hot 100, it jumps from No. 27 to No. 15, also in its third week.

Badu's album, "Baduizm," set for release Feb. 11, is assured to navigate new ground for hip-hop with its jazzy candles-and-velvet sophistication in harmony with the lyrical lessons she has taken in about culture, the world, and herself.

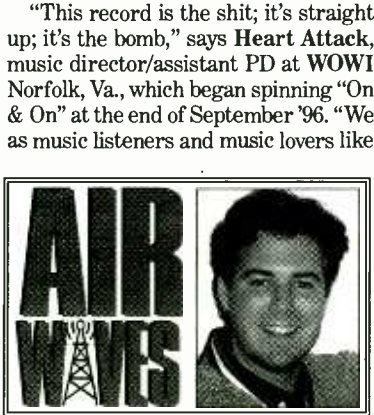
"These songs are expressions of me and the way I feel," Badu says. "Baduizm is the things that get me high: lighting candles, feeling my power, building bridges, destroying bridges, no boundaries, never sleeping, just always being aware, existing in light."

"I want to give a visual that is positive in spirit and physical, so those who still wanna be fly and righteous can do that," she says. "I'm trying to reach the audience with a message. There are a lot of jewels I drop, information that can help you, kind of like proverbs. You drop a proverb to a beat, which is the foundation of the soul, the heartbeat of the music."

While radio has reacted to the record out of the box, it wasn't without Badu's label Universal carefully establishing a buzz around its ingénue, who is commonly being compared with blues/R&B

legends like **Billie Holiday**, **Sarah Vaughan**, and **Eartha Kitt**.

"This record is the shit; it's straight up; it's the bomb," says **Heart Attack**, music director/assistant PD at **WOWI** Norfolk, Va., which began spinning "On & On" at the end of September '96. "We as music listeners and music lovers like



by Chuck Taylor

something different, something untouched that no one has done. To hear her type of vocal style with today's hip-hop sound really makes Badu stand out."

"On & On's" airplay/sales split on Hot R&B Singles gives the edge to radio's admiration 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 building Badu's cache of songs and trying her out in public as the high-profile, high-pressure warm-up for R&B soloist **D'Angelo**, 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 he thought represented 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.

"It took a lot of effort," Massenburg acknowledges, especially since most of the song's development was strictly on the East Coast. "I had a street team that saturated the West with stickers and [personally took] the song to mix-show jocks and tapemakers. It's very important to target kids."

"Once people heard it, 'On & On' got an immediate reaction," Massenburg says. "Mix-show jocks took it to their programmers, and there was an outcry from the streets. Program directors raised their eyebrows, and everything connected and started happening."

It didn't hurt that a highly innovative video was serviced and added by **BET**, **MTV**, and **VH1**, which cast the artist in a "The Color Purple" setting that Badu herself fashioned. In it, she is playful, alluring, and self-assured.

The official add date for "On & On" was Dec. 2, '96. Universal first targeted R&B stations, then dual **Billboard** reporting stations (those that report as R&B and top 40), then top 40.

Badu, meanwhile, was still in the studio in New York, finishing her album when she first heard herself on the radio, on hip-hop **WQHT** (Hot 97).

"I got a lot of response, which is what I was waiting for. It was wonderful," she says. "So often, an artist never has the chance to get excited and to have the opportunity to hear it that way. That really is the evidence of the work."

At whatever point the first single runs its course, Universal is poised to release "Next Lifetime" as the second single, which Massenburg is as enthused about as his hand-picked "On & On."

"On & On" describes what she is about, her spirituality and the righteousness of it. With "Next Lifetime," 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 cheat, so she says she will see them in the next lifetime."

Badu, meanwhile, will continue the process of building her artistry, remaining mindful of the connection between art and commerce.

"Sometimes it gets lonely and hard because you think people don't know what you're thinking or doing," she says. "It's 90% project. Since I chose to be in the music industry, understanding that gives me the energy to be who I am and just be."

"I'm a hard cookie, in the office three days a week when I'm not on the road. I'm very much involved in the creative process, because I want to make sure my baby is treated fairly, being fed good food and being handled the way it should be handled," she says. "I don't want the growth of the project to be stifled by a lack of understanding."

And the art: "I am very centered. I create my own calm wherever I am. That's just something that you learn when you're on that road to self-mastery," Badu says. "You can't sweat the techniques, can't let the trouble you have or others have weigh on your conscience. You just have to go through it."

"I prefer to leave interpretation of the music to the listener and to the critic. It's not about Erykah Badu, it's about creating and sharing, that's what I am here to do. I wanted to be a superstar, but now I want to be a superhero because music needs this."

Odyssey's Blatter Handles Trimulcast Times Two

FOR ODYSSEY Communications VP of programming **Steve Blatter**, who splits his time evenly between **WRGX** White Plains, N.Y., and **KLYY** Los Angeles, life can be a little confusing. Both stations are fairly new in their markets, both are known as Y107 (WRGX is in the process of acquiring calls that actually contain the letter "Y"), and both attempt to cover their markets by trimulcasting on three signals, all at 107.1 FM. But if Blatter ever gets confused about which market he is in, all he has to do is listen to the music. **KLYY**, which signed on nine months ago, is modern rock. **WRGX** flipped Dec. 5, from young-end album rock as X107 to country.

Blatter says the decision to take **WRGX** country did not stem from any problems with the previous format, but rather from the belief that, since the departure of **WYNY** a year ago, "there was an obvious format hole in New York for country music. Although we felt we could have been very successful with an alternative rock format, the country opportunity was significantly greater. The rock format was actually doing well," Blatter adds. "It had been on the air for three years, and the station had never had more success in its history, both revenue- and rating-wise."

With **WYNY** gone for a year, Blatter's biggest programming challenge at the new Y107 was acquainting the market's country listeners with the music they had missed in that time. In addition to a regular current music category, Blatter added a catch-up category of songs that had been hits since **WYNY**'s demise. While Y107 goes heavier into pre-'87 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 **WYNY** in its late '80s to early '90s heyday, when Blatter was music director there and current **WRGX** consultant **Mike O'Malley** was PD. "We wanted to come on the air with a familiar-sounding station. In doing that, the result was having to play a lot of records from the time when **WYNY** had a cume of 1.1 million," Blatter explains. "One of our goals is that the music be as familiar as possible to as many people as possible."

Here's a recent 1 p.m. hour on **WRGX**: **Toby Keith**, "Wish I Didn't Know Now"; **Travis Tritt**, "T-R-O-U-B-L-E"; **Kevin Sharp**, "Nobody Knows"; **Garth Brooks**, "The River"; **Tracy Byrd**, "Holdin' Heaven"; **Alan Jackson**, "Everything I Love"; **Reba McEntire**, "Why Haven't I Heard From You"; **Restless Heart**, "When

She Cries"; **Brooks & Dunn**, "I Am That Man"; **Tim McGraw**, "I Like It, I Love It"; **George Strait**, "I Cross My Heart"; **Trisha Yearwood**, "Everybody Knows"; **Vince Gill**, "Never Knew Lonely"; **Tanya Tucker**, "Strong Enough To Bend"; and **Trace Adkins**, "Every Light In The House."

Blatter says he is careful not to overestimate the musical knowledge of his target audience, even about

songs that were released before **WYNY** left the format. "We found from our research that, believe it or not, in the New York area the majority of country listeners are not fully aware of certain artists that are considered superstars in other markets, like **John Michael Montgomery**, **Tim McGraw**, and **Faith Hill**," he says. "Since '91 or '92, **WYNY** 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 **WYNY**, he says, is that Y107 and its jocks will have "a very New York attitude" and will be more visible on the streets than **WYNY** ever was.

The idea of trimulcasting on signals 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 to "trimulcasting on the same dial position from a marketing standpoint. There have been other [simulcast] combinations tried, 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 for Y107, and that **Odyssey** has "engineers working to continue to make technical enhancements on the trimulcast." 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 even imagined. People were ecstatic to have a station where they can hear country music. In the areas where we don't have a clear signal, people are upset."

Blatter's first paying commercial-radio job was at **WVBR** Ithaca, N.Y., where he served as promotion director and music director. After a quick swing/weekender stint at classic hits **WCZX** Poughkeepsie, N.Y., he moved to **WYNY** as programming assistant and was quickly upped to music director in '88. After 3½ years at **WYNY**, he moved to syndicator **MJI** Broadcasting as PD, where he spent the next two years. He then segued to **Odyssey** as PD of then **AC** **WRGX**, which he flipped to rock. He was upped to VP of programming a year ago.

PHYLLIS STARK



BADU

EXECUTIVE TURNTABLE

FORMATS: Surprise! **KIIS-AM** Los Angeles sends out a fly ball by picking up the **Dodgers** for a five-year contract. The team had been aired over **KABC** for 23 years; it flips beginning with the '97 season.

KABL San Francisco trades in satellite programming for a live nostalgia format. On-air talent includes game show host and veteran broadcaster **Jim Lange**, **Jan Wahl**, and **Carter B. Smith**.

After more than 10 years as top 40, **WKQB** (Q104) St. Louis flips to modern AC as **Alice@104.1**, leaving the market with no top 40.

After running jockless in a two-day stunt, **WRBQ** Tampa, Fla., drops its Q105 positioner to become the Bee, with the new slogan "Catch the buzz."

UP THE LADDER. **Dave Logan** is named VP of programming at **Sony's** **SW Networks**, succeeding **Corinne**

Baldassano, who exits. **Logan** has programmed rockers **WNEW** New York,



LOGAN

WLUP Chicago, and **KFOG** San Francisco and most recently was director of programming for **Sundance** Broadcasting.

KPWR (Power 106) Los Angeles assistant PD/music director **Bruce St. James** is named PD of **Nationwide's** **KUPR** San Diego, currently country.

Modern **WPLY** (Y100) Philadelphia PD **Chuck Tisa** exits, replaced by crosstown modern **WDRE** PD **Jim McGuinn**, who takes over when **WDRE** flips to R&B this month. **Darryl Trent** is tapped as **WDRE's** new GM. He was previously an account executive for crosstown **KYW-TV**.

Music Video

PROGRAMMING

Loyal Pals, Moxie Pay Off For Production Pioneer

BY GINA VAN DER VLIET

LOS ANGELES—It was during Billboard's 1993 Music Video Conference that video representative Beth LaMure met Cyndi 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.



LaMURE

But success didn't come easily. Shortly after LaMure tried to sign Lauper as a video director with the video production company she was working for at the time, the video representative's leg was crushed in a serious car accident, tying her to a wheelchair for two months. The then 28-year-old LaMure lost her job and, because the driver who hit her had neither money nor insurance, found herself facing thousands of dollars worth of medical bills.

Through it all, however, Lauper stuck by LaMure, telling her that wherever she went, Lauper would follow. Strengthened by the support of Lauper and several other music video directors, LaMure, armed with \$350, decided to start her own production company.

"After the accident and losing my job I was really devastated. I didn't know what to do at first," LaMure says. "But

Cyndi was just so loyal. She truly is a wonderful person with a heart of gold. I'm so grateful she stuck by me like that, and helped me to get started in a business that is so competitive."

LaMure once saw a daisy that had grown between cracks in cement, and it reminded her of the incredible force one sometimes needs to keep going in the world. That's why she decided to name her company Daisy Force Pictures.



Contacts at record labels proved to be important, LaMure found. People such as Peter Baron,

head of video production and promotion at Geffen Records; Marion Bradley, director of video production at Columbia; Randy Sosin, director of video production at A&M Records; and Tommy 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 co-starred 12 drag queens, became the production company's first project. Daisy Force, whose parent company is Moxie Pictures, has produced 16 music videos during the past 2½ years, all of which have been executive-produced by LaMure.

"Moxie provides us with space, insurance, and sponsor 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.

Daisy Force Pictures' current roster includes directors "Weird Al" Yankovic, Richard Levine, Mark Neale, Trey Parker, and Lauper.

In addition, former RCA video commissioner Whitney Wade recently joined the roster as video representative. Yankovic, who has directed a number of his own videos, recently finished "Wail," a video for the Jon Spencer Blues Explosion, which will air on MTV soon. Neale directed the video "The Freshman" for the Verve Pipe, and also completed shooting the Counting Crows' "Catapult." Parker is known for his controversial animated short film "The Spirit Of Christmas."

Besides directing her own videos, Lauper also is interested in working on videos for other bands. In 1994 she directed the clip "When I'm Dead And Gone" by Fury In The Slaughterhouse. Lauper will be looking into more of those projects when her schedule permits. The singer/songwriter/director recently completed a tour and finished shooting two of her own clips, "Sisters Of Avalon," and "You Don't Know."

"It all started with very little money and resources, and it's been a real slow build, starting with a few really loyal people," says LaMure. "Today, I feel like I'm back on track with a whole new life and a new dose of self-confidence."

FOR WEEK ENDING JANUARY 26, 1997

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lil' Kim, No Time
- 2 Makaveli, To Live & Die In L.A.
- 3 MC Lyte, Cold Rock A Party
- 4 Foxy Brown, Get Me Home
- 5 Puff Daddy, Can't Nobody Hold Me Down
- 6 Dru Hill, In My Bed
- 7 New Edition, You Don't Have To Worry
- 8 Nas, Street Dreams
- 9 Alfonzo Hunter, Weekend Thang
- 10 Keith Sweat, Nobody
- 11 Aaliyah, One In A Million
- 12 Immature, Watch Me Do My Thing
- 13 Whitney Houston, I Believe In You And Me
- 14 Monica, For You I Will
- 15 Fugees Feat. A Tribe Called Quest, Rumble...
- 16 Erykah Badu, On & On
- 17 The Roots, What They Do
- 18 Do Or Die, Play Like Me And You
- 19 R. Kelly, I Believe I Can Fly
- 20 Camp Lo, Luchini
- 21 B Real, Busta Rhymes, Coolio... Hit Em High
- 22 Lost Boyz, Get Up
- 23 Mo Thugs Family, Thug Devotion
- 24 Dr. Dre, Been There Done That
- 25 Mack 10 & The Dogg Pound, Nothin' But...
- 26 112, Only You
- 27 Cassandra Wilson, Until
- 28 Jason Weaver, Stay With Me
- 29 Ray J., Let It Go
- 30 Fresh-N-Bone, World So Cruel

*** NEW ON'S ***

- After 7, Sara Smile
Ginuwine, Tell Me Do U Wanna
Rome, I Belong To You
Mother Superior, Most Of All
Lil' Bud & Tizone, Gonn Let You Know
Keith Sweat, Just A Touch
112, Cupid
Yvette Michel, I'm Not Feeling You



COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Trisha Yearwood, Everybody Knows
- 2 Rick Trevino, Running Out Of Reasons To
- 3 Mark Chesnut, It's A Little Too Late
- 4 Deana Carter, We Danced Anyway
- 5 Kevin Sharp, Nobody Knows
- 6 Travis Tritt, Where Corn Don't Grow
- 7 Brooks & Dunn, A Man This Lonely
- 8 Tracy Lawrence, Is That A Tear
- 9 Bryan White, That's Another Song

- 10 Daryle Singletary, Amen Kind Of Love
- 11 Minky McCready, Maybe Hell Notice Her Now
- 12 Terri Clark, Emotional Girl
- 13 Faith Hill, I Can't Do That Anymore
- 14 Mark Chesnut, Let It Rain
- 15 Toby Keith, Me Too
- 16 Martina McBride, Cry On The Shoulder...
- 17 Billy Ray Cyrus, Three Little Words
- 18 Tracy Byrd, Don't Take Her She's All I Got
- 19 Clay Walker, Rumor Has It
- 20 David Lee Murphy, Genuine Rednecks
- 21 Trace Adkins, (This Ain't) No Thinkin'...
- 22 Bill Engvall, Here's Your Sign
- 23 Lorie Morgan, Good As I Was To You
- 24 LeAnn Rimes, One Way Ticket
- 25 Gary Allan, Forever And A Day
- 26 Alan Jackson, Little Bitty
- 27 Ricochet, Ease My Troubled Mind
- 28 John Berry, She's Taken A Shine
- 29 BR5-49, Even If It's Wrong
- 30 Brent Lamb, Love Lives On
- 31 Brady Seals, Another You, Another Me
- 32 Ty Herndon, She Wants To Be Wanted Again
- 33 Jo Dee Messina, Do You Wanna Make Something...
- 34 Deryl Dodd, That's How I Got To Memphis
- 35 Noel Haggard, Once You Learn
- 36 Patricia Conroy, I Don't Wanna Be The On
- 37 James Bonamy, All I Do Is Love Her
- 38 Reba McEntire, The Fear Of Being Alone
- 39 Paul Brandt, I Meant To Do That
- 40 Crystal Bernard, Have We Forgotten What
- 41 Harley Allen, Boy She Did
- 42 Regina Regina, More Than I Wanted To Know
- 43 Kathy Mattea, 455 Rocket
- 44 Bryan Smith, Jack Of All Trades
- 45 The Mavericks, I Don't Care If You Love Me...
- 46 John Jennings, Everybody Loves Me
- 47 Shania Twain, God Bless The Child
- 48 Sammy Kershaw, Politics, Religion And Her
- 49 Doug Supernaw & H. Walker, Four Scores...
- 50 Thresher Shiver, Be Honest

† Indicates Hot Shots

*** NEW ON'S ***

No New Videos This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Spice Girls, Wannabe
- 2 U2, Discotheque
- 3 Bush, Greedy Fly **
- 4 Nine Inch Nails, Perfect Drug
- 5 Live, Lakin's Juice **
- 6 Cardigans, Lovefool
- 7 R. Kelly, I Believe I Can Fly
- 8 Unsane, Scrape
- 9 Jewel, You Were Meant For Me
- 10 Wallflowers, One Headlight
- 11 Counting Crows, A Long December
- 12 LL Cool J, Ain't Nobody
- 13 Smashing Pumpkins, Thirty-Three
- 14 The Roots, What They Do
- 15 Offspring, All I Want

- 16 No Doubt, Excuse Me Mr.
- 17 Dave Matthews Band, Crash Into Me
- 18 Metallica, King Nothing
- 19 Sheryl Crow, Everyday Is A Winding Road
- 20 Whitney Houston, I Believe In You And Me
- 21 R.E.M., Electrolite
- 22 Makaveli, To Live & Die In L.A.
- 23 Luscious Jackson, Naked Eye
- 24 Babyface, Everytime I Close My Eyes
- 25 Marilyn Manson, Toumiquet
- 26 Foxy Brown, Get Me Home
- 27 Chemical Brothers, Setting Sun
- 28 Silverchair, Abuse Me
- 29 Sublime, Santeria
- 30 Snoop Doggy Dogg, Vapors
- 31 Prodigy, Firestarter
- 32 Keith Sweat, Nobody
- 33 Lil' Kim, No Time
- 34 Bloodhound Gang, Fire Water Bum
- 35 Tony Toni Tone, Let's Get Down
- 36 Aaliyah, One In A Million
- 37 En Vogue, Don't Let Go (Love)
- 38 Immature, Watch Me Do My Thing
- 39 Fugees Feat. A Tribe Called Quest, Rumble In...
- 40 Ginuwine, Pony
- 41 John Mellencamp, Just Another Day
- 42 Bush, Swallowed
- 43 311, All Mixed Up
- 44 Stone Temple Pilots, Lady Picture Show
- 45 Fun Lovin' Criminals, The Fun Lovin' Criminals
- 46 Better Than Ezra, Desperately Wanting
- 47 Fountains Of Wayne, Radiation Vibe
- 48 Bjork, I Miss You
- 49 Poe, Hello
- 50 Erykah Badu, On & On

** Indicates MTV Exclusive

*** NEW ON'S ***

- Porno For Pyros, Hard Charger
2Pac & Snoop Doggy Dogg, Wanted Dead Or Alive
The Verve Pipe, The Freshman
Blackstreet, Don't Leave Me
New Edition, You Don't Have To Worry
Soul Assassins, The Puppet Master
Soul Coughing, Super Bon Bon
Keith Sweat, Just A Touch
David Bowie, Little Wonder
Ashley MacIsaac, Sleepy Maggie



THE NASHVILLE NETWORK
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Faith Hill, I Can't Do That Anymore
- 2 Terri Clark, Emotional Girl
- 3 Shania Twain, God Bless The Child
- 4 Brooks & Dunn, A Man This Lonely
- 5 Rick Trevino, Running Out Of Reasons
- 6 Kevin Sharp, Nobody Knows
- 7 Travis Tritt, Where Corn Don't Grow
- 8 Trisha Yearwood, Everybody Knows
- 9 Mark Chesnut, It's A Little Too Late
- 10 Alison Krauss, Baby Mine
- 11 Daryle Singletary, Amen Kind Of Love
- 12 Minky McCready, Maybe Hell Notice Her Now
- 13 Reba McEntire, The Fear Of Being Alone

- 14 Toby Keith, Me Too
- 15 Tracy Lawrence, Is That A Tear
- 16 Bryan White, That's Another Song
- 17 Alan Jackson, Little Bitty
- 18 James Bonamy, All I Do Is Love Her
- 19 Ty Herndon, She Wants To Be Wanted Again
- 20 Sammy Kershaw, Politics, Religion And Her
- 21 Deryl Dodd, That's How I Got To Memphis
- 22 Deana Carter, We Danced Anyway
- 23 Randy Travis, Would I
- 24 BR5-49, Even If It's Wrong
- 25 John Berry, She's Taken A Shine
- 26 Ricochet, Ease My Troubled Mind
- 27 Martina McBride, Cry On The Shoulder...
- 28 Billy Ray Cyrus, Three Little Words
- 29 Trace Adkins, (This Ain't) No Thinkin'...
- 30 Lorie Morgan, Good As I Was To You

*** NEW ON'S ***

Brent Lamb, Love Lives On



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Toni Braxton, Un-Break My Heart
- 2 En Vogue, Don't Let Go (Love)
- 3 No Doubt, Don't Speak
- 4 Sheryl Crow, If It Makes You Happy
- 5 Whitney Houston, I Believe In You And Me
- 6 Journey, When You Love A Woman
- 7 John Mellencamp, Just Another Day
- 8 Jewel, You Were Meant For Me
- 9 Cardigans, Lovefool
- 10 Counting Crows, A Long December
- 11 Madonna, Don't Cry For Me Argentina
- 12 Celine Dion, All By Myself
- 13 Seal, Fly Like An Eagle
- 14 Alanis Morissette, Head Over Feet
- 15 Wallflowers, One Headlight
- 16 U2, Discotheque
- 17 Dishwalla, Counting Buck Cars
- 18 Hootie & The Blowfish, Tucker's Town
- 19 Eric Clapton, Change The World
- 20 Sheryl Crow, Everyday Is A Winding Road
- 21 Celine Dion, Because You Loved Me
- 22 Babyface, Everytime I Close My Eyes
- 23 R. Kelly, I Believe I Can Fly
- 24 P. Diddy, Betcha By Golly Wow!
- 25 Toni Braxton, You're Makin' Me High
- 26 Tracy Chapman, Give Me One Reason
- 27 Duncan Sheik, Barely Breathing
- 28 J. T. & O. Newman, John, Geese, Mega-Mix
- 29 Jewel, Who Will Save Your Soul
- 30 Fugees, Killing Me Softly

*** NEW ON'S ***

- †, Somebody's Somebody
Leah Andreone, It's Alright, It's OK
Big Head Todd & The Monsters, Resignation Superman
Phil Collins, It's In Your Eyes
Johnny Gill, It's Your Body
Maxwell, Sumthin' Sumthin'
George Michael, Star People

PRODUCTION NOTES

LOS ANGELES

The video for LL Cool J's "Ain't Nobody," from the "Beavis And Butt-head Do America" soundtrack, was directed by Michael Martin for Shooting Star Pictures. Partly shot on Oregon's Mount Hood, the clip was produced by Jonathan Heuer, while Martin Coppin directed photography.

Wayne Isham was the eye behind the clip "Tango" by Julio Iglesias; Joey Plewa produced, and Toby Phillips directed photography for Bedford Falls.

NEW YORK

361 Degrees director Scott Machens was the eye behind the videos "One Of Us" and "Sinful Wishes" by Outta Control; John Traina produced, and Walter McGrady was director of photography.

Paula Cole's video "Where Have All The Cowboys Gone?" was the work of director Caitlin Felton for X-Ray Productions. Josephine Tyne produced, and Catherine Smith executive-produced the shoot.

NASHVILLE

Taped during his live performance at the Ryman Auditorium, Kenny Rogers featuring Wynonna's "Mary Did You Know" was directed by Kelly Junkerman for Kelly J Productions; Dave Darmour produced.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 8, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Dru Hill, In My Bed

BOX TOPS

- Whitney Houston, I Believe In You And Me
Aaliyah, One In A Million
Spice Girls, Wannabe
Makaveli, To Live And Die In L.A.
Puff Daddy, Can't Nobody Hold Me Down
Monica, For You I Will
Keith Sweat, Nobody
Master P, Is There A Heaven For A Gangsta
Mack 10 & The Dogg Pound, Nothin' But The Cav
R. Kelly, I Believe I Can Fly
Redman, Whateva Man
New Edition, You Don't Have To Worry
Da Brat Featuring T-Boz, Ghetto Love
No Doubt, Don't Speak
Westside Connection, Bow Down
Ray J., Let It Go
Derech Camp, Move It In, Move It Out
702, Get It Together

NEW

- After 7, Sara Smile
Baby Face, Curlylocks
Cake, I Will Survive
Celine Dion, All By Myself
Depeche Mode, Barrel Of A Gun
David Bowie, Little Wonder
Jane Jensen, More Than I Can
Metallica, King Nothing
Mink Condition, You Don't Have To Hurt No More
Puff Johnson, All Over Your Face
Sneaker Pimps, 6 Underground
Social Distortion, When The Angels Sing
Space, Female Of The Species
Tori Amos, Professional Widow
Artifacts, The Ultimate
Evil Minds, Better Watch Out
Passion, Gigolos Get Lonely Too
Tracey Lee, The Theme (It's Party Time)
Tre, Take Your Time



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

AMERICA'S NO. 1 VIDEO

Whitney Houston, I Believe In You And Me

BOX TOPS

- Whitney Houston, I Believe In You And Me
Aaliyah, One In A Million
Spice Girls, Wannabe
Makaveli, To Live And Die In L.A.
Puff Daddy, Can't Nobody Hold Me Down
Monica, For You I Will
Keith Sweat, Nobody
Master P, Is There A Heaven For A Gangsta
Mack 10 & The Dogg Pound, Nothin' But The Cav
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Artifacts, The Ultimate
Evil Minds, Better Watch Out
Passion, Gigolos Get Lonely Too
Tracey Lee, The Theme (It's Party Time)
Tre, Take Your Time

- Soul Assassins, The Puppet Master
Odds, Someone Who's Cool
Big Head Todd & The Monsters, Resignation Superman
Porno For Pyros, Hard Charger
Fiona Apple, Sleep To Dream



Continuous programming
Hawley Crescent
London NW18TT

- Robert Miles, One & One
Toni Braxton, Un-Break My Heart
Spice Girls, 2 Become 1
Madonna, Don't Cry For Me Argentina
Prodigy, Breathe
No Doubt, Don't Speak
Fugees, No Woman, No Cry
Whitney Houston, Step By Step
Backstreet Boys, Quit Playing Games
Mark Owen, Child
Warren G., What's Love Got To Do With It
MC Lyte, Cold Rock A Party
Jamiroquai, Cosmic Girl
Blackstreet, No Diggity
En Vogue, Don't Let Go (Love)
Brids, Bohemian Rhapsody
Snoop Doggy Dogg, Snoop's Upside Ya Head
†, Betcha By Golly Wow
Ginuwine, Pony
Boyzone, A Different Beat



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Steven Curtis Chapman, Lord Of The Dance
Skellet, Gasoline
Bellefleur Picnic, Big Fat Nothing (new)
Point Of Grace, Keep The Candle Burning (new)
MXPX, Teenage Politics (new)
Joy Electric, Burgandy Years (new)
Ninety Pound Wuss, Something Must Break (new)

- Skellet, Gasoline
Bellefleur Picnic, Big Fat Nothing (new)
Point Of Grace, Keep The Candle Burning (new)
MXPX, Teenage Politics (new)
Joy Electric, Burgandy Years (new)
Ninety Pound Wuss, Something Must Break (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- Cake, I Will Survive
Red Cross, Get Out Myself
Korn, A.D.I.D.A.S.
Jon Spencer Blues Explosion, Wail
Big Head Todd & The Monsters, Resignation Superman
Social Distortion, When The Angels Sing
Pavement, Stereo
Bjork, I Miss You
Sublime, Santeria
Soul Coughing, Super Bon-Bon
Cibo Matto, Sugar Water
Weezer, The Good Life
Odds, Someone Who's Cool
Presidents Of The U.S.A., Volcano
Nine Inch Nails, The Perfect Drug



1/2-hour weekly
46 Gifford St
Brocton, MA 02401

- The Offspring, All I Want
David Bowie, Little Wonder
U2, Discotheque
Fountains Of Wayne, Radiation Vibe
Soul Coughing, Super Bon-Bon
Marilyn Manson, Toumiquet
Presidents Of The U.S.A., Volcano
Silverchair, Abuse Me
Nine Inch Nails, The Perfect Drug
Social Distortion, When The Angels Sing
Cake, I Will Survive

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- ☀ Live Artist Showcase Receptions ☀ Cutting-edge Panel Topics
- ☀ Keynote Address by McHenry Tichenor, Jr., President Tichenor Media Systems ☀ Brunch at The Hard Rock Cafe

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Maureen Ryan, Director of Special Events

Billboard Latin Music Conference, 1515 Broadway, 14th Floor, NY, NY 10036

(212) 536-5002 ph. • (212) 536-1400 fax For spanish inquiries, call Angela Rodriguez at (305) 441-7976.

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No refund will be issued for cancellations received after April 15, 1997.

BORDERS TOURS BENEFIT GREY EYE GLANCES

(Continued from page 7)

it off, you had a great singer in Jennifer Nobel and the group's extremely strong songwriting. But when Dwayne mentioned how they had built a huge fan base through playing at various Borders stores in Philadelphia and the south New Jersey area, I thought it was too good to be true.

"Then I saw them perform at Borders and draw over 200 fans, and I knew I was on to a band that had both a distinctive 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"), is something of a "compilation of everything we've written to this point," notes Keith, and includes new recordings of three songs from "Further On..." mixed in with fresh material. The newer tunes, he adds, are mostly group co-writes; Keith was the primary songwriter early on.

The new album also features instrumental buttressing from Grey Eye Glances' usual backup support team: guitarists Brett Kull and Bill Belcher, keyboardist John Avarese, and drummer Paul Ramsey. (These accompanists have performed live with the group in the past and will tour with it in the future.)

"It's really well-produced," says Bruce Warren, music director at non-commercial triple-A station WXPB 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-tunesmithing prowess.

"Mercury had a little showcase at the Tin Angel—a wonderful acoustic music club here—and it was amazing just watching," continues Warren, whose station supported the preceding Sojourn releases. "Everyone knew the words 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 group's mailing list and an active World Wide Web site, includes manager Bill Eib of O Management and agent Adam Kornfeld of QBQ. "So besides having music that's highly developed and stylized and 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 stations, and Ritschel reports good early feedback nationally, with "great crossover potential" to modern rock thanks to its perceived appeal to a younger college demo—as evidenced by forthcoming exposure via Spin's syndicated radio program. Early

CORNELIO REYNA DIES

(Continued from page 8)

After the duo split in 1973, each member went on to launch a successful solo career, although they did hold occasional reunion concerts throughout the years.

In 1987, Reyna penned the hit "Si Tú Supieras" for the group La Mafia. He also performed a duet of the song on La Mafia's recorded version.

Reyna went on to record another two dozen albums, including one reunion album with Ayala, "Juntos Para Siempre," released on Freddie Records in 1995.

press response further indicates younger-than-expected "alternative demographic" interest, adds Ritschel.

A postcard mailing to Grey Eye Glances' fan-club list and Parachute's mailing list is now going out, tagged with one-stop mail-order information. But touring will likely be Mercury's main promotional thrust, starting at—where else?—Borders.

"Having that localized retail support is tremendous," says Ritschel, who is

looking to set up listening posts and tie in radio during an extensive Borders tour that will start in the Northeast and expand nationally in the spring. "We want to get people out to see them because they're so charming live, and their music is very intimate," she adds. "And when they play Borders, merchandise sales go up."

Confirmation here comes from Sean Hickey, music manager at the Borders Books & Music store in Bryn Mawr,

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 (550 Music in the U.S.), has sold 1.4 million copies in Canada, according to Rick Camilleri, president of Sony Music Entertainment (Canada). Dion's "Live À Paris" has sold 240,000 copies in Canada to date.

Also racking up multiple nods was perennial favorite Bryan Adams, with four nominations. Notching three apiece were Alanis Morissette, fiddler Ashley MacIsaac, Amanda Marshall, and Orchestra Symphonique De Montreal, under the direction of Charles Dutoit.

Even in the unlikely chance that Dion loses in all the Juno categories in which she is nominated, the singer will be highly visible throughout the national CBC-TV televised event. Dion will perform in an impressive talent lineup

this year that also includes Marshall, MacIsaac, Terri Clark, Paul Brandt, I Mother Earth, and Moist.

"Celine is our [talent] centerpiece," says Silversides. "However, this is a strong [talent] lineup, and it's quite representative of Canadian music today."

"Last year's 25th anniversary show was a look backward; this year's show is a look forward," adds the show's executive producer, John Brunton. "We're putting more new faces onstage than we ever have before."

The following is a partial list of the 1997 Juno nominees:

Best group: 54:40, I Mother Earth, Moist, Noir Silence, the Tragically Hip.

Best female vocalist: Deborah Cox, Celine Dion, Lara Fabian, Amanda Marshall, Alannah Myles.

Best male vocalist: Bryan Adams,

Pa., who says, "There's never a problem selling their stuff—no matter what they call themselves. We've sold hundreds and hundreds of their first CDs; if you play them in-store, people stop and listen and come up to find what it is and buy it."

The same thing happens when they play live, he adds, which the group has done several times at Hickey'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 looking to make a career playing in bookstores, but we've done over 200 now, and in a lot of suburban places, Borders is like the cultural center. As much as we want to move on to Shea Stadium, we're still at a point where we enjoy selling 75 CDs a night."

Paul Brandt, Corey Hart, John McDermott, Neil Young.

Album of the year: "Amanda Marshall" (Epic); "18 Till I Die," Bryan Adams (A&M); "Falling Into You" Celine Dion (Columbia); "Hi™ How Are You Today?," Ashley MacIsaac (Ancient/A&M); "Trouble At The Henhouse," the Tragically Hip (MCA).

Single of the year: "Ahead By A Century," the Tragically Hip (MCA); "Because You Loved Me," Celine Dion (Columbia); "Birmingham," Amanda Marshall (Epic); "Ironic," Alanis Morissette (Maverick); "Sleepy Maggie," Ashley MacIsaac (Ancient/A&M).

Rock album of the year: "Brand New Day," the Watchmen (MCA); "Hemi-Vision," Big Sugar (A&M); "Scenery & Fish," I Mother Earth (EMI); "Test For Echo," Rush

(Anthem); "Trouble At The Henhouse," the Tragically Hip (MCA).

Best country female vocalist: Terri Clark, Patricia Conroy, Rachel Matkin, Shania Twain, Michelle Wright.

Best country male vocalist: Paul Brandt, Chris Cummings, Charlie Major, Jason McCoy, Duane Steele.

Best country group or duo: Farmer's Daughter, Prairie Oyster, Quartette, the Rankin Family, Thomas Wade & Wayward.

Best new solo artist: Terri Clark, Damhnait Doyle, Chantal Kreviazuk, Wendy Lands, Duane Steele.

Best new group: The Killjoys, Limblifter, Pluto, Starkicker, Victor.

Songwriter: Bryan Adams, Dean McTaggart, Alanis Morissette, Amy Sky, the Tragically Hip.

Best-selling Francophone album: "Live À Paris," Celine Dion (Columbia); "Luce Dufault," Luce Dufault (Arpège); "Noir Silence," Noir Silence (MPV); "Pure," Lara Fabian (Arpège); "Quatre Saisons Dans Le Desordre," Daniel Belanger (Audiogram).

Best-selling album (foreign or domestic): "Daydream," Mariah Carey (Columbia); "Falling Into You," Celine Dion (Columbia); "Mellon Colie And The Infinite Sadness," the Smashing Pumpkins (Virgin); "The Score," the Fugees (Columbia); "(What's The Story) Morning Glory?," Oasis (Epic).

Hall of Fame Awards: Lenny Breau, Gil Evans, Maynard Ferguson, Moe Koffman, Rob McConnell.

Walt Grealis Special Achievement Award: Dan Gibson.

CANNES ACCORD

(Continued from page 4)

tion, commenting, "I hope pressure will be kept up."

For Warner/Chappell chairman Les Bider, 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 in coming is not significant," he says. "The only question is how we proceed from here. How hard it was to get here is not the point. What we have is something for the future so we have to look to the future."

For Bider, 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 is necessary."

The wording of the Cannes Accord is now being formalized. Once complete, the document will be presented to the EU to establish whether it contains any antitrust elements.

HENDRIX FAMILY, MCA REACH GLOBAL DEAL

(Continued from page 6)

heard them, not even on bootleg. And then we have video footage to go with it."

All product released under the agreement will be remastered from first-generation tapes and feature original artwork, according to Janie Hendrix. Additionally, all releases will be overseen and approved by the family in consultation with Hendrix producer/engineer Eddie Kramer and Hendrix biographer John McDermott.

Universal Music Group president (U.S.) Zach Horowitz says that the Hendrix agreement is significant in that it marks the first time that the artist's catalog will be under one roof throughout the world.

"We used to have rights [to Hendrix's catalog] only in the U.S. and Canada," says Horowitz. "We will now have rights worldwide. And this will be 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 consistency in the global marketing approach surrounding Jimi's records."

Horowitz adds that the family's involvement will bring a new-found focus to the Hendrix archive, as well as 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 caring that the family has for that catalog. As a result of the family being involved, people from around the world are bringing them never-before-released performances of Jimi's, and we will have access to those."

In addition, the blessing of the Hendrix family is seen by MCA as a link to the artist, whom the label considers one of its crowning jewels.

"There are few superstars today that consistently sell the 2 million-plus units that Jimi sells year in and year out," says Horowitz. "Twenty-seven years after Jimi died, he sells more records than when he was alive. So being involved with the family is the closest thing we have to being involved with Jimi."

Horowitz says that the three "core" Hendrix albums will be phased in and the previous MCA reissues of those titles phased out. He adds that Universal regards the Hendrix agreement as confirmation of the company's status as a growing player in the global marketplace.

"We had a special meeting with the family to explain why our international companies would be the best at bringing Jimi's catalog to the next level but preserving the legacy," explains Horowitz.

For Janie Hendrix, the MCA partnership marks a significant step in a relationship that had been evolving over the past few years. "Now we're a marriage," she says. "Prior to this we were dating, getting to know each other."

In 1995, the Hendrix family won a long-fought court battle for rights to the artist's catalog. Since then, Al and Janie Hendrix have been busy collecting and cataloging material that had been scattered throughout the world.

"We had to rebuild a foundation," explains Janie Hendrix. "When we won the court settlement that gave us the rights to the Hendrix material in 1995, this material was like a train that was already going 90 miles an hour. It was as if somebody threw us on top of the train and said, 'OK, get in it.' It wasn't like a new artist, where you can start driving it slowly and take it to a higher speed."

Commenting on the quality of the first-generation recordings, Hendrix adds, "It's like a veil has been lifted off

the music. You notice it in the music, and you can hear Jimi's words very clearly. These are first-generation tapes. And we have recovered a lot of tape, audiotape and videotape, that has never been heard by the public. So we have a lot of material that will be heard for the first time. The fans will be ecstatic over this product."

Retailers, too, responded enthusiastically to news of the MCA/Hendrix agreement. Says Doug Smith, senior buyer of the Pittsburgh-based National Record Mart chain, "I'm glad the catalog will be out there again, and that people can buy Jimi Hendrix music again. The Hendrix catalog sells very well and is very viable."

Similarly, Vince DeLeon, superstore buyer for the Harmony House chain in Berkley, Mich., says, "Those are classic catalog albums, and when Warner Bros. sold them they did very well, so I think they will still sell well because they are the bread and butter of classic rock radio. If they release the product, there will always be an audience for it."

In addition to the MCA agreement, Experience Hendrix plans to release new recordings by rock, R&B, and gospel artists through its Hendrix Records imprint. Although that label is not part of the MCA deal, some of its titles may be distributed through the Universal pipeline, according to Janie Hendrix.

Janie Hendrix says the Garden show, which will be put on by the Hendrix Foundation and produced by Mitch Slater of Delsener/Slater Enterprises, will be held in the late spring or early summer. The concert—whose lineup has yet to be announced—will benefit inner-city and homeless children, as well as Hendrix's high school, Garfield High in Seattle.

Assistance in preparing this story was provided by Robyn Schenfeld.

TECHNO EMERGES FROM SHADOWS IN JAPAN

(Continued from page 1)

users. But at a techno rave, it's as if there is a 'server' that includes the audience. They are not only audience, but also participants in the party, and they unite with each other. To me, this is symbolic of our upcoming age."

Ishino, 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 sleazy Kabukicho district that is the current epicenter of Japanese techno. At a Liquid Room gig, the stage is blocked by a large screen, on which plays a light show of psychedelic imagery.

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 washes of synthesized and sampled sound.

Abandoning their pose of studied cool, the techno fans begin to move to the music. Before long, the Liquid Room has become a vortex of sound, light, 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 manning the turntables and electronic gizmos at the Liquid Room tonight is Tomoaki Hirata. He doubles as chief editor of Japanese techno magazine Loud, which vies with rival Ele-King as the most authoritative guide to the Japanese techno scene.

"I was really into the European techno scene around 1991 and '92," says Hirata, speaking in relaxed, fluent English in his cubbyhole of an office in Tokyo's Shibuya district. "I tried to import that scene to Japan, but I didn't have any skill or knowledge about running or organizing a club or making records or being a DJ. I didn't know very much."

But Hirata's enthusiasm got the better of him, and with photographer Kenji Kubo, he began a series of techno events called Club Venus at the Liquid Room in 1993. "At that time there wasn't such a big techno scene here," Hirata says. "There were maybe only 300 people at the event. It was not an easy time."

"Then the club jazz music explosion happened here," he adds, "but we were still struggling to make the techno scene bigger. Remix [a club music magazine where Hirata worked at the time] got more jazz- and hip-hop-oriented. I think that was a good thing, but we loved techno and house, so that's why I started Loud."

Japanese techno today covers a wide stylistic range, from the relentless beats of Tripping Toro to the chill-out vibe of Kasumi Experience. The vast majority of new Japanese techno is

strictly instrumental, as distinct from the European techno rave music that dominated clubs like Tokyo's Juliana's in the early '90s.

The music's lack of vocals and electronic nature mean that there is nothing intrinsically "Japanese" about the techno being blasted through the speakers at clubs such as the Liquid Room, Yellow, or the intriguingly named Maniac Love. At least, listeners won't hear any traditional Japanese musical sounds. But the origin of this music is very indigenous.

TRADITIONAL SOUNDS

"In my generation, everything in our daily life is mechanized around us," says Ishii, who was born in 1970 in the northern Japanese city of Sapporo. "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 element of music which I've been listening to. I'm interested in Japanese traditional percussion or *gagaku* [ancient court music]. They inspire me a lot. It's impossible to find the same sort of thing in European music."

Back in 1992, though, Ishii's cybernetic musical vision was a bit too far ahead of prevailing Japanese trends, and his first record deal was with Belgian techno label R&S 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 me. R&S was my favorite label... so I mailed them my demo tape."

Ishii's first releases on R&S were the 12-inch singles "Garden On The Palm," "Pneuma," "Deep Sleep," and "Tangled Notes." In 1994, R&S issued his first full-length album, "Innerelements," containing his earlier singles as well as new material.

In 1995, Japan's Sony Records licensed Ishii's then-current album "Jelly Tones," which in Japan included a CD-ROM titled "Extra," featuring a nine-minute anime clip by Katsuhiro Otomo.

The music video version of "Extra" was chosen as MTV Europe's 1996 dance video of the year. So far, "Jelly Tones" has sold about 100,000 copies (including imports) in Japan, according to the label, and well over that number in Europe.

Apart from some samples, the sounds Ishii makes bear no relation to anything in the natural soundscape. Like the creations of Britain's Aphex Twin, this is pure electronic music. Tracks like "Rusty Transparency" are dissonant and metallic, while on "Endless Season," also from "Jelly Tones," the mood is lush and haunting, reminiscent of Tangerine Dream or Klaus Schulze in their more lyrical moments.

AFTER DUB

Among other leaders in Japan's techno movement is Tokyo-based band Audio Active, which has gradually moved beyond its reggae/dub roots into music that's somewhere between ambient and techno. Its most recent album, "The Way In Is The Way Out," released in late 1995, is truly weird and wonderful.

Recorded in collaboration with new age hammer dulcimer-meister Laraaji, it shows Audio Active at its most spaced out and adventurous, as the band unleashes a steady barrage of



HOODRUM

richly textured sound surprises, punctuated by Laraaji's bizarre spoken-word rambles.

On the dance end of the Japanese techno spectrum is two-man unit Hoodrum, comprising DJs Fumiya Tanaka and Akio Yamamoto. Tanaka secured his place in Japanese techno history by setting up pioneering techno/dance label Torema Records in Osaka in 1993. In April 1995, he gained attention with his ironically titled major-label debut, "I Am Not A DJ" (Sony Records). Before joining forces with Tanaka, Yamamoto released material on Torema and U.K. techno label Rising High.

In mid-1996, the two DJs formed Hoodrum, with the idea of making club sounds more accessible to kids on the street. In keeping with the Hoodrum moniker, they stress the need to have an "attitude like the Sex Pistols," which isn't something one will hear from many other Japanese techno artists.

AMBIENT ACTION

Where there is techno, there is also its close cousin "ambient," and Japan is no exception.

Ambient's foremost Japanese advocate is Haruomi Hosono, who along with Ryuichi Sakamoto and Yukihiro Takahashi formed pioneering technopop group Yellow Magic Orchestra in the '70s. Hosono is one of the most respected producers on the Japanese music scene and has released many albums, either as a solo act or with various musicians, including Bill Laswell (the excellent "Interpieces Organization," released on Teichiku Records in February 1996) and, most recently, Japanese female vocalist Miharu Koshi (on the album "swing slow," released by Mercury Music Entertainment).

"Ambient is what I call pop now," says Hosono, whose calm, detached demeanor suggests ambience personified. "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 Ishii 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 house is "Angelic House," which came out in 1993 on indie label Newsic. Standout tracks on the album include "Cleanopolis" by Dangerous Electric Kiss.

Similarly straddling the hazy border between techno and ambient is the work of a DJ ensemble called Kasumi Experience, whose 1996 album, "Lotus," highlights the more melodic side of Japanese techno. Unlike more hardcore techno releases, "Lotus" features acoustic instruments such as flute, guitar, and drums, achieving a convincing synthesis between "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 on the Sublime label. This is hardcore chill-out music that artfully combines elements such as traditional Japanese percussion, environmental sounds, and self-referential electronica.

In 1978, Hosono, Sakamoto, and Takahashi joined forces in Yellow Magic Orchestra (YMO), which along with groups like Germany's Kraftwerk launched the genre known as technopop.

"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 for us," Hosono points out. "Each of us had a great amount of information about music, so we were just having fun together with music... When we debuted, there was 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, Avex and Sony have led the way in popularizing techno in Japan. Dance specialist Avex helped lay the groundwork here in the late '80s and early '90s with its immensely popular "Juliana's" compilations of techno-rave music licensed from overseas labels. More recently, Avex has concentrated on jungle, trance, and house and has yet to sign any domestic techno acts.

Overseas techno acts licensed to Avex include Scotland's Slam and Philadelphia-born Winx, 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 artists sell an average of 5,000 units per release in Japan.

Avex A&R staffer Yasuaki Watanabe thinks the label's latest 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 compilations titled "Mix-Up" in which artists such as Ishii, Jeff Mills, and Takkyu Ishino—who oversees the series—mutate and warp tracks by acts like Japan's United Future Organization 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 a techno club where the DJ is really on form. Each track builds and builds before blending seamlessly into the next selection, the sonic collage shifting in color and emphasis as the beats ebb and flow.

Another Sony label, Ki/oon Sony, is home to one of Japan's most important techno acts, Denki Groove, led by Ishino. Its March 1996 release, "Orange," has sold 310,000 copies here, according to the label, more than any other Japanese techno release. Ishino's latest project is producing the debut album by Tomoe Shinohara, a young female singer whom the label describes as a "very lovely techno Lolita."

Yet another Sony imprint, pic/Sony, has ventured into the techno field, but in an altogether unconventional way. The Eccentric Opera is an unlikely fusion of grand opera and techno. Its three members—Nami Sagara (sopra-

no), Yutaka Kawashima (tenor), and Nahoko Kakiage (composer/arranger/keyboardist)—are all graduates of the prestigious Tokyo National University of Fine Arts and Music.

Material on the Eccentric Opera's eponymous debut album, released here July 21, 1996, includes technoized versions of selections from Handel's "Hallelujah" chorus, Puccini's "Madame Butterfly," and Schubert's "Ave Maria."

Masakazu "Hiro" Hiroishi, product manager at Sony Records' Office 7, is credited by many with putting Sony at the forefront of the Japanese techno boom. "We started promoting techno about three years ago," he says. "At that time the scene here was very small. We began by releasing overseas techno, but as we started getting lots of demo tapes from Japanese artists, we then released Japanese techno."

Key Japanese techno specialist



AUDIO ACTIVE

labels include Frogman, Sublime (which releases material recorded by Ishii under the nom de disque of Flare), Transonic, Subvoice, Trip Trap, Olive, Newstage, and Syzygy.

RETAIL REACTION

Releases from these labels can be found at the techno specialist stores set up by retail chains such as Cisco and Disk Union, or in the techno sections established by a growing number of non-specialist Japanese music stores.

Cisco boasts that it started Japan's first techno store, in October 1994, in Shibuya. "Ken Ishii is the most popular domestic artist among our customers," says store manager Shigeo Kamimura as he tries to make himself heard over the insistent techno beat that fills the tiny store, which is crammed to the gills with 12-inch vinyl and CDs. "And DJ Wada, from Maniac Love, is also really popular. Almost all Tokyo techno DJs come to this store."

"We are trying to stock more Japanese techno, but there still isn't enough available, so more than 90% of our stock is foreign techno," adds Kamimura.

One of the best-selling titles at Cisco is "Into The Soft—Chillscape Compilation, Vol. 1," released in '96 by Tokyo-based label Vap Inc. It features spaced-out tracks by overseas techno/ambient acts such as Pod and Interloper, as well as Japanese acts Something Wonderful and Haruomi Hosono.

Echoing Kamimura, Tower Records Far East managing director Keith Cahoon says that foreign—mainly European—techno still outsells the homegrown variety at Tower's Japanese outlets.

"My impression is that for the money that the record labels have put into techno, the return on it is a little disappointing," Cahoon says. "But they definitely have gotten some reaction from it."

One sign of Japanese techno's gradual emergence from the underground is the use of the Ishii track "Circular Motion" in a TV ad for the Takashimaya (Continued on page 79)

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

BITS & PIECES: "Un-Break My Heart" by Toni Braxton (LaFace/Arista) has held the pole position on the Hot 100 for 10 weeks. If she manages to maintain that spot for six more weeks, she'll tie the record for most weeks at No. 1, which is currently held by Mariah Carey and Boyz II Men for "One Sweet Day." Audience impressions for "Un-Break My Heart" stand at 92 million.

At No. 8, "You Were Meant For Me" (Atlantic) is Jewel's highest-charting Hot 100 single to date. Her first single, "Who Will Save Your Soul," peaked at No. 11 on the Hot 100. Who says singles cannibalize album sales? Take a peek at Jewel's album, "Pieces Of You," which posts an 18% gain to make a solid 17-12 move on The Billboard 200 in the same week that "You Were Meant For Me" posts a 29% gain and moves 16-15 on Hot 100 Singles Sales. Go figure. Next week, look for possible sales boosts on artists who performed at the American Music Awards Jan. 27.

GREATEST GAINERS: "Barely Breathing" by Duncan Sheik (Atlantic) hops 37-34 on the Hot 100 and skips 35-31 on Hot 100 Airplay. It also picks up the Greatest Gainer/Airplay title for a 14% improvement in audience impressions, which now total 23 million. At WLUP Chicago, where the song is No. 1 (42 detections), music director Vinny Marino says it's uncommon "to find a song by a young artist that is friendly to adult rock listeners." The song has generated "curiosity calls" from WLUP listeners and is one of his best-testing records, with no discernible burn, Marino adds. Sheik is also reaching Chicago listeners through WTMX, where "Barely Breathing" is ranked No. 3 with 36 plays. "Watch Me Do My Thing," by Immature, featuring Smooth and Ed from Good Burger (Loud/RCA), earns Greatest Gainer/Sales status for its 76-43 showing on the Hot 100. The single debuts on Hot 100 Singles Sales at No. 29. Last week, the title entered the Hot 100 a week early because some accounts broke street date. "Watch Me Do My Thing" is from the Nickelodeon TV soundtrack "All That: The Album."

TOO KOOL: "Let Me Clear My Throat" by DJ Kool (CLR/American/Warner Bros.) jumps 77-64 on the Hot 100 and cruises 19 positions to No. 41 on Hot 100 Singles Sales because of a 92% improvement at retail. This week, "Let Me Clear My Throat" sold nearly 12,000 units—its best week since release. These sales account for 85% of the song's Hot 100 points.

This, incidentally, is the only live recording (you can even hear the crowd noise) on the Hot 100. The single also includes a live remix, featuring Doug E. Fresh and Biz Markie, that was recorded at Club Gotham in Philadelphia, according to CLR's A&R honcho Steve Janis.

It's been a long and winding road to the Hot 100 for DJ Kool. When his album's novel fusion of go-go and hip-hop was first released on CLR in March, it initially broke in the mid-Atlantic states and the Carolinas and received some mix-show airplay at R&B radio. In August, American picked up CLR for distribution and rescheduled the remixed single in November. Prior to picking up major distribution, CLR scanned 50,000 units of "Let Me Clear My Throat" and 132,000 copies of the album by the same name, according to SoundScan.

Since CLR's affiliation with American, Janis says, the song is receiving its first crossover airplay on stations like WWKX Providence, R.I. (22 detections); WKSE Buffalo, N.Y. (18 detections); WRVQ Richmond, Va. (18 detections); and KPRR El Paso, Texas (16 detections).

BELGIAN SUPERCLUB CHAIN CALLS IT QUILTS

(Continued from page 1)

cite 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," according to a company statement. The closures will also encompass its joint-venture store with Welt Records in Oberhausen, Germany, and its Videopolis chain.

Superclub spokeswoman Leen Scheelen says losses were incurred because of low sales per outlet, modest profit margins, a declining video market, and stagnant CD sales.

Philips declines to comment.

The closure of Superclub, which is based in Bornem, near Antwerp in Belgium, will mean the loss of 375 jobs in Belgium, 141 in the Netherlands, and 24 in France.

Marcel Heymans, director of the Belgian group of the International Federation of the Phonographic Industry (IFPI), argues that the closure is an indication of Superclub's problems rather than of a malaise in the whole market. He acknowledges that there are strong price pressures in Belgium, but comments, "other chains manage to do well."

EMI Music Distribution Belgium managing director Dirk De Clippeleir adds, "I think the problem is Superclub's—and particularly their high overheads, such as their expensive locations and shopfittings, have to be seen as a problem."

De Clippeleir 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 Clippeleir, along with other label heads here, regrets the loss of Superclub's impact in 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 61 opportunities for people to buy," says De Clippeleir.

Superclub's Belgian rivals have some sympathy for the chain over the problems caused by Belgium's music price war. At the 22-outlet HVH Megastore group, logistics director Danny Claes says, "Department stores and warehouse chains like GB or Biggs Conti-

mental put CDs in the racks at rock-bottom prices. Whereas they use low-priced top albums as a loss leader to help them sell more toothpaste and more coffee, specialist retailers must make their whole living from music. This is not a situation that can go on forever."

Despite the problems, Claes confirms that HVH is planning to expand further in Antwerp and open two stores in Luxembourg.

At Free Record Shop Belgium, managing director Hans van Hattem argues that the price war was at the core of Superclub's problems. "They have very nice shops in the best locations, but you can't maintain that situation while there is a price war that's even worse than the one that's going on in Holland," says Van Hattem. "I admit that we at Free Record Shop have noted a slight drop in revenue, but then again we have a different store concept than Superclub and less expensive operations."

The Superclub concept is to give customers the whole multimedia experience under one roof. While the majority of product in the stores are audio CDs, the chain also carries a range of movies on video along with CD-ROM and CD-i titles.

At press time, there was hope that 17 Superclub stores in Belgium could be saved: A bid for the stores had been made by former Superclub marketing manager Harry Vanbuel, with the backing of a financial consortium. No decision had been announced by press time on whether Vanbuel's bid would be successful.

Superclub owns 14 stores under the Videopolis banner, which it will close,

and franchises 14 more. While the Videopolis name will disappear from the 14 franchises, individual franchisees will decide whether their stores will close.

The Superclub group was founded in 1983 as a video rental company specializing in automated transactions under its Mister Video brand. In 1989, Philips took a 7% stake, attracted by Superclub's revenues of \$94.5 million in 1988.

In September 1989, Superclub launched Superclub North America, which incorporated the Videotown and Movietown video chains. These were followed by the chains Record Bar and Turtle's.

In March 1991, after the Belgian financial authorities revealed irregularities in the trading of Superclub shares, Philips took a majority holding in the company and replaced founder Maurits De Prins at the head of the company with Jaap van Wezendonk. With a \$420 million loss that year, Superclub curtailed its Mister Video operations, its exploitation of film rights, and its investments in movie theaters.

In June 1993, under the management of Pieter Fitters, the company launched the home entertainment store concept that saw Superclub stores offering the full range of electronic entertainment. At the same time, Philips sold the North American operation to Blockbuster for \$148 million.

In December, Philips also sold the Videoland rental chain it operated under the Superclub banner.

TECHNO EMERGES FROM SHADOWS IN JAPAN

(Continued from page 76)

department store's new Shinjuku, Tokyo, shopping complex.

In the hope of gaining some airplay for Ishii, Sony recently released a radio edit of "Circular Motion" and another track, "Overlap."

Helping pave the way on the airwaves is the Underworld track "Born Slippy," which is included on the "Trainspotting" soundtrack. The song is the first techno single to have cracked J-WAVE's influential Hot 100 chart, reaching No. 2 in the Jan. 27 listing.

"We've tried to get Japanese techno on the radio, but we haven't had much luck," says Sony's Hiroishi. "Sometimes they play it late at night, or as background music while DJs talk. But now that Underworld has led the way, it'll be easier for Japanese techno artists to get airplay."

Meanwhile, Hiroishi says he is shopping Ishii's next single, "Echo Exit," to U.S. labels with a view to a spring release—which would be Ishii's American debut. The single will be issued in March by Sony Records in Japan and R&S in Europe.

Links between Japanese musicians and labels and their overseas counterparts are strengthening on other fronts as well. Performing at Rainbow 2000 last summer was Belgium's C.J. Bolland, for example, and other well-known figures, such as Derrick May and Jeff Mills, who regularly perform in Japanese clubs.

Markus Wernhard, programs officer at the German Cultural Institute in Tokyo, is trying to drum up support for a Japan/German techno "summit" here next fall. "There are a lot of things going on in the techno scenes in Germany, Japan, and the U.S.," says Wernhard, "but there hasn't been

much talk about the connection between the techno movement and society."

Sony's Hiroishi says it is possible that techno label Ovum Recordings, owned and operated by Wink and fellow artist King Britt and distributed worldwide by Ruffhouse/Columbia, will this year release material by Ishii and other Japanese and European techno artists, although a Columbia spokesman says that there are no specific signing plans.

Industry observers here expect Japan's homegrown techno scene to keep growing. "The Japanese scene is going to get bigger," says Hiroishi, "but the concept of techno, the sound itself, is going to develop. This year, I think, it will be more funky, more groove-oriented, with more of a rock attitude, and more emphasis on artists who can perform their music live."

Like Ishii, Ishino is among Japan's leading artists who says he does not want to limit himself to "pure" techno. "The next Denki Groove album won't be just techno," he says, explaining that it will have more of a pop feel.

Ishino adds that while the initial frenzy over Japan's techno boom may be about to run its course, underground techno has put down firm roots and will flower in the mainstream. "And it's going to be more dance-oriented," he predicts.

And very exportable, others maintain. Says Tachyon's Ochi, "The fastest and the easiest way to export Japanese music may be techno. International talents such as Isao Tomita, Kitaro, and Ken Ishii all create music without language. All they need is melody, pitch, and rhythm."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	4	8	IN YOUR WILDEST DREAMS	TINA TURNER FEAT. BARRY WHITE (VIRGIN)	14	15	12	NEVER MISS THE WATER	CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO (REPRISE)
2	19	2	MAYBE HE'LL NOTICE HER NOW	MINDY MCCREARY (FEAT. LONESTAR'S RICHELLE MCCONALD) (BNA)	15	13	8	MILK	GARBAGE (ALMO SOUNDS/GEFFEN)
3	6	8	NO SENOR	JONNY Z (PUMP/QUALITY/WARLOCK)	16	16	13	YOU COULD BE MY BOO	THE ALMIGHTY (RSO FEAT. FAITH EVANS) (R&B-A-L-DI) (MOO) (IRVING VIRGIN)
4	7	5	IS THAT A TEAR	TRACY LAWRENCE (ATLANTIC)	17	21	21	I DO	PAUL BRANDT (REPRISE)
5	—	1	WHAT'S ON TONIGHT	MONTELL JORDAN (DEF JAM/MERCURY)	18	—	1	HERE'S YOUR SIGN (GET THE PICTURE)	BILL ENGLISH WITH SPECIAL GUEST TRAVIS TRITT (WARNER BROS.)
6	9	2	WITHOUT YOUR LOVE	ANGELINA (UPSTAIRS)	19	22	2	ONLY LOVE	THE BRAXTONS (ATLANTIC)
7	8	5	MACARENA (COUNTRY VERSION)	THE GROOVEGRASS BOYZ (IMPRINT)	20	—	1	LIVING FOR THE CITY	ROGER & ZAPP (REPRISE)
8	12	5	EVEN FLOW	PEARL JAM (EPIC)	21	18	2	THE MC	KRS-ONE (JIVE)
9	11	2	(YOU ARE MY) FANTASY	ACID FACTOR FEAT. MARGIE M. (STREET BEAT)	22	23	20	CHANGE MY MIND	JOHN BERRY (CAPITOL NASHVILLE)
10	10	9	ALIVE	PEARL JAM (EPIC)	23	—	1	CYPHER: PART 3	FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
11	2	11	THE FOUNDATION	XZIBIT (LOUD/RCA)	24	—	10	GOODNIGHT SWEETHEART	DAVID KERSH (CURB)
12	14	5	JUST WANNA PLEASE U	MONA LISA (ISLAND)	25	20	11	BEFORE I LAY (YOU DRIVE ME CRAZY)	CECE PENISTON (A&M)
13	17	4	PUMPIN'	PROYECTO UNO (H.O.L.A./ISLAND)					

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FEBRUARY 8, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	56	NO DOUBT ▲ ⁵ TRAUMA 92580/INTERSCOPE (10.98/15.98) HS 8 weeks at No. 1	TRAGIC KINGDOM	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
2	2	7	11	SOUNDTRACK WARNER BROS. 46346 (21.98/27.98)	EVITA	2
3	3	2	13	SOUNDTRACK ▲ ² CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
4	4	3	46	CELINE DION ▲ ⁸ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
5	5	8	11	SOUNDTRACK ▲ ² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
6	6	5	32	TONI BRAXTON ▲ ⁴ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
7	8	4	29	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
8	7	6	9	SOUNDTRACK ▲ ² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
9	9	11	12	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
10	10	9	10	BUSH TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
11	11	12	20	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
12	17	19	50	JEWEL ▲ ² ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	12
13	13	13	15	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
14	15	14	20	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
15	12	10	85	ALANIS MORISSETTE ▲ ¹⁴ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
16	19	26	30	THE WALLFLOWERS ● INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	16
17	14	15	31	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
18	18	23	22	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
19	21	25	11	VARIOUS ARTISTS ● ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	19
20	20	16	47	311 ▲ ² CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
21	16	—	2	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	16
22	22	17	17	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
23	23	18	10	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
24	30	32	23	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
25	26	30	26	SUBLIME ● GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	25
26	24	31	13	BAByFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
27	28	28	18	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
28	29	29	39	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
29	27	21	11	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
30	25	20	12	SOUNDTRACK ● GEFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	20
31	31	27	20	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
32	32	36	10	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
33	38	48	16	GINUWINE ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	33
34	54	68	8	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	34
35	41	52	6	THE CARDIGANS STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35
36	37	38	19	CAKE ● CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	36
37	34	22	13	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
38	35	37	16	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
39	42	39	7	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
40	33	24	14	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
41	36	35	9	ENIGMA VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
42	39	41	14	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
43	57	63	12	KEVIN SHARP 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	43
44	50	43	34	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
45	45	50	11	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
46	44	47	9	VARIOUS ARTISTS DEATH ROW 50677/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
47	40	33	18	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
48	48	45	14	JOURNEY ▲ COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
49	56	71	29	DONNA LEWIS ▲ ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
50	46	34	18	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
51	52	44	11	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
52	47	49	68	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
53	43	58	32	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	Odelay	16
54	51	40	12	MO THUGS FAMILY ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
55	55	46	17	TOOL ● ZOO 31087* (10.98/16.98)	AENIMA	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
56	53	53	5	SOUNDTRACK REVOLUTION 24666/WARNER BROS. (11.98/17.98)	MICHAEL	53
57	62	85	4	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	57
58	59	51	66	THE SMASHING PUMPKINS ▲ ⁷ MELLON COLLIE AND THE INFINITE SADNESS VIRGIN 40861 (19.98/24.98)		1
59	68	77	79	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
60	60	57	6	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
61	58	42	12	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
62	61	54	18	ELTON JOHN ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
63	63	55	100	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
64	65	56	12	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
65	64	61	17	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
66	69	66	50	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
67	67	62	11	SOUNDTRACK ▲ COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
68	49	—	2	SOUNDTRACK RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE	49
69	72	59	41	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
70	71	64	39	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
71	70	60	79	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
72	73	81	4	VARIOUS ARTISTS MADACY 6803 (10.98/15.98)	POWER OF LOVE — 16 GREAT SOFT ROCK HITS	72
73	78	87	38	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	43
74	75	72	20	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	62
75	76	75	107	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
76	103	126	4	SOUNDTRACK PHILIPS 454710/POLYGRAM CLASSICS (10.98/16.98)	SHINE	76
77	80	73	40	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
78	74	67	10	FLESH-N-BONE MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLLY UNITED GATHERIN' SOULS	23
79	77	69	63	TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
★ ★ ★ PACESETTER ★ ★ ★						
80	131	198	28	SOUNDTRACK ● REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
81	86	99	12	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	81
82	66	—	2	BJORK ELEKTRA 61897*/EEG (10.98/16.98)	TELEGRAM	66
83	88	109	9	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
84	85	89	13	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
85	81	70	18	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
86	94	83	6	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	83
87	79	65	9	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	6
88	91	103	21	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
89	82	79	10	♀ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
90	83	88	13	E-40 ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
91	108	140	7	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	91
92	84	78	10	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
93	102	94	69	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
94	93	101	16	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
95	98	93	39	THE CRANBERRIES ▲ ⁴ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
★ ★ ★ HEATSEEKER IMPACT ★ ★ ★						
96	147	—	2	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	96
97	89	80	13	VARIOUS ARTISTS ● TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
98	96	105	41	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
99	87	82	36	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
100	95	86	44	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
101	122	141	39	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
102	90	90	15	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
103	99	—	2	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	99
104	105	104	66	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
105	114	115	46	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
106	92	76	17	NIRVANA ▲ DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISHKAH	1
107	101	84	50	FUGEES ▲ ⁴ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
108	106	111	22	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37

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

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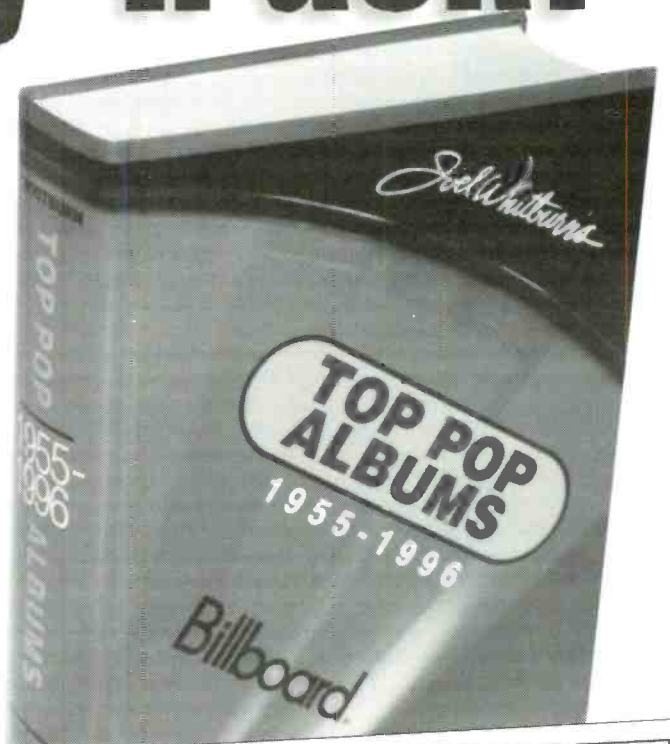
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- Peak chart position
- Chart debut date
- Total weeks on the charts
- Original label and record/CD number

Page shown smaller than actual size



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For anyone with a heart for the charts

DEBUT DATE	PEAK POS	WKS CHR	G L D	ARTIST — Album Title	Top Year	\$	Label & Number
12/2/67+	131	11		PINK FLOYD ★44★ English progressive-rock band formed in 1965. David Gilmour (guitar, replaced Syd Barrett in 1968), Roger Waters (bass), Nick Mason (drums) and Rick Wright (keyboards). Wright left in early 1982. Waters went solo in 1984. Band inactive, 1984-86. Gilmour, Mason and Wright regrouped in 1987. Inducted into the Rock and Roll Hall of Fame in 1996. Group name taken from George bluesmen Pink Anderson and Floyd Council.	'80		
1/3/70	74	27	▲	1 The Division Bell		\$125	Tower 5093
11/7/70	55	13	●	2 Ummagumma record 1: live; record 2: studio		\$40	Harvest 388 [2]
7/31/71	152	7		3 Atom Heart Mother with the John Aldiss Choir on side 1		\$20	Harvest 382
11/6/71	70	73	▲2	4 Relics recordings from 1967-69		\$15	Harvest 759
6/24/72	46	25	●	5 Meddle music from movie <i>The Valley</i>		\$15	Harvest 832
3/17/73	11	741	▲13	6 The Dark Side of the Moon Set all-time record for longevity — no album in the history of any chart has charted longer		\$12	Harvest 11078
9/1/73	153	7		7 Obscured By Clouds soundtrack originally released in 1968		\$12	Harvest 11163
12/22/73+	36	17	●	8 A Nice Pair reissue of the group's first 2 English albums <i>The Piper At The Gates Of Dawn</i> and <i>A Saucerful Of Secrets</i>		\$15	Harvest 11198
9/27/75	12	39	▲5	9 Wish You Were Here		\$10	Columbia 33453
2/19/77	3	28	▲4	10 Animals		\$10	Columbia 34474
12/15/79+	15	123	▲10	11 The Wall concept album (released as a triple in the early 1980s)		\$12	Columbia 36183 [2]
12/12/81+	31	16	▲	12 A Collection of Great Dance Songs		\$10	Columbia 37680
4/9/83	6	23	▲	13 The Final Cut		\$10	Columbia 38243
6/18/83	68	9		14 Works Harvest label recordings (1967-73)		\$8	Capitol 12276
9/26/87	3	56	▲3	15 A Momentary Lapse of Reason		\$10	Columbia 40599
12/10/88+	11	21	▲	16 Delicate Sound of Thunder recorded in August 1988; CD contains bonus track		\$10	Columbia 44484 [2]
4/23/94	14	51	▲2	17 The Division Bell		\$8	Columbia 64200
6/24/95	11	22	▲2	18 Pulse CD spine features a blinking red light powered by 2 AA batteries		\$15	Columbia 67065 [2]
				<p>ABSOLUTELY CURTAINS (6)</p> <p>Alan's Psychedelic Breakfast (3)</p> <p>Mosley (3)</p> <p>Another Brick In The Wall (Part 1) (12)</p> <p>Another Brick In The Wall (Part 2) (12, 13, 17, 19)</p> <p>Another Brick In The Wall (Part 3) (15)</p> <p>Any Colour You Like (7, 19)</p> <p>Arnold Layne (4, 15)</p> <p>Astronomy Domine (2, 9, 19)</p> <p>Atom Heart Mother Suite (11)</p> <p>Biding My Time (4)</p> <p>Bike (4, 9)</p> <p>Brain Damage (7, 15, 19)</p> <p>Breathless (7, 19)</p> <p>Bring The Boys Back Home (12)</p> <p>Burning Bridges (6)</p> <p>Careful With That Axe, Eugene (2, 4)</p> <p>Chapter 24 (1, 9)</p> <p>Childhood's End (6)</p> <p>Christy Minor (4, 8)</p> <p>Clusnet One (18)</p> <p>Comfortably Numb (12, 17, 19)</p> <p>Coming Back To Life (18, 15)</p> <p>Corporal Clegg (9)</p> <p>Crying Song (8)</p> <p>Cymbaline (8)</p> <p>Dogs (11)</p> <p>Dogs Of War (16, 17)</p> <p>Don't Leave Me Now (12)</p> <p>Dramatic Theme (8)</p> <p>Echoes (5)</p> <p>Eclipse (7, 15, 19)</p> <p>Embryo (15)</p> <p>Empty Spaces (12)</p> <p>Fat Old Sun (3)</p> <p>Fearless (5, 15)</p> <p>Final Cut (14)</p> <p>Flamingo (9)</p> <p>Fletcher Memorial Home (14)</p> <p>Free Four (6, 15)</p> <p>Get Your Filthy Hands Off My Desert (14)</p> <p>Gnome, The (1, 9)</p> <p>Goldilocks In The... (6)</p> <p>Goodbye Blue Sky (12)</p> <p>Goodbye Cruel World (12)</p> <p>Grand Viceroy's Garden Party: Pts. 1 - 3 (2)</p> <p>Granchester House (6)</p> <p>Great Day For Freedom (15, 19)</p> <p>Great Gig In The Sky (7, 19)</p> <p>Green Is The Colour (8)</p> <p>Gunners Dream (4, 4)</p> <p>Happiest Days Of Our Lives (12)</p> <p>Have A Cigar (10)</p> <p>Here's To You (1, 1)</p> <p>Hay You (12, 19)</p> <p>High Hopes (1, 8, 9)</p> <p>It's A Beautiful Day (8)</p> <p>It's A Beautiful Day (8)</p> <p>In The Flesh? (12)</p> <p>Interstellar Overdrive (1, 4, 9)</p> <p>Is There Anybody Out There? (12)</p> <p>Jugband Blues (9)</p> <p>Julia Dream (4)</p> <p>Keep Talking (15, 19)</p> <p>Learning To Fly (16, 17, 19)</p> <p>Let There Be More Light (9)</p> <p>Lucifer Sam (1, 9)</p> <p>Marooned (8)</p> <p>Matilda Mother (1, 9)</p> <p>Money (7, 13, 17, 19)</p> <p>Mr. Tambourine Man (1, 9)</p> <p>More Blues (8)</p> <p>Mother (12)</p> <p>Mudmen (6)</p> <p>Narrow Way - Parts 1, 2 & 3 (2)</p> <p>New Machine Part 1 & 2 (16)</p> <p>Nile Song (4, 8)</p> <p>Nobody Home (12)</p> <p>Not Now John (14)</p> <p>Obscured By Clouds (9)</p> <p>On The Run (7, 19)</p> <p>On The Turning Away (16, 17)</p> <p>One Of My Turns (12)</p> <p>One Of The Few (14)</p> <p>One Of These Days (5, 13, 15, 17)</p> <p>One Step (18)</p> <p>Outside The Wall (12)</p> <p>Paint Box (4)</p> <p>Paranoid Eyes (14)</p> <p>Party Sequence (8)</p> <p>Pigs On The Wing (Part One & Two) (11)</p> <p>Pigs (Three Different Ones) (11)</p> <p>Pillow Of Winds (5)</p> <p>Poles Apart (18)</p> <p>Post War Dream (14)</p> <p>Pow R Toc H (1, 9)</p> <p>Quicksilver (8)</p> <p>Remember A Day (4, 9)</p> <p>Round And Around (16, 17)</p> <p>Run Like Hell (12, 17, 19)</p> <p>San Tropez (5)</p> <p>Saucerful Of Secrets (9)</p> <p>Saucerful Of Secrets Medley (2)</p> <p>Searus (5)</p> <p>See Emily Play (1, 4, 15)</p> <p>See-Saw (8)</p> <p>Set The Controls For The Heart Of The Sun (2, 9, 15)</p> <p>Several Species Of Small Furry Animals Gathered Together In A Cave And Grooving With A Pict (2, 15)</p> <p>Sheep (11, 13)</p> <p>Shine On You Crazy Diamond (10, 13, 17, 19)</p> <p>Show Must Go On (12)</p> <p>Signs Of Life (16)</p> <p>Sorrow (15, 17, 19)</p> <p>Southern Fried (14)</p> <p>Spanish Fleeca (8)</p> <p>Speak To Me (7, 19)</p> <p>Slay (5)</p> <p>Stop (12)</p> <p>Summer '68 (3)</p> <p>Syzyphy - Paris 1, 2, 3 & 4 (2)</p> <p>Take It Back (18)</p> <p>Take Up Thy Sistrum And Walk (1, 9)</p> <p>Terminal Frost (18)</p> <p>Thin Ice (12)</p> <p>Time (7, 17, 19)</p> <p>Trial, The (12)</p> <p>Two Suns In The Sunset (14)</p> <p>Up The Khyber (8)</p> <p>Us And Them (7, 19)</p> <p>Vera (12)</p> <p>Waiting For The Worms (12)</p> <p>Waiting For The Worms (12)</p> <p>WELCOME TO THE MACHINE (10)</p> <p>What Do You Want From Me (18, 19)</p> <p>When You're In (6)</p> <p>Wish You Were Here (10, 13, 17, 19)</p> <p>Wots... Uh The Deal (6)</p> <p>Yet Another Movie (16, 17)</p> <p>Young Lust (12)</p> <p>Your Possible Past (14)</p>			
8/8/70	132	4		PIPKINS, The British vocal duo: Roger Greenaway and Tony Burrows (low voice). Worked together in studio group White Plains. Burrows also in Brotherhood Of Man and other groups.		\$15	Capitol 483
5/18/91	80	23		PIRATES OF THE MISSISSIPPI Country band from Alabama: Bill McCorvey (vocals), Rich Alves (guitar), Pat Savers (steel guitar), Dean Townson (bass) and Jimmy Lowe (drums).		\$8	Capitol 94389

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
109	121	131	8	BILL WHELAN	CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	109
110	104	96	31	QUAD CITY DJ'S	QUADRASOUND/BIG BEAT 82905/AG (10.98/16.98)	GET ON UP AND DANCE	31
111	112	133	13	BETTER THAN EZRA	SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICION BABY	64
112	117	116	74	FAITH HILL	WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
113	133	123	12	TERRI CLARK	MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
114	132	127	17	TRACE ADKINS	CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	114
115	111	120	26	POE	MODERN 92605/AG (10.98/15.98) HS	HELLO	71
116	119	129	36	THE ISLEY BROTHERS	T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
117	113	106	75	COLLIN RAYE	EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
118	109	98	69	OASIS	EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
119	110	97	22	OUTKAST	LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
120	126	163	13	VARIOUS ARTISTS	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS SPARROW 51562 (15.98/17.98)		71
121	97	74	13	THE BEATLES	APPLE 34451*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
122	107	102	13	GHOSTFACE KILLAH	RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
123	118	108	20	JOHN MELLENCAMP	MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
124	115	95	84	NATALIE MERCHANT	ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
125	116	100	26	ALICE IN CHAINS	COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
126	128	124	10	JULIO IGLESIAS	COLUMBIA 67899 (10.98 EQ/17.98)	TANGO	93
127	123	139	12	THE ROOTS	DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	21
128	124	114	11	NO MERCY	ARISTA 18941 (10.98/15.98) HS	NO MERCY	114
129	129	145	11	DA BRAT	SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20
130	120	92	22	PEARL JAM	EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
131	138	130	9	MARK CHESNUTT	DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	130
132	151	174	58	JARS OF CLAY	ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
133	130	112	44	STONE TEMPLE PILOTS	ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
134	127	121	16	MERRIL BAINBRIDGE	UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	101
135	194	—	19	POINT OF GRACE	WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
136	134	117	14	MARY CHAPIN CARPENTER	COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
137	140	119	40	HOOTIE & THE BLOWFISH	ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
138	135	125	50	ADAM SANDLER	WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
139	142	137	34	BRYAN ADAMS	A&M 540551 (10.98/16.98)	18 TIL I DIE	31
140	146	162	5	VARIOUS ARTISTS	LOUD 67423/RCA (10.98/16.98)	ALL THAT: THE ALBUM	134
141	166	—	2	702	BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	141
142	157	176	62	DC TALK	FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
143	136	136	14	GARY ALLAN	DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	136
144	125	113	9	KEITH MURRAY	JIVE 41595* (10.98/16.98)	ENIGMA	39
145	150	152	7	B-LEGIT	SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	55
146	137	107	12	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA 67577* (10.98 EQ/16.98)		31
147	148	151	18	VARIOUS ARTISTS	WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	107
148	143	118	18	NATALIE COLE	ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
149	139	122	30	NAS	COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
150	164	179	59	SOUNDTRACK	LONDON 448295 (10.98/16.98)	BRAVEHEART	45
151	141	110	20	R.E.M.	WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
152	153	180	13	MINT CONDITION	PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
153	149	157	8	RICHIE RICH	OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	35
154	145	135	19	GEORGE WINSTON	DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
155	167	146	22	TRAVIS TRITT	WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
156	172	155	34	GLORIA ESTEFAN	EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
157	144	128	22	VARIOUS ARTISTS	POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
158	154	161	46	MARILYN MANSON	NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
159	162	160	58	2PAC	INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
160	161	142	35	VINCE GILL	MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
161	163	173	59	ENYA	REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
162	158	143	54	LA BOUCHE	RCA 66759 (9.98/15.98)	SWEET DREAMS	28
163	159	149	16	CHRIS ISAAK	REPRISE 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33
164	155	182	16	ORIGINAL BROADWAY CAST	DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
165	184	175	17	SOUNDTRACK	A&M 540384 (7.98/11.98)	EMPIRE RECORDS	63
166	156	147	5	LOCAL H	ISLAND 524202 (8.98/14.98) HS	AS GOOD AS DEAD	147
167	174	168	31	SAMMY KERSHAW	MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
168	169	178	13	SHAWN COLVIN	COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
169	165	153	63	R. KELLY	JIVE 41579* (10.98/16.98)	R. KELLY	1
170	183	187	7	TRACY BYRD	MCA 11485 (10.98/16.98)	BIG LOVE	121
171	RE-ENTRY		20	STEVEN CURTIS CHAPMAN	SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
172	152	134	9	FUGEES	RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	127
173	171	166	84	WHITE ZOMBIE	GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
174	168	159	32	VARIOUS ARTISTS	SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
175	173	169	53	TRACY LAWRENCE	ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
176	170	132	14	PHIL COLLINS	FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
177	175	148	18	SOUNDTRACK	PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
178	181	183	6	CHAKA KHAN	REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	84
179	180	165	6	VARIOUS ARTISTS	EMI-CAPITOL 54555 (10.98/16.98)	LUV COLLECTION: MOVIE LUV	155
180	NEW		1	SOUNDTRACK	FANTASY 16001 (16.98 CD)	THE ENGLISH PATIENT	180
181	188	—	2	DUNCAN SHEIK	ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	181
182	195	200	6	ANDREW LLOYD WEBBER	POLYDOR 53306*/A&M (17.98/19.98)	VERY BEST OF...BROADWAY COLLECTION	155
183	178	164	15	VARIOUS ARTISTS	QUALITY 6750/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 5	101
184	RE-ENTRY		35	SOUNDTRACK	COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
185	177	150	37	PATTY LOVELESS	EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
186	192	199	12	FUN LOVIN' CRIMINALS	EMI 35703 (7.98/12.98) HS	COME FIND YOURSELF	144
187	176	177	13	REPUBLICA	DECONSTRUCTION 66899/RCA (8.98/13.98) HS	REPUBLICA	153
188	182	—	3	TRICKY	ISLAND 524302 (10.98/16.98) HS	PRE-MILLENNIUM TENSION	140
189	189	156	62	GARTH BROOKS	CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
190	193	181	19	WHITE ZOMBIE	GEFFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
191	160	144	15	PHISH	ELEKTRA 61971/EEG (10.98/16.98)	BILLY BREATHE	7
192	186	184	22	ROBERT MILES	DECONSTRUCTION 18930/ARISTA (10.98/15.98)	DREAMLAND	54
193	197	—	32	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
194	190	170	62	LL COOL J	DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
195	RE-ENTRY		11	KENNY CHESNEY	BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	140
196	187	167	71	TIM MCGRAW	CURB 77800 (10.98/16.98)	ALL I WANT	4
197	RE-ENTRY		22	LOST BOYZ	UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
198	179	154	24	SOUNDTRACK	MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
199	196	172	29	PAUL BRANDT	REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	102
200	RE-ENTRY		10	ANN NESBY	PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	157

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 108 2Pac 66, 159 311 20 702 141	Foxy Brown 23 Bush 10, 75 Tracy Byrd 170	Enigma 41 Enya 161 Gloria Estefan 156	R. Kelly 169 Sammy Kershaw 167 Chaka Khan 178 Korn 102	John Michael Montgomery 85 Alanis Morissette 15 Mo Thugs Family 54 Keith Murray 144	Rage Against The Machine 98 Collin Raye 117 Redman 39 Republica 187 Richie Rich 153 LeAnn Rimes 7 The Roots 127	The Preacher's Wife 8 Rhyme & Reason 21 Romeo + Juliet 3 Set It Off 47 Shine 76 Space Jam 5 Star Wars: A New Hope 68 That Thing You Do! 177	Death Row Greatest Hits 46 Dr. Dre Presents... The Aftermath 87 Jock Jams Vol. 1 59 Jock Jams Vol. 2 24 Luv Collection: Movie Luv 179 MTV Party To Go — Volume 10 97
Aaliyah 18 Bryan Adams 139 Trace Adkins 114 Alice In Chains 125 Gary Allan 143 Fiona Apple 74 Az Yet 84	Cake 36 The Cardigans 35 Mariah Carey 93 Mary Chapin Carpenter 136 Deana Carter 11 Tracy Chapman 79 Steven Curtis Chapman 171 Kenny Chesney 195 Mark Chesnutt 131 Terri Clark 113 Natalie Cole 148 Phil Collins 176 Shawn Colvin 168 Counting Crows 13 The Cranberries 95 Sheryl Crow 27	Flesh-N-Bone 78 Kirk Franklin And The Family 101 Fugees 107, 172 Fun Lovin' Criminals 186	La Bouche 162 Tracy Lawrence 175 Donna Lewis 49 Lil' Kim 45 LL Cool J 64, 194 Local H 166 Lost Boyz 197 Patty Loveless 185 Luscious Jackson 81	NAS 149 Ann Nesby 200 New Edition 31 Nirvana 106 No Doubt 1 No Mercy 128	Adam Sandler 138 Kevin Sharp 43 Duncan Sheik 181 The Smashing Pumpkins 58 Snoop Doggy Dogg 29 Soundgarden 99 SOUNDTRACK Beavis And Butt-Head Do America 30 Braveheart 150 The Crow: City Of Angels 198 Empire Records 165 The English Patient 180	Rod Stewart 51 Stone Temple Pilots 133 George Strait 77 Sublime 25 Keith Sweat 17 Tela 91 Tony Toni Tone 32 Tool 55 Tricky 188 Travis Tritt 155 Shania Twain 63	Power Of Love — 16 Great Soft Rock Hits 72 Pure Disco 83 So So Def Bass All-Stars 174 Super Dance Hits — Vol. 1 157 Ultimate Dance Party 1997 19 Wow-1997: The Year's 30 Top Christian Artists An 120 Stevie Ray Vaughan & Double Trouble 193
Babyface 26 Merril Bainbridge 134 The Beatles 121 Beck 53 Better Than Ezra 111 Bjork 82 Clint Black 50 BLACKstreet 14 B-Legit 145 Bloodhound Gang 57 Bone Thugs-N-Harmony 71 Paul Brandt 199 Toni Braxton 6 Brooks & Dunn 69 Garth Brooks 189	Da Brat 129 dc Talk 142 Celine Dion 4 Do Or Die 88 Dru Hill 34 E-40 90	Kenny G 22 Garbage 52 Ghostface Killah 122 Johnny Gill 94 Vince Gill 160 Ginuwine 33	Makaveli 9 Marilyn Manson 38, 158 Dave Matthews Band 28 Maxwell 73 Mindy McCready 70 Reba McEntire 61 Tim McGraw 196 John Mellencamp 123 Natalie Merchant 124 Metallica 44 Robert Miles 192 Mint Condition 152 Mobb Deep 92	Point Of Grace 135 The Presidents Of The United States Of America 146 † 89	Evita 2 Jerry Maguire 86 Michael 56 The Mirror Has Two Faces 67 Now And Then 184 One Fine Day 60 Phenomenon 80	Van Halen 40 Luther Vandross 65 VARIOUS ARTISTS All That: The Album 140 The Best Of Country Sing The Best Of Of Disney 147 Dance Mix U.S.A. Vol. 5 183	"Weird Al" Yankovic 105

STONE CUPID'S CHRISTENSEN IN GEAR WITH 'DRIVING'

(Continued from page 7)

band Divine Horsemen; 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 Sam 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

moving 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 "post-punk."

Christensen shifted 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 fronting a new band, Divine Horsemen. She ended up joining the group as co-lead vocalist and later married Desjardins.

Melding her blues-drenched singing and writing to the band's ferocious punk guitar attack, Christensen cut three albums and an EP with Divine Horsemen for indie SST Records. But Christensen and Desjardins' marriage unraveled, 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 Goldstone—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 \$50,000 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 album.

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 groups, and made frequent appearances for the Bohemian Women's Political Alliance, a group of L.A. artist/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," Christensen says. "I started working with a different piano player, Karen Hammack, who is just a gold mine and a secret weapon, and a really good 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 Bla Bla 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 in 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 monumentally disappointing."

She adds, "I called some people who had [released their own records] and kind of became 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 and Ojai neighbor; and guitarist Greg Leisz, a former member of lang's band and current guitarist for Dave Alvin's group the Guilty Men.

So far, Christensen has been distributing "Love Is Driving" herself, via mail order and through such L.A. outlets as Rhino, Aron's Records, and McCabe's.

"It's selling with no publicity or press," says Rhino's Crouch. "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 it gets distribution. However, some specialty shows on L.A.-area public stations, like Andrea Leonard's "Twister" on KCRW Santa Monica and Howard and Roz Larman's "Folkscene" on KPFFK North Hollywood, have aired the record.

"Her music is very, very personal," says Larman. "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 Garry George Management in L.A., is currently in New York, playing previews for a bill of Sam Shepard one-act plays that opens Feb. 9 at the Public Theatre. She has one of the two leading roles in "The Sad Lament Of Pecos 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 1)

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," Bonk says. "We will come out of Chapter 11 on a stand-alone basis."

Both moves are part of the reorganization strategy for the company, which has been operating under Chapter 11 protection since Aug. 9, 1996.

Bonk 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 Bonk, and "is soundly profitable." Sources in the creditors committee confirm Bonk's statement.

Bonk 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 Bonk 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 \$300 million in debt the company took on in a 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 1995, Camelot violated some of the financial covenants of its revolving credit facility, and the banking consortium responded by

(Continued on page 85)

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LAURIE SARGENT BUILDING ON REGIONAL FAN BASE WITH REPRISE BOW

(Continued from page 1)

and Morphine drummer Billy Conway were involved in a sledding accident that left him with a severely broken leg and her with a fractured skull and a concussion. Not only did she recover from the accident (as did Conway), but she immediately went to work with renowned producer and Reprise Records A&R veteran Russ Titelman on what would become her first solo album.

"It was one of those moments that makes you realize how fleeting life is," says Sargent, recalling the accident. "I mean, you could literally go at any time. It's such a slap in the face and a kick in the butt, but it ended up being really good for me."

Due March 25 on Reprise, "Laurie Sargent" consists of a mixture of street-wise alternative rock, edgy folk/rock, and highly charged tunes that

blur genre boundaries.

Sargent—who made her mark with Boston rock band Face To Face in the late '80s—says her new record is the most honest, representative recording she has ever made.

"With very little struggle, we were able to make a record that sounds totally and completely like the band, and the songs sound like the songs," she says. "There's no gimmicks on it. It's just completely true to the music."

Titelman shares Sargent's enthusiasm for the project. "She made the record she wanted to make," he says. "She's a really great artist and a great singer and a great writer, and I know her fans are going to love this thing."

Titelman—who signed Sargent after being turned on to her music by Conway—says the challenge for Reprise will be "to figure out how to get Laurie

across to people, let them know that the record exists."

Sargent is about to receive a double shot of exposure when the first single, "Without Letting Go," is simultaneously released as the second single from the "Party Of Five" soundtrack, also on Reprise. That compilation features Sargent alongside such top-name artists as the BoDeans, Tori Amos, Chaka Khan, Joe Jackson, Stevie Nicks, Howard Jones, Rickie Lee Jones, Nanci Griffith, Rusted Root, Shawn Colvin, and Syd Straw—whose "People Of Earth" was the first single.

At press time, Reprise had yet to determine its plans for the concurrent release. Reprise manager of artist development (U.S.) Eric Fritschi says, "The soundtrack obviously gives us some sort of profiling to help us launch her record. Despite her success in Face

To Face, we're going to approach her like a new developing artist and start from the bottom up. We're going to try to capitalize on the local, regional support she has in Boston that she's built up through playing the club circuit."

Fritschi adds that Sargent will probably tour the Northeast as a club headliner before embarking on a summer stint as the opening act on a shed tour. "To capitalize on the grass-roots thing we're working on a mailing list to keep her fans up to date on what

she's doing," he says.

Given the folk/rock nature of "Without Letting Go," Reprise will initially focus its radio campaign on triple-A and AC outlets, according to Fritschi.

However, other tracks on the album will be targeted at the modern rock format, which has supported Sargent in the past and is primed to hear new material from her.

"I haven't heard the new album, but she's a very talented lady," says Oedi- (Continued on next page)

WARNER SIGNS ON RETAILERS FOR DVD SOFTWARE TRIAL

(Continued from page 4)

tised price of \$19.95, according to sources.

RETAIL RESERVATIONS

Some retailers are approaching the plan cautiously. "We're glad that 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 about whether to participate."

Although Musicland spokeswoman Marcia Appel says the retailer will participate in the test, it too has reservations. "We want to get behind it, but there are some pricing and margin issues we can't ignore," says Appel.

"Warner is asking us to pull high-margin product already in the store for low-margin product. That's a serious consideration."

Like other chains contacted by Warner, Musicland has not decided how many of its 1,466 locations will stock DVD, or in what quantities, according to Appel.

To the relief of many dealers, sources say, the plan does not include bundling free product with players. It is also nonexclusive, and dealers are encouraged to order DVD titles from other studios.

Retailers say the plan strongly dis-

courages them from renting the product. "It's a gentlemen's agreement that we won't rent the product," says one dealer.

Warner plans to keep dealers in check by closely monitoring activity at each test store, according to sources.

It was unclear at press time whether Blockbuster Video would participate in the test; the 4,000-store chain previously announced a DVD rental cross-promotion with Sony Consumer Electronics. Blockbuster declined comment at press time.

As part of the Sony promotion, consumers who purchase Sony's \$1,000 DVP-S700 DVD player will receive coupons for free DVD rental at Blockbuster of titles from sister company Columbia TriStar Home Video (Billboard, Jan. 25).

Sony has also announced that it expects to have 20-50 titles on the market this year. Sony and Columbia TriStar are expected to announce further retail launch plans later this month.

At last month's Consumer Electronics Show, Warner announced 30 titles, including "Space Jam," "Mars Attacks!," "Sleepers," and prime catalog gems "Gone With The Wind" and "Blade Runner: The Director's Cut." Sources say additional titles have since been added.

Industry observers say Warner's limited rollout is typical for a new format. "Keeping it regional is related to the limited duplication capacity DVD has now, and being able to fill the market's need," says Mike Fidler, who heads the DVD marketing team for Sony.

Adds one retail executive eager to sign on with the Warner plan, "We all realize that it's going to take a while for this to catch on."

Fewer than 100 titles will be available this year. In addition to Columbia TriStar and Warner, titles are expected from Warner-distributed New Line and MGM/UA, as well as GoodTimes Home Video, LIVE Home Video, Simitar, Playboy, and PolyGram (see story, this page).

Dealers have not indicated whether there is a cap on how much DVD software they can order from Warner.

At least 20 manufacturers are expected to have DVD players on the market this spring, priced at \$599-\$1,000.

Thomson Consumer Electronics plans a 10-market player rollout, and Samsung Electronics will place DVD hardware in 25 retail accounts beginning this month.

been introduced in that market. Sondheim plans to offer generous margins and return privileges.

PolyGram is also staking a claim to rentals. When it ships the current theatrical release "The Portrait Of A Lady" on VHS in May or June, it will simultaneously deliver the movie on DVD at the same high price. "Our desire is to quickly establish a rental mentality at retail," Sondheim says. That strategy is contrary to Warner's, which emphasizes sales (see story, page 4).

Movies that go directly to sell-through will be priced to sell on DVD, Sondheim adds. "The principles that apply to tape apply here," he says.

However, one DVD title is getting special treatment. "Short Cinema," featuring new directors, will not be made available on VHS or to television. Sondheim expects five to eight such compilations a year from producer Short Cinema, which is one of two outside providers of DVD product. The other is Manga Entertainment, which distributes the animation hit "Ghost In The Shell" through PolyGram.

Sondheim predicts DVD player sales of 500,000 to 1 million units this year, accelerating in the fourth quarter as hardware manufacturers' lower machine prices. He adds that Philips, which owns a piece of PolyGram Video parent PolyGram Filmed Entertainment, should be ending a long period of quiet with a rollout announcement.

PolyGram Plans 10-Title Plunge Into DVD Market

BY SETH GOLDSTEIN

NEW YORK—PolyGram Video plans to enter the DVD market with 10 titles in late May or early June.

The release schedule—a mix of movies such as "Fargo" and "The Usual Suspects" and nontheatrical programs like "Three Tenors" and "U2 Live From Sydney"—follows by three weeks a slate of DVD title announcements made at the January Consumer Electronics Show by Warner, Columbia TriStar, MGM/UA, and New Line. Pricing and packaging, however, remain vague from many of those companies (Billboard, Jan. 18).

"We purposely decided to wait so we could discuss the entire lineup," says PolyGram Video president Bill Sondheim. The packaging issue, however, remains a question mark for PolyGram as well. PolyGram is still mulling several possibilities, although sources indicate it favors the Laserfile box, one of several competing for business.

Sondheim says the catalog titles that make up its first DVD batch will be priced to sell at \$29.95 suggested list. The prices of future sell-through releases could go as high as \$39.95, depending on the amount of exclusive footage and other "value-added" items on the disc.

With initial production runs of several thousand per title, PolyGram will sell to any retailer that places an order, even if DVD players have not



by Geoff Mayfield

CONSOLATION PRIZE: Despite an increase in screens and the glow of a multitrophy night at the Jan. 19 Golden Globe Awards, "Evita" saw a 28% decline in box-office dollars during the Jan. 20-26 tracking week that produced this issue's sales charts. Still, Madonna's victorious night at the awards show does pick up sales for the film's double-set soundtrack. The album, with an 18,000-unit increase, a 17.25% boost over prior-week sales, earns The Billboard 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 actually manages an increase of around 1,000 units. With 144,000 units for 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, so it feels like "Evita" has climbed as far as it can—for now. Down the line, however, do not underestimate Madonna's media-savvy ability to reignite this soundtrack's flames.

BRIGHTER: Another soundtrack continues to soar, as a 36% gain moves "Shine" 103-76 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 Rachmaninov" garner a 43% build. Just shy of 5,000 units, Helfgott vaults to No. 1 on Top Classical Albums and is just a whisker shy of The Billboard 200. We figure the debut at No. 10 on Top Classical Midline of Philips' "Romance For Rachmaninoff," which has been out since October 1995, also stems from "Shine"-mania.

Helfgott's ascent to the classical list's summit is noteworthy for RCA Red Seal. Aside from a Red Seal-marketed Erato title that topped Top Classical Albums in March 1984, the august label has not had a No. 1 classical title since a Vladimir Horowitz/Eugene Ormandy collaboration did so in July 1978. That album, like the new Helfgott, featured Rachmaninov's Piano Concerto No. 3, a coincidence that Alanis Morissette might term ironic.

While Helfgott's triumph ends a long Red Seal drought, the label's selling agent, BMG Classics, has been on a roll, plating 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 "Runnin' Wild" by Keith Lockhart and the Boston Pops Orchestra. BMG Classics also sells ECM, which ruled Top Classical Albums with Arvo Part's "Litany" in October. By the way, the Jan. 31 unveiling of the special "Star Wars" edition, along with attention from Pepsi's "Star Wars"-themed commercials, should throw that soundtrack into hyperspace acceleration.

WATCH WHAT HAPPENS: In February 1994, when Toni Braxton's debut album first reached No. 1 on The Billboard 200, the annual American Music Awards (AMA) presentation was the spark plug that pushed it all the way from No. 7. Based on her show-opening performance, her charming acceptance speeches, and her eye-catching wardrobe, Braxton's "Secrets"—now No. 6, with 81,500 units—seems the album most likely to benefit from ABC's Jan. 27 airing of this year's AMAs (see story, page 6).

LeAnn Rimes, No. 1 on Top Country Albums and No. 7 on the big chart, should make for an interesting AMA case study. Her album soared after her show-opener of "Blue" at October's Country Music Assn. awards, and you have to figure that Dick Clark's AMAs draws viewers who don't watch the country awards shows. But this time, Rimes sang "Unchained Melody," which does not appear on her album. The song, No. 16 on Hot Country Singles & Tracks, was on a single that was sold exclusively at Target stores and will be on a February album titled "The Early Years."

Shania Twain, the Eagles, Hootie & the Blowfish, Reba McEntire, Boyz II Men, Brandy, and Garth Brooks each saw increases following 1996's American Music Awards. Meanwhile, Dave Matthews Band (29-28) and Gloria Estefan (172-156) each bullet after TV exposure from President Clinton's coronation, I mean, inauguration festivities.

KENNY WHEELER'S LUMINOUS 'ANGEL'

(Continued from page 1)

string quartet—four independent roles coming together to serve Kenny'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 musicians like this together. These were very special sessions."

Known best for his pioneering work in the '50s with pianist Lennie Tristano and saxophonist Warne Marsh, Konitz sounds perfectly at home on "Angel Song," his buoyant lines complementing Wheeler's plaintive tones ideally. Frisell—a musician's musician who has excelled as a sideman in myriad contexts as well as recorded a series of sublime albums for Nonesuch—nearly steals the show with his ambient underpinning. A staple ECM artist, Holland has become one of the most well-regarded bass players in the world as well as a composer and a bandleader of repute ever since playing with Miles

Davis in the late '60s.

A Canadian who has lived in London most of his life, the 67-year-old Wheeler began his longtime ECM association in 1976 with "Gnu High," one of the most striking debut albums in modern jazz (see ReDISCUSSION, this page). The melancholy genius of "Deer Wan" followed in '78, featuring a cache of classic Wheeler compositions and the sure playing of such ECM stars as saxophonist Jan Garbarek and guitarist John Abercrombie. The free-jazz-flavored "Around 6" came in '80 (in Europe only) and "Double, Double You" in '83.

In 1990, Wheeler had a banner year, with ECM issuing the bewitching "Widow In The Window" (a near reprise of "Deer Wan") and the remarkable two-disc "Music For Large & Small Ensembles," which showcased his woefully underdocumented big-band writing. (Wheeler's compositions are published in Europe by ECM Verlag, administered by

GEMA, and in the U.S. by BMG Songs, ASCAP.)

Wheeler has also recorded a handful of albums as a leader for small European and Canadian labels over the years, including Soul Note, Musidisc, and ah um (which issued the gorgeous "Kayak" in '92). Late last year, Justin Time Records released "Touché," an album of pointillist duets featuring Wheeler with pianist and fellow Canadian Paul Bley.

As a sideman, Wheeler's characteristic touches can be found on albums as diverse as the late saxophonist George Adams' "Sound Suggestions" ('79, ECM), saxophonist Claudio Fasoli's "Ten Tributes" ('95, RAM), and avant-pop star David Sylvian's "Gone To Earth" ('86, Virgin). His contributions to the three energized mid-'80s ECM albums by the Dave Holland Quintet are of special note, as is his work in the group Azimuth with pianist John Taylor and vocalist Norma Winstone. The Azimuth album "How It Was Then . . . Never Again," issued in '95 by ECM in Europe, has just come out in the U.S., and the trio backs it with a Feb. 25-March 2 stand at the Blue Note in New York.

There is a chance that the "Angel Song" quartet may play shows this summer in Chicago and New York, but no one is banking on those gigs or any others, since each of the artists is incredibly busy on his own. But ECM label director Paula Morris says, "We can't sit around, lamenting the lack of a tour. If you have a great record, you don't need every part of the puzzle to have a success."

With the accessible but unclassifiable "Angel Song," ECM has an album

that "represents all the label has come to mean in jazz," says Morris, pointing out ECM's history of banding together musicians with individual followings as well as the label's brand-name power in the arena of cutting-edge music. This allure has been strong enough to garner "Angel Song" a mid-February slot on NPR's "All Things Considered" with a three-minute review. According to Morris, a similar review last year for guitarist Ralph Towner's ECM album "Lost & Found" helped quadruple sales not only the week of the broadcast but for weeks after the piece's airing.

ECM is confident enough of "Angel Song" to extend promotion for the album into the summer and into the label's Jazz Cafe retail campaign, with listening posts, endcap positioning, and sale pricing part of the program. (Headquartered in Munich, ECM is distributed in North and South America by BMG and in France, Germany, and Japan by PolyGram. The label is racked by various distributors in other territories, including New Note in the U.K.)

At retail and radio, ECM can depend on a network of longtime label supporters and fans of each of the musicians on "Angel Song." Ray Smith, owner of Ray's Jazz Shop in London, says, "Kenny Wheeler is very highly thought of in this country, but he's a quiet, retiring bloke and not the sort to go around pushing himself. So his records aren't exactly best sellers, but when new ones come out they do quite well for us, and his catalog ticks over nicely. With this lineup, ['Angel Song'] should do especially well."

Bobby Jackson, music director for Cleveland State University's WCPN Cleveland, is a staunch Wheeler admirer. "I've always loved Kenny's ability to convey a mood, to tell a story in his music," he says. "We've played all of his ECM albums over the years, and 'Angel Song' is definitely classic Kenny Wheeler. This record should be a staple of nighttime programming for acoustic jazz stations across the country."

SARGENT

(Continued from preceding page)

pus, VP/PD at modern rock WBCN Boston and host of the nightly cutting-edge music program "Nocturnal Emissions." "I know her from her Face To Face days; they were a very strong band in Boston, on 'BCN in particular. To us, she's in the same category as Aimee Mann, Juliana Hatfield, Tanya Donnelly, and Kristin Hersh. She's one of the great, seminal female artists to come out of Boston."

Among the possible follow-ups to "Without Letting Go" are the propulsive rocker "Faithless," the funky "Groove Thing," the bluesy "Something With The Moon," and the slow, heavy, atmospheric "Beautiful."

Sargent's songs are published by Fatal Kiss Music/Julayla Music, administered by ASCAP.

Between now and the album's release, Sargent will concentrate on her New England club base. She has been performing steadily at such Boston-area venues as Johnny D's in Somerville, the Sit 'n Bull Pub in Maynard, and the Lizard Lounge and Toad in Cambridge. She has also played club gigs in such nearby cities as Providence, R.I., and Portland, Maine.

Sargent's stage band will feature at least two of the players who backed her on the album: guitarist/vocalist/co-writer Adam Steinberg and bassist/vocalist Paul Bryan. On the album, Conway and session veteran Jim Keltner split drum duties, but neither is likely to go on the road with Sargent. At press time, the artist was negotiating with booking agencies.

Titelman sums up Sargent's appeal by noting that her material "is real direct. It's not pretending to be something. It's not trying to cater or pander to anybody . . . I know there's an audience for her music."

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard editors regard as being underappreciated at the time of their initial release.

Blessed by deep, lyrical compositions and searching, aposite improvisations, Kenny Wheeler's debut ECM album, "Gnu High," has come to be a touchstone in modern jazz—a testimony to the artistic efficacy of thoroughness in conception and spontaneity in execution.

The musicians—a dream team of bassist Dave Holland, drummer Jack DeJohnette, and pianist Keith Jarrett joining Wheeler on flugelhorn—received copies of Wheeler's compositions only a couple of days before the recording session, and little time was spent discussing the material.

"I don't even think we ran through the tunes," Holland recalls. "We discovered the music as we played it. It was all first or second takes, and everything was over in five or six hours."

Although Wheeler had been an experienced London session trumpeter for years and an increasingly sought-after player on the European free-jazz scene, "Gnu High" marked his arrival as a major presence, particularly as a composer. Having been writing for years with precious few outlets, Wheeler had a batch of exceptional music ready for the summer '75 session in New York. And with these well-wrought tunes—"Heyoke," "Smatter," and "Gnu Suite," each elegant, expansive, endlessly involving—and his mates' extemporaneous investigations of them, Wheeler influenced a generation of artists coming of age in the '70s and '80s.

"'Gnu High' has always been a musicians' album—and not just jazz musicians. Even classical artists recognize that it is special," says ECM label head and producer Manfred Eicher. "The ensemble playing is highly interactive, and Kenny has such a strong tone, with many colors

to the sound and a very personal manner of phrasing. The session captured something that is music and nothing else. The album will always be a classic of our catalog."

Famously self-effacing about his playing, Wheeler is quick to acknowledge his comrades' brilliance on "Gnu High" over his own, particularly Jarrett's. (Another notable aspect of the album is that it represents the star pianist's last turn as a sideman.) "Keith's improvs were fantastic," Wheeler says. "I didn't know him at all, but he did all I ever could have wanted. I've bought a lot of his records since, yet I still think his playing on 'Gnu High' is some of his best."

When prodded about his writing, Wheeler will admit that the unique conflation of ruminative cool and bebop heat on "Gnu High" seemed to make a lasting impression. "The compositions may have made a statement that a lot of up-and-coming musicians at the time appreciated," he says.

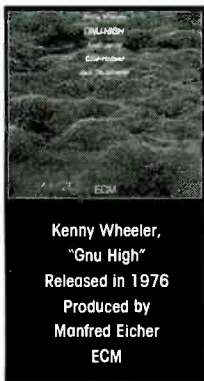
"The pieces might have helped point out avenues between the different European and American sensibilities in jazz."

Introduced to Wheeler's music in the late '60s, Holland has played on each of Wheeler's ECM albums, and he featured the trumpeter as a member of his own mid-'80s quintet. As well as anyone, Holland has come to know and appreciate Wheeler's special art as a player and a composer.

"When Kenny plays, you know it's him in just a few notes," Holland says. "He has what each musician aspires to: a signature sound, something of himself in his playing that is immediately recognizable and memorable."

"And Kenny's work as a composer is as individual as that of Mingus or Ellington—a serious contribution to the written jazz literature. His music is something for musicians to study and for everyone to listen to and enjoy."

BRADLEY BAMBARGER



Kenny Wheeler,
"Gnu High"
Released in 1976
Produced by
Manfred Eicher
ECM

CAMELOT TALKING TO BUYERS

(Continued from page 83)

freezing the line of credit. The following month, Camelot approached the majors, asking for payment deferrals that would allow the company to function while it negotiated an out-of-court restructuring. The trade complied by rolling up payables into a \$60 million note, payable over four years.

The out-of-court restructuring fell 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 listed assets of \$511.6 million and liabilities of \$476.7 million.

The move to put the company on the block does not come as a surprise; it was envisioned by the creditors committee as early as October. After the creditors' experience with Wherehouse, which filed for Chapter 11 protection Aug. 2, 1996, they wanted to take a different approach with Camelot.

Wherehouse initially put together a business plan that was rejected by the creditors committee, which then recommended that the chain be put up for sale. After that process became a quagmire, the committee asked the company to put together another stand-alone plan, which it subsequently endorsed.

By having Camelot put together a stand-alone plan with a valuation of the company, the creditors committee this time has a target to shoot for in trying to sell the chain.

"We are already in discussions with people," Bonk says.

Although Camelot is now up for sale, there is no reason to assume that the

acquiring company would automatically absorb the chain's stores, fire management, and shut down the warehouse. Industry observers point out that in addition to strong management, Camelot has superior systems and distribution capabilities. Some potential acquirers may prefer to merge their stores with Camelot's infrastructure, while others at the very least may need the chain's distribution center.

However things work out, Bonk says, "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."

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Tichenor To Key Billboard's Latin Music Conference

McHenry Tichenor Jr., president of radio chain Tichenor Media System, Inc., will keynote Billboard's eighth annual International Latin Music Conference, slated for April 28-30 at the Hotel Inter-Continental in Miami.

Tichenor's address on April 29 will formally launch the three-day confab, the longest-running gathering of its kind.

The conclave will include two evenings of showcase performances, along 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.

Tichenor joined Tichenor Media Systems in 1979 and was named president in 1981. Tichenor 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, Tichenor Media System 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 Tichenor will become its chairman, president, and CEO.

Apart from his formal profession-

al duties, Tichenor also serves on the Advisory Council of the University of Texas College of Business. He also is 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, Spec's; Ish Cuevas, buyer, Latin & World Music, dance and CD 5, Trans World Entertainment; Debra Villalobos, buyer, Camelot Music; and Robert W. Smith, buyer/merchandise, Borders, Inc.

Those confirmed for the Latin dance are Mark Walker, VP, Max Music and Marvin Howell, GM, Ariola Dance. Scheduled to participate in the Latin rock panel is Kike Posada, editor of "Boom" magazine and host of a Latin rock program on WRTQ-FM Miami.

Among the labels slated to showcase artists are Sony Argentina, BMG, and Arista Latin.

Honorees at Billboard Latin Music Awards are selected based on their performance on Hot Latin Tracks and the Billboard Latin 50 from Feb. 24, 1996 to Feb. 22, 1997.

For more information about the conference contact Maureen Ryan at 212-536-5002; for Spanish language inquiries, contact Angela Rodriguez at 305-441-7976.



TICHENOR



PERSONNEL DIRECTIONS

Veteran R&B executive Hank Spann has joined R&B Monitor as National Account Manager.

Spann began a successful radio career as an air personality in New Orleans, St. Louis, Charlotte, Atlanta and New York. In New York he was part of the legendary "Big 'RL," New York's No. 1 R&B outlet. Spann also was Program Director for WBOK New Orleans and General Manager for WXOK Baton Rouge.

Spann worked as Motown's regional promotion representative, promoting acts such as Stevie Wonder, Lionel Richie, the Commodores, Rick James, Teena Marie and the Temp-

tations. He then took on the duties of National Promotion Director at Reprise Records before becoming VP of Warner Bros. Black Music Department where he was responsible for the radio success of acts such as Prince, Roger, Maze, Al B. Sure!, Karyn White and Tevin Campbell. After eight years at Warner Bros., Spann started his own label, the T3 Music Group.

Spann has received several industry awards including Billboard's 1991 Record Promotion Executive of the Year. Spann graduated from Dillard University with a degree in Education and Business Administration.



SPANN

International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997

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1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997

19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

For more information, contact Maureen Ryan at 212-536-5002.

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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, N.Y.-born Latin percussionist debuted on the chart with "El Watusi," a novelty track that peaked at No. 17 in June 1963. Barretto's back on 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" 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 his 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 1981 with "Just 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, 1995, and peaked at No. 34 the week of Dec. 16, 1995. 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, 1996, 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 Creedence Clearwater Revival of the '90s. The group is stuck at No. 2 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" (LaFace/Arista). 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 1990, 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, Creedence 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 debuts 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 "If I Ever Fall In Love," 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 EP" which jumps 19-5.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	48,634,000	54,269,000 (UP 11.6%)	CD	30,303,000 35,678,000 (UP 17.7%)
ALBUMS	42,260,000	46,475,000 (UP 10%)	CASSETTE	11,809,000 10,695,000 (DN 9.4%)
SINGLES	6,374,000	7,754,000 (UP 22.3%)	OTHER	148,000 102,000 (DN 31.1%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,176,000	10,173,000	2,003,000
LAST WEEK	LAST WEEK	LAST WEEK
11,898,000	10,073,000	1,825,000
CHANGE	CHANGE	CHANGE
UP 2.3%	UP 1%	UP 9.8%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
10,928,000	9,371,000	1,557,000
CHANGE	CHANGE	CHANGE
UP 11.4%	UP 8.6%	UP 28.6%

	ALBUM SALES BY FORMAT			THIS WEEK 1996	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	7,811,000	7,781,000	DN 0.4%	6,762,000	UP 15.1%
CASSETTE	2,339,000	2,268,000	DN 3%	2,576,000	DN 12%
OTHER	23,000	24,000	UP 4.4%	33,000	DN 27.3%

ROUNDED FIGURES FOR WEEK ENDING 1/26/97

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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 "Outtaside (Outta Mind)" picking up more stations every week. AAA. Alternative. Rock. Three hundred antennas giving the gift of Wilco. This is just the beginning.

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