

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

ADVERTISEMENTS

THF

NTHÓLOGY

Finnish Act Extends Reach Via Nonesuch BY ANTTI ISOKANGAS

HELSINKI—In the past five years, Värttinä has become the most successful Finnish folk act ever, with hit rec-



VÄRTTINÄ

ords at home and rave reviews internationally for both its albums and energetic live shows-including pioneering coverage in Billboard as early (Continued on page 112)

MIDI Files Given

'Recording' Status

SOUTHERN GOSPEL: SELLING THE SOUND

BY DEBORAH EVANS PRICE

LOUISVILLE, Ky.-In recent years, the growth of pop, alternative, and other contemporary styles of Christian music would seem to have eclipsed the

CATHEDRALS

more traditional Southern gospel

sounds, but with an increased presence

at mainstream retail, a boost in TV and

video exposure, and sellout tours,

Southern gospel is enjoying a resur-

Though many in Christian music cir-

cles are conservative when it comes to

gence in popularity.

(NQC), held Sept. 16-21 here, featured 430 exhibitors and drew more than

singing Southern gospel's praises,

there is evidence that the genre is

becoming more bankable. The 39th annual National Quartet Convention

GAITHER

8,000 attendees during its weeknight



concerts. Attendance soared still higher on the weekend, including a sellout crowd of 19,500 for the Friday-night show that featured performances by the Cathedrals, the Gaither Vocal Band, the Nelons, the Kingsmen, the (Continued on page 107)



for his new Warner Bros. set

"Freedom In The Grcove" with a

WB's Redman Takes

Jazz Into Mainstream

LOS ANGELES-Saxophonist

Joshua Redman supplied the liftoff

BY CHRIS MORR S



SUBLIME

with its self-titled Gasoline Alley/MCA album four months after the overdose death of lead singer Bradley Nowell and following several years of careful grass-roots development.





the ocean blue BY PAUL VERNA featuring NEW YORK-In a potentially farvou're reaching opinion, the U.S. Copyright Office has written that Musical Instru-



314 532 982-2/4



HEATSEEKERS

Reprise's Brandt Riding A Chart-Peak Hot Streak PAGE 22



the programs that allow synthesizers, other musical instruments, computers, and recording devices to interface with one anotherare copyrightable as sound recordings. In an opinion issued Sept. 17, Charlotte Douglass-principal legal adviser to the general counsel of the U.S. (Continued on page 43)

ment Digital Inter-

face (MIDI) files—





Fan Base Thru Road Work BY BRADLEY BAMBARGER neo-Dead iam bands as Phish. At sold-out shows from New York to New Orleans, MMW has allowed

Gramavision's MMW Build

NEW YORK-Not long ago, groovejazz trio Medeski, Martin & Wood regularly thrilled a

small core of connoisseurs at Downtown clubs like the Knitting Factory, cooking up a sonic stew spiced by all manner of jazz, soul, and the funkier, more psychedelic realms of

rock. But after three albums and hundreds of live shows across the U.S., MMW has cultivated a broader audience-including a sizable contingent of young people introduced to the charms of improvised music by such



-Billy Altman, Entertainment Weekly

THE NEW ALBUM

MEDESKI, MARTIN & WOOD

follows an instrumental muse. With this buildup, MMW's newest Gra-

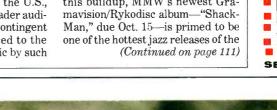


clamor to capture the gigs' charged, without-

(Continued on page 111)

"I HEAR AMERICA SINGING-AND IT SOUNDS LIKE IRIS DEVENT."

IRIS DEMENT the way i should



QUITE SIMPLY, THE BEST

IT'S BEEN

ALBUM OF HIS CAREER. KENNYGTHE MOMENT

His past three albums have sold a staggering 23 million copies in the U.S. alone.

BREATHLESS reigned on The Billboard 200 Album Chart, The Top R&B Album Chart and The Top Contemporary Jazz Chart, for an unprecedented 200 weeks, becoming the biggest selling instrumental album of all time. NOW 11X PLATINUM.

His last album; MIRACLES The Holiday Album, became not only the first holiday album to go to #1 in 35 years but the biggest selling holiday album of all time. OVER 7X PLATINUM.



The first album of all new material in four years from the #1 best-selling musician of all time. Twelve classic new songs including the title track,"Havana" and much more.

WELL WORTH THE WAIT!

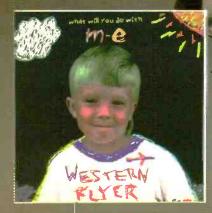
E-mail us at Arista96@aol.com Visit us at http://aristarec.com





RADIO & RETAL WHAT WOULD WE DO WITHOUT Y-O-U? Western Flyer

"what will You do with M-E





For sales information, contact: Jeff Brothers, Carl Bryhn 1(800)264-2054 From the CD/Cassette "Back In America"



and a second second second to second the second second second second second second second second second second

1 IN RILLBOARD

	VOLUME 108 • NO. 40	No
	THE BILLBOARD 200 • FALLING INTO YOU • CELINE DION • 550 MUSIC	108
	CLASSICAL APPALACHIA WALTZ YO-YO MA / EDGAR MEYER / MARK O'CONNOR • SONY CLASSICAL	39
-	CLASSICAL CROSSOVER * SUMMON THE HEROES JOHN WILLIAMS & BOSTON POPS ORCHESTRA • SONY CLASSICAL	39
)	COUNTRY * BLUE • LEANN RIMES • CURB	33
•	HEATSEEKERS CALM BEFORE THE STORM • PAUL BRANDT • REPRISE	22
- 3 J	JAZZ * LEAVING LAS VEGAS • SOUNDTRACK • PANGAEA	38
1	JAZZ / CONTEMPORARY * THAT'S RIGHT • GEORGE BENSON • GRP	38
	NEW AGE ★ LINUS & LUCY - THE MUSIC OF VINCE GUARALDI GEORGE WINSTON • WINDHAM HILL	37
	POP CATALOG * LEGEND • BOB MARLEY AND THE WAILERS • TUFF GONG	76
	R&B ANOTHER LEVEL • BLACKSTREET • INTERSCOPE	25
	• THE HOT 100 • * MACARENA (BAYSIDE BOYS MIX) • LOS DEL RIO • RCA	100
	ADULT CONTEMPORARY CHANGE THE WORLD • ERIC CLAPTON • REPRISE	98
	ADULT TOP 40	98
1	COUNTRY LIVING IN A MOMENT • TY HERNDON • EPIC	35
5	DANCE / CLUB PLAY * TWO TO TANGO • VANESSA DAOU • KRASNOW	31
	DANCE / MAXI-SINGLES SALES * HOW DO U WANT IT / CALIFORNIA LOVE 2PAC (FEAT. KC AND JOJO) • DEATH ROW / INTERSCOPE	31
3	► NO LLORES POR MI • ENRIQUE IGLESIAS • FONOVISA	36
5	R&B ★ IF YOUR GIRL ONLY KNEW • AALIYAH • BLACKGROUND	27
	RAP ★ HOW DO U WANT IT / CALIFORNIA LOVE 2PAC (FEAT. KC AND JOJO) • DEATH ROW / INTERSCOPE	26
	ROCK / MAINSTREAM ROCK TRACKS * TEST FOR ECHO • RUSH • ATLANTIC	99
	ROCK / MODERN ROCK TRACKS * DOWIN • 311 • CAPRICORN	99
	COP VIDEO SALES ALADDIN AND THE KING OF THIEVES BUENA VISTA HOME VIDEO	86
,	KID VIDEO THE ARISTOCATS • BUENA VISTA HOME VIDEO	88
	HEAT • WARNER HOME VIDEO	90
S S	RENTALS	88

NO. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES
CONTEMPORARY CHRISTIAN SIGNS OF LIFE • STEVEN CURTIS CHAPMAN • SPARROW
GOSPEL * WHATCHA LOOKIN' 4 KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC
KID AUDIO * FOR OUR CHILDREN, TOO • VARIOUS ARTISTS • KID RHINO
THE BILLBOARD LATIN 50 * MACARENA NON STOP • LOS DEL RIO • ARIOLA
MUSIC VIDEO THE BEATLES ANTHOLOGY THE BEATLES • TURNER HOME VIDEO
REGGAE MY XPERIENCE • BOUNTY KILLER • VP / BLUNT
WORLD MUSIC THE BEST OF THE GIPSY KINGS • GIPSY KINGS • NONESUCH

Dutch Group STEMRA Takes PolyGram To Court Case Said To Reflect General Discontent With Licensing

BY JEFF CLARK-MEADS

LONDON-PolyGram has faced the first court challenge to its controversial new central European licensing deal.

Though the case against the record company, filed by Dutch collecting society STEMRA, deals with the specifics of its new arrangement, the action is being regarded as a manifestation of a wider-felt anger among continental European mechanical royalty collecting societies.

PolyGram's record and music-publishing operations have been the object of ire since the record arm switched its pan-European licensing arrangement from STEMRA to the U.K.'s Mechanical Copyright Protection Society (MCPS) (Billboard, Aug. 17).

STEMRA took the case to court in Utrecht, the Netherlands, Sept. 25, where both sides presented their arguments. STEMRA claimed that the record company had effectively extended its existing agreement with the Dutch society before overtly switching to MCPS.

While STEMRA is aggrieved at the loss of business, the more controversial element of the new deal is that PolyGram International Music Publishing is taking advantage of a unique "direct distribution" service offered by MCPS that will deprive all collecting societies in continental Europe of income.

Under the PolyGram labels' previous deal with STEMRA, societies in each European Union (EU) country took a share of revenues generated in their territories. For example, when PolyGram Spain released a record, the label would pay royalties to STEMRA, which, after taking its commission, would pass on the remainder to Spanish society SGAE for distribution to the Spanish publisher. SGAE would take its own commission before passing the royalties on to the publisher.

Under the new deal, all PolyGram record companies within the EU pay royalties to MCPS in London, which then distributes directly to the relevant publisher in the individual European territories. In this way, only one commission is taken instead of two.

Though the MCPS direct-distribution service is open to all of the society's members, only PolyGram's publishing arm has taken advantage of it.

PolyGram Group general counsel Richard Constant says that in the present climate, he regards the case brought against Poly-Gram's record arm by STEMRA as more than a coincidence. "We believe it's all

linked," he says.

STEMRA spokesman George Knops says his organization and PolyGram began negotiations at the completion of the label's deal in the summer. He comments, "The dispute now is about whether those negotiations have led to a legal contract.

"In our opinion, there is a contract both by word-of-mouth and in writing.

Constant says of that claim, "We completely reject it in its entirety. The court will issue its findings on Thurs-

day (3) or Oct. 8. No continental society has legally challenged the validity of PolyGram Publishing's direct-distribution deal, although several have threatened to do so.

Sources say that France's SACEM/ SDRM feels particularly strongly about the issue. Though a SACEM/SDRM source says that the Utrecht case is strictly between PolyGram and STEMRA, the source adds that unless PolyGram France continues to pay royalties via SDRM, the organization will have "no option" but to take legal action.

Assistance in preparing this story was provided by Robbert Tilli in Amsterdam and Emmanuel Legrand in Paris.

Muze To Acquire Division Of Phonolog Publisher

BY ED CHRISTMAN

NEW YORK-After winning the kiosk war by placing 3,000 computerized album databases in record stores around the U.S., Muze has signed a letter of intent to acquire the entertainment division of Trade Service Corp., its main competitor in the informationservices field. Trade Service publishes the popular Phonolog book, which is updated monthly, as well as Videolog and Gamelog.

Executives of the two companies decline to reveal the terms of the deal. But Paul Zullo, executive VP of New York-based Muze, says the acquisition was made because the companies complement each other.

Muze's kiosks are mainly in chain outlets, and 12,000 retailers have Phonolog subscriptions, Zullo says. "We dominate the chains; [Trade Service has] a lot more independent record stores and video chains."

The deal will allow the companies to combine their databases, halting Muze's duplicating efforts and freeing resources to allow it to improve its services, Zullo adds. The Muze database includes more than 100,000 pop and 55,000 classical titles; the Phonolog database contains 200,000 albums. "Now, when we match the data, we will be able to make more precise information available," Zullo savs.

The deal might also allow the company to provide customized service to accounts and introduce products, such as a Christian line, says Zullo. He says that there are no formal plans to do so but that the acquisition is gen-erating "plenty of ideas." Whatever impact the deal has, Zullo says, he doesn't expect to see any major changes this year.

Also, the deal provides a broader customer list for Muze, which can now work its product to Phonolog customers, and vice versa.

Muze has about 120 employees, and the entertainment division of Trade Service numbers about 35. Zullo says that since the deal hasn't closed, the two companies have yet to determine whether Muze will take on Trade Service's employees.

Muze, a closely held company whose investors include John Kluge and Stuart Subotnick, partners of the privately held Metromedia Co., had revenues last year of \$10 million, Billboard estimates. In addition to its music database, it offers computerized databases to the book and video industries. Muze has been trying to break into the music-sampling business as well.

San Diego-based Trade Service, which was founded in 1948, is an information-service company that serves a number of industries, including construction, office supplies, automobile parts, and electrical. The privately held company doesn't disclose revenues, but the entertainment component accounts for less than 10% of annual revenues, says Tony Patterson, VP/GM of the Trade Service entertainment division.

MERCHANTS & MARKETING 71

BILLBOARD THIS WEEK IN

Exe

Cla Soi Stu INT Hits Glo Ca

PROTECTIVE MEASURE

Japan signaled its willingness to meet international standards on protecting sound-recording copyrights when a government panel recommended extending the retroactive protection period from 25 to 50 years. Japan bureau chief Steve McClure has the story. Page 44

ALL BOXED UP AND READY TO GO

Boxed sets of videos are popular gifts year-round, but the fourth quarter is the season of the serious shopper. Correspondent Catherine Applefeld Olson has the story. Page 81

■ BPI COMMUNICATIONS • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presi-dents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovelt • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1996 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photo-copyring, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$265.00. Continental Europe 215 pounds. Billboard, Tower House, Sovereign Park, market Harbor-ough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shina-gawaku, Tokyo 141, Japan. Periodicals postage paid at New York, N. Y. and at additional mailing offices. **Postmaster:** please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, An Arbor, Mich. 8106. For Group Subscription information call 1212-536-5261. For Subscription Information call 1 800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Cana-da Post Corp. International Publications Mail Agreement #0921920. Printed in the U.S.A. © Copyright 1996 by BPI Communications Inc. No part of this publication may be reproduced, stored

COMMENTARY ART

RTISTS & MUSIC	13	Retail Track	74
Executive Turntable	14	Declarations Of Independents	
The Beat	16	The Enter*Active File	80
Continental Drift	19	Home Video	81
Boxscore	20	Shell Talk Child's Play	86 88
Popular Uprisings	22	Child's Play	00
R&B	24	REVIEWS & PREVIEWS	91
The Rap Column	26	PROGRAMMING	97
Dance Trax	30	The Modern Age	99
Country	32		101
Latin Notas	36	Music Video	102
Jazz/Blue Notes	38	FEATURES	
Classical/Keeping Score	39	Update/Lifelines	96
Songwriters & Publishers	40		105 112
Studio Action	42		114
NTERNATIONAL	44	CLASSIFIED	94
Hits Of The World	46		
Global Music Pulse	47	REAL ESTATE	96
Canada	48	HOMEFRONT	114

6



EDITORIAL

Managing Editor: SUSAN NUNZIATA Deputy Editor: Irv Lichtman News Editor: Marilyn A. Gillen

Deputy Editor: Irv Lichtman News Editor: Marilyn A. Gillen Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America) Art Director: Jeff Nisbet; Assistant: Raymond Carlson Copy Editors: Carolyn Horwitz, Elizabeth Renaud, Carl Rosen Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.) Senior Writers: Chris Morris (L.A.), Bradley Bambarger (N.Y.) R&B Music: J.R. Reynolds, Editor (L.A.) Country Music/Nashville: Deborah Evans Price, Associate Editor Dance Music: Larry Flick, Editor (N.Y.) Pro Audio/Technology: Paul Verna, Editor (N.Y.) Retail: Don Jeffrey, Associate Editor (N.Y.) Reto: Seth Goldstein, Editor (N.Y.) Home Video: Seth Goldstein, Editor (N.Y.) Hoatseckers Features Editor (N.Y.) Huaste Video/Enter*Active: Brett Atwood, Editor (L.A.) Staff Reporter: Terri Horak (N.Y.) Staff Reporter: Terri Horak (N.Y.) Staff Reporter: Larry Florak (N.Y.) Special Correspondent: Jim Bessman Centrik Vere Cothesine Associate Long Panesen

Administrative Research Assistant, Sharine McCormick, David Nathan, Havelock Nelson, David Sprague, Phyllis Stark, Heidi Waleson

David Nathan, Havelock Nelson, David Sprag International Editor in Chief: ADAM WHITE International Deputy Editor: Thom Duffy International Music Editor: Dominic Pride European News Editor: Jeff Clark-Meads German Bureau Chief: Wolfgang Spahr Japan Bureau Chief: Steve McClure Far East Bureau Chief: Geoff Burpee

CHARTS & RESEARCH Associate Publisher: MICHAEL ELLIS Director of Charts: Geoff Mayfield (L.A.) Chart Managers: Anthony Colombo (Mainstream Rock/New Age/ World Music), Ricardo Companioni (Dance), Datu Faison (Hot R&B Singles/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/ Adult Top 40/Jazz/Blues/Studio Action), Wade Jessen (Country/Contemporary/ Adult Top 40/Jazz/Blues/Studio Action), Wade Jessen (Country/Contemporary Adult Top 40/Jazz/Blues/Studio Action Manager: Alex Vitoulis Archive Research Supervisor: Silvio Pietroluongo Administrative Assistants: Joe Berinato (N.Y.), Jan Marie Perry (L.A.), Mary DeCroce (Nashville) SALES

SALES
 Associate Publisher/U.S.: JIM BELOFF
 National Advertising Manager Video/Interactive: Jodie Francisco
 New York: Kara DioGuardi, Pat Jennings, Ken Karp, Ken Piotrows
 Deborah Robinson
 Nashville: Lee App Detectory

Deborah Robinson Nashville: Lee Ann Photoglo L.A.: Dan Dodd, Robin Friedman, Lezle Stein Advertising Coordinators: Erica Bengtson, Alyse Zigman Advertising Assistants: Hollie Adams, Evelyn Aszodi, Fred Dahlqvist, Phyllis Demo Classified (N.Y.): left Serrette

Associate Publisher/Intl.: GENE SMITH Associate Publisher/intl: GENE SMITH Europe: Christine Chinetti (London), Catherine Flintoff Asia-Pacific/Australia: Amanda Guest, 011-613-9824-8260/8263 (fax) Tokyo: Tokuro Akiyama, 044-433-4067 Milan: Lidia Bonguardo, 39 + (0)362 + 54.44.24 Paris: Francois Millet, 33-1-4549-2933 Latin America (Miami: Angele Pedicinger, 305.441-7976 Latin America/Miami: Angela Rodriguez, 305-441-7976 Mexico: Daisy Ducret 213-525-2307

Director of Marketing: ELISSA TOMASETTI Director of Marketing: ELISSA TOMASETTI Promotion Art Director: Tony Santo Promotion Coordinator: Gayle Lashin Senior Designer: Melissa Subatch Special Events Manager: Maureen Ryan PublicistySpecial Events: Michele Jacangelo Circulation Manager: Jeanne Jamin European Circulation Manager: Sue Dowman (London) Tradeshow Manager/Circulation: Adam Waldman Group Sales Manager: Jeff Somerstein Circulation Promotion Account Manager: Trish Daly Louw

Circulation Promotion Account Manager: Insur Day Low.

PRODUCTION
Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Advertising Production Manager: Cande Weiss
Editorial Production Manager: Drew Wheeler
Specials Production Editor: Marcia Repinski
Assistant Specials Production Editor: Marc Glaquinto
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Susan Chicola, Maria Manliclic, Anthony T. Stallings
Directories Production Manager: Len Durham
ADMINISTRATION

ADMINISTRATION Directories Publisher: Ron Willman Distribution Director: Edward Skiba Online Sales Manager: Sam D. Bell Web Site Designer: David Wertheimer Billing: Debbie Liptzer Assistant to the Publisher: Susan Mazo

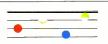
PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York	Washington, D.C.	Nashville
1515 Broadway	733 15th St. N.W.	49 Music Square W.
N.Y., NY 10036	Wash., D.C. 20005	Nashville, TN 37203
212-764-7300	202-783-3282	615-321-4290
edit fax 212-536-5358	fax 202-737-3833	fax 615-320-0454
sales fax 212-536-5055		
	London	Tokyo
Los Angeles	3rd Floor	10th Floor No. 103
5055 Wilshire Blvd.	23 Ridgmount St.	Sogo-Hirakawacho Bldg., 4-
Los Angeles, CA 90036	London WC1E 7AH	Hirakawacho 1-chome,

\$-12 Los Angeres, or 3000 44-171-323-6686 Сптуоца-кц, илуо 13-525-2300 44-171-323-2314/2316 3-3262-7246 fax 213-525-2394/2395 fax: 44-171-323-2314/2316 3-3262-7247 Chiyoda-ku, Tokyo 102, Japan

BILLBOARD ONLINE: http://www.billboard-online.com 212-536-1402, sbell@billboard-online.com



PRESIDENT: HOWARD LANDER Senior VP/General Counsel: Georgina Challis Vice Presidents: Michael Ellis, Karen Oertley, Adam White

Adam White Director of Strategic Development: Ken Schlager Business Manager: Joellen Sommer Billboard Music Group

<u>Commentary</u>

Action Needed On Street-Date Enforcement

BY MICHAEL S. WISE

Although it's not a particularly sexy topic, the issue of street-date compliance is a vital one for labels, distributors, retailers, and onestops alike. Therefore, it is time to look again at the question of street-date violations and at what those of us in the music business need to do to help stem a backslide on compliance and enforcement that is currently visible in the marketplace.

First, a quick recap: Years ago, there were no scheduled "street dates." Instead, there was the distribution equivalent of a free-forall, with labels shipping new-release product to all "direct" accounts for scheduled receipt on the same date.

In that scenario, however, rackjobber and one-stop customers were at a disadvantage. If, for example, they received product on a Monday, their nonlocal customers would not receive product until a Tuesday or Wednesday. After vears of discussion, the labels and distribution companies finally agreed to level the playing field by setting a retail street date and shipping to one-stops and rackjobbers early.

This new scenario-a highly positive development for one-stops and their customersdemands in return a certain discipline on the part of the one-stop and retail communities to honor those street dates, no matter when product is received. It also demands enforcement on the part of the distributors to keep the entire one-stop community in check.

Four years ago, due to several widespread street-date violations, one major distributor

THE VOICE OF CELINE

On behalf of the hosts/producers of "Voice Of America Saturday," "VOA Sunday," and "Now Music U.S.A.," thanks to Billboard Radio Editor Chuck Taylor for mentioning these programs in his recent Vox Jox on Celine Dion's "To Love You More" import single [Billboard, Aug. 31].

Congratulations and bravo for your gutsy column on the bizarre developments in the relationship between the radio and record industries. The record business is now telling radio what to play and when to add it. One can't help but wonder if the time isn't too far off when the labels will attempt to tell radio how often to play the songs. Hopefully, your column will be a wake-up call to the radio industry

Meanwhile, too few Americans know about the Voice of America. We appreciate any domestic press we get.

E.C. "Ed" Gursky Senior Producer Worldwide English Division Voice of America United States Information Service Washington, D.C

RETAILER'S VIEW ON SINGLES

While sale pricing of singles may be getting out of hand to some labels and industry insiders ["Discount Singles Spark U.S. Cost/Benefit Debate," Aug. 31], isn't it sad that next year, the Hot 100 could once again become uninteresting because Billboard is being made to feel the need to revamp the current singles-chart formula?

First of all, let's consider that the current No. 1 record, "Macarena" (Bayside Boys Mix)

did suspend early-ship privileges to one-stops for several weeks. The distributor's attitude was that the street-date violations were a onestop problem, and since one-stops couldn't enforce compliance within their own ranks or within the independent retail community, it would alleviate the problem itself by halting early delivery of product. The distributor later relented, but the heightened awareness of the problem did work to minimize street-date vio-

'It's time for labels and distributors to stop paying only lip service to streetdate enforcement'

Michael S. Wise is VP of Music City Record Distributors Inc., a one-stop based in Nashville.

lations for a time.

The key words are "for a time." Today, backsliding is evident. There are scores of streetdate violations on almost every major release, particularly on urban titles. Certain massmarket, non-music-specialist racked accounts will likely continue to be a problem, primarily due to their lack of industry knowledge and the sheer numbers of their stores. But they and their vendors should be reported and effectively dealt with by a suspension of earlyship privileges, just as anyone else would be within the music community.

What is more dismaying is the attitude of

LETTERS

by Los Del Rio, is a major piece of pop culture that has created renewed interest in dance studios across the country and pandemonium in sports stadiums as well. It sits at No. 1 on Hot 100 Singles Sales but slips to No. 14 at radio [in the charts in the Sept. 14 issue]. If a revamp were in effect, would this sales monster have to give up the throne to Donna Lewis, whose single is No. 1 in radio airplay

but only No. 6 in sales? Let's also realize that Los Del Rio has not been discounted at all by BMG during its second chart run. What is more important: a record the public is buying or something it is hearing on the radio? I think that most people, chart buffs or not, would agree that a sales

record is more important.

EVERYTHING BUT

THE GIRL

In the '60s, when the Beatles, the Supremes, or the 4 Seasons came to the fore with new records, radio backed off of the previous release and went to the new one. Not always the case in the '90s. Artist development has been destroyed many a time by radio-not retail.

Case in point: "Missing" by Everything But The Girl is an excellent record, but it didn't need to stay on the Hot 100 for 55 weeks. Thirty of those weeks were radio-driven only, since the single had been deleted. In the meantime, the group comes to the table with an exceptional follow-up, "Wrong," and radio won't [play] it because it won't let up with the

some independent retailers that evidently think that a few additional sales are worth risking the very real possibility that early-ship privileges will be suspended for all one-stops and their independent retail customers.

Obviously, there are one-stops that gener-ate a significant part of their business by shipping product for early Friday or Saturday retail receipt. Those who do play by the rules lose business to those one-stops every day. But most one-stops, like the majority of retailers, see the importance of trying to ensure the integrity of the system, and even though it hurts, will not enter what is ultimately a losing game.

But while one-stops and retailers will do their part, it is also necessary for the labels and the distribution groups to become a part of the solution. How? By identifying product sent to specific one-stops on a random basis through the use of special transparent inks or other means, which will allow the tracking of product sold through offending retailers. And once identified, one-stops that are caught in this net should have their early-productreceipt privileges suspended.

The industry has had enough. It's time for the labels and distribution groups to stop paying only lip service to the issue of street-date enforcement and to take reasonable, prudent, and much-needed steps to ensure equity in the marketplace.

Such action will benefit the entire music community by penalizing only those who don't play by the rules, and thereby offering a continued incentive to those who do.

other record. This has happened to countless other acts, most recently Tony Rich, the Gin Blossoms, and La Bouche, just to name a few. Should records suffer because they are selling but radio hasn't caught on yet?

Let's just hope your revamp does still enlist sales figures, because the support group is the buying public, and giving them no say is losing your real base.

Richard Signorelli **RPM** Sounds Huntington, N.Y.

HOW PINOCCHIO'S NOSE KNOWS

I wish to correct what I'm sure was an innocent mistake in Seth Goldstein's article [Billboard, Aug. 31] on New Line Video's plans for the video release of "Pinocchio." The process that makes the visual effect possible-the actual morphing of the puppet Pinocchio into the actor-is called Extreme Vision, a patented process developed by National Graphics Inc. Extreme Vision incorporates numerous images to create a smooth, flowing motion or realistic three-dimensional effect. In the article, New Line Video executive VP Michael Karaffe says that New Line spent a year and a considerable sum developing the 12-step process. Although New Line has trademarked Magic Action Art, this refers only to the packaging that makes the front panel removable as a collectors' item. The visual effect was created by Extreme Vision. Thanks for your help in clearing up this matter.

Donald R. Krause President National Graphics Inc. Brookfield, Wis.

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

Go Hollywood to Hollywood.

Our luxury three-class service to LA. Superb vintage wines. Luscious Godiva® chocolates. Endless pampering. It's a major production. From JFK to LAX, seven times a day. Come fly our friendly skies.





Upgoming Billocoro



ASIA PACIFIC IV

*I*ssue Date: Oct 26 Ad Close: Oct. 1

Continuing its editorial commitment to Asia Pacific's mega-market, Bilboard's October 26 issue will contain cur fourth "magazine w thin a magazine" on the region. Our spotlight takes a final look for 1996 at the Asiar Pacifc market, with coverage on the nost recent events, trends, Westerr acts exceriencing success and Asia/Pacifc acts treaking in both the homeland and abroad. Don't miss this opportunity to align your company with the market that Leeps growing and growing!

<u>Contact</u>: Amanda Guest 613-9824-8260 Gene Smith 212-536-500**1**



40TH ANNIVERSAR

CAPITOL STUDIOS 40TH ANNIVERSARY

lssue Date: Ncv 2 Ad Close: Oct. 8

An integral part of the history of its mothership, Capitol Recording Studios celebrates 40 years of hit-making sess ons and era-defining records. Billboard's November 2nd issue salutes the studio with an in-depth look at its founding development and its ongoing activ ties. Other features will include an up-to the-minute report on the studio's various technological resources, interviews with veteran engineers about the memorable artists and sessions, and a report on Capitol's mastering operations

<u>Contact</u>: Robin Friedman 213-525-2302



NETHERLANDS *Issue Date: Nov. 2 Ad Close: Oct. 8*

With its flourishing comestic repertoire, growing commercial adio sector. and winning efforts at fighting piracy, the Netherlands is the European region to keep your eves on. Billboard's November 2nd issue features coveraze of the territory's pop radio market including changes at commercial and staterun outlets and their impact on the record ousiness. We'll also hig-light the hot new artists to watch for and their support teams of managers, acerts, music publishers and label-mates.

<u>Contact</u>: Christine Chiretti 44-171-323-6636



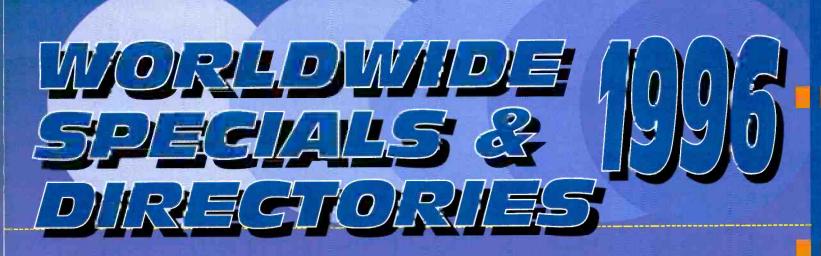
PRODUCERS/AES

Ad Close: Oct. 15

With bonus distribution at the AES show, Billboard's highly visible November Sth issue spotlights Producers and AES. Billboard's Paul Verna will lead a roundtable discussion with top producers in various genres on their current projects and challenges. Other features will explore the activities of REPRO the UK trade organization protecting producers' interests in the UK. a profile on AES president Elizabeth Bowen, and a runcown of the creme de la creme studios continuing to sidestep the downsizing trend.

<u>Contact</u>: Pat Rod Jennings 212-536-5136

Reach Billboard's 200,000





WORLDWIDE DANCE

Issue Date: Nov. 16 Ad Close: Oct. 22

The November 16th issue of Billboard will keep readers dancing to the beat with our Worldwide Dance Spotlight. Billboard editor Larry Flick will report on this year's vibrant dance scenes in some of the word's hottest spots including Chicago, Orlanco, Amsterdam, Italy, Loncon and the rest of the U.K. Ibiza and Hamburg. Also featured will be photos and captions of some of today's popular international artists. Be a part of this worldwide dance celebration!

<u>Contact</u>: Ken Piotrowski 212-536-5223



GERMANY/SWITZERLAND/ AUSTRIA

Issue Date: Nov. 30 Ad Close: Nov. 5

Billboard's November 30 issue brings music activity shared by Germany, Switzerland and A_stria to the forefront of the music industry. Our annual review provides year-to-date sales, top-selling albums and key statistics for each region. In addition, features will exclore the radio landscape of these territories, including the growth of commercial outlets and their implications for music promotion. Finally, Billboard h ghlights the top priority acts to keep your eves focused on during the remainder of 1996 and 1997.

<u>Contact</u>: Christine Chinetti 44-171-323-6686



1997 INTERNATIONAL BUYER'S GUIDE

Publication Date: December 11

Ad Close: October 9

Music and home entertainment executives across the globe rely on the International Buyer's Guide to assist them in making their most important buying decisions. The IBG includes listings of record labels, home video comparies, wholesalers & distributors, music publishers, replicators & tape duplicators. Your ad in the IBG will connect you to the executives with the buy ng power, so put the power of Billboard to work for you!

<u>Contact</u>: Los Angeles: Dan Dodd 213-525-2299 New York: Kara DioGuardi 212-536-5008



EAST/MIDWEST

212-536-5004 - PH 212-536-5055 - FAX KEN PICTROWSKI PAT ROD JENNINGS DEBORAH ROBINSON KEN KARP

WEST

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

SOUTHEAST

615-321-4294 - PH 615-320-0454 - FAX LEE ANN PHOTOGLO

FLORIDA/LATIN AMERICA

305-441-7976 - PH 305-441-7689- FAX ANGELA RODRIGUEZ

ASIA PACIFIC/AUSTRALIA

613-9824-8260 - PH 613-9824-8263 - FAX AMANDA GUEST >

LONDON

44-171-323-6686 - PH 44-171-323-2314 - FAX CHRISTINE CHINETTI CATHERINE FLINTOFF

FRANCE

331-4549-2933 - PH 331-4222-0366 - FAX FRANCOIS MILLET

MEXICO/ WEST COAST LATIN

213-525-2307 DAISY DUCRET

JAPAN

81-44-433-4067 PH/FAX TOKURO AKIYAMA 213-650-3171 - PH 213-650-3172 - FAX AKI KANEKO

ITALY

39+(0)362+54.44.24 - PH 39+(0)362+54.44.35 - FAX LICIA BONGUARDO

Headers worldwide!

Rentrak Sees Long-Term Gains For PPT Business

BY SETH GOLDSTEIN

NEW YORK-Video revenue-sharing pioneer Rentrak has filed a plan with the Securities and Exchange Commission (SEC) to distribute ownership of subsidiary BlowOut Entertainment among the parent's shareholders in the form of a special dividend.

It's the latest attempt by Rentrak, headquartered in Portland, Ore., to unload two unprofitable acquisitions-BlowOut, which runs revenuesharing concessions in Wal-Mart supercenters, and sports-apparel

retailer Pro Image-that have diverted attention and resources from its core pay-per-transaction (PPT) business. The SEC received Rentrak's divestiture proposal early last month.

More recently, Rentrak signed a deal with retailer Movie Gallery that further emphasized the importance of PPT. According to Rentrak president/CEO Ron Berger, the agreement to install PPT systems in all of Movie Gallery's nearly 900 stores will be worth \$100 million-\$150 million over the next 10 years. (Continued on page 103)

IFPI, Authors' Group BIEM To Work Together

'Historic' Piracy Agreement Also Paves Way For Royalty Talks

BY JEFF CLARK-MEADS

LONDON-A new era of cooperation among the world's record labels and music publishers was ushered in Sept. 26. The new liaison will not only assist in the fight against global piracy, but it is producing immediate implications for mechanical royalty rates in Europe.

The International Federation of the Phonographic Industry (IFPI) and international authors' group BIEM have signed a "memorandum of understanding" under which labels and publishers will work closely together to protect each others' rights in the face of organized piracy.

The signing of the memorandum

also clears the way for IFPI and BIEM to begin negotiations over a new mechanical royalty rate for Europe. Their current agreement expired at the end of Septemberthough it has been temporarily extended to the end of the year—and it is understood that IFPI was not prepared to begin new talks until the memorandum had been signed (Billboard, July 27)

Asked by Billboard whether the absence of a formal agreement on piracy had been an obstacle to discussions about mechanical rates. IFPI chairman David Fine said Sept. 26, "If this was a barrier, then it has been removed.

BIEM president Jean-Loup Tour-

nier added, "We begin talks at 2:00 this afternoon.

The memorandum is being widely welcomed among labels and publishers and is described in a joint IFPI/BIEM statement as "historic."

Fine added, "This agreement has become necessary because many copyright societies were prevented by domestic competition law from refusing any application for a mechanical license-no matter where or from whom that application came." Fine said this is a function of such societies being statutory monopolies. The problem has been particularly prevalent in Italy and Germany, although new copyright laws in both countries have (Continued on page 105)

Paul Weston. 84. Dies: Musician/Exec Was A 'Mood Music' Pioneer

BY IRV LICHTMAN

NEW YORK-The music industry lost one of its most versatile pop musicians, arrangers, and executives Sept. 20, when Paul Weston died at a hospital in Santa Monica, Calif. He was 84.

Weston, who was married to and formed a creative team with singer Jo Stafford, held A&R responsibilities starting in the early days of Capitol Records in the mid-'40s. He was also a major orchestra leader. He later became a leading orchestral presence during the LP era on Columbia and coauthored several standards. He was the first national president of the National Academy of Recording Arts and Sciences (NÅRAS), of which he was a founder.

At Capitol, he was a key figure in creating the unhurried, romantic orchestral versions of pop favorites that came to be known as "mood



music" and reached its stylistic heyday in the late '50s and early '60s. He continued similar projects after joining Columbia in 1950. The burgeoning popularity of the

LP in the '50s

WESTON

gave mood music a big boost: With its playing time of 20-25 minutes per 12-inch side, as compared with the three minutes of its predecessor, the 10-inch 78 rpm, the musical mood was sustained for a longer, uninterrupted period. In the past couple of years, in the retro fashion that has signaled other trends of late, there has been renewed consumer response to the mood-music sound.

These string-filled albums reflected Weston's background in swing-era arrangements, which he provided for the groups of Joe Haymes; Tommy Dorsey, who took over Haymes' band; and Bob Crosby; among others. In addition to writing the swing arrangements for radio, he arranged for motion pictures, including Irving Berlin's classic 1942 musical "Holiday Inn," which introduced Berlin's "White Christmas.

"Unlike other lush recordings of pop songs," says George Simon in his tome "The Best Of The Music Makers," published in 1979 by Doubleday, (Continued on page 113)



Diggin' The Rutles. Notorious act the Rutles stopped by Virgin Records' Los Angeles office to celebrate the upcoming release of their latest album. Archaeology." The album is due in stores Oct. 29. Pictured in the back row, from left, are Phil Quartararo, president/CEO, Virgin Records, and band members Stig O'Hara and Barry Wom. Shown in the front row, from left, are Kaz Utsonomiya, executive VP, A&R, Virgin; Barbara Bolan, senior VP, marketing, Virgin; and Rutle Ron Nasty.

THC Entertainment Formed Company Will Make Film, TV, Ad Music

BY DEBORAH EVANS PRICE

NASHVILLE—Producer/composer Keith Thomas, known for his work with Vanessa Williams and Amy Grant, has joined with marketing executive Don Casselman and composer/ producer Joe Hogue to form a company that will specialize in creating music for films, television, and advertising projects.

Thomas Hogue Casselman Enter-tainment (THC Entertainment) will be located at the Bennett House. Thomas' recording studio/office complex in Franklin, Tenn. Thomas' publishing company, Yellow Elephant, is also headquartered at the Bennett House.

"We want to go for the up-scale market," Thomas says of the new compa-'We want to do national spots. We don't want to get in a situation where we're auditioning. We want people to commission us to do a project because [thev] know we can handle it.'

Thomas brings an impressive track record to the new venture. His production and composing credits include songs by Selena, Whitney Houston, BeBe and CeCe Winans, James Ingram, Peabo Bryson, Exposé, and Regina Belle, as well as songs for "The

Pagemaster" and "The Mask." He produced Williams' "Colors Of The Wind" for the Disney movie "Pocahontas": it won the Oscar for best song written for a motion picture. He recently produced a duet for Michael Bolton and Wynonna, which they will debut at the Country Music Assn. Awards show Tuesday (2). Thomas also produced Puff Johnson's "Over And Over," the end-title song in the film "The First Wives Club," and has been working on music for Barbra Streisand's upcoming film The Mirror Has Two Faces." He's scheduled to begin work on Grant's

next album. Hogue has created themes and promotional programming for numerous clients, including ABC, A&E, the Weather Channel, the History Channel, and Cannell Productions, as well as news music for network affiliates across the country. He has won Clio, Grammy, Mobius, and Addy awards and received a 1996 Emmy for outstanding achievement in craft music for his work on A&E's "Biography."

Thomas and Hogue will handle the creative work for the new company, along with writer/producer Mark Hammond, who is signed to Yellow Elephant. Casselman will handle marketing and promotion.

Thomas says the company is a unique venture for Nashville. "There's nothing out there like it," he says. "We're getting feedback from everybody that this is going to be a good thing, because it's covering all the bases."

Thomas says he hopes THC will remind people that Nashville, though known primarily for country and Christian music, is a complete music center.

"It's just a matter of time before everybody realizes that," he says. "And more and more, we're getting the recognition we deserve down here.

Luxembourg Target Of IFPI **Bootlegging Complaint**

■ BY JEFF CLARK-MEADS

LONDON—The weight of the international record industry is being brought to bear on the European Union's (EU) smallest member for providing backdoor access into the union for commercial bootleggers.

The International Federation of the Phonographic Industry (IFPI) has filed a formal complaint with the European Commission asking for proceedings against Luxembourg over its Grand Duchy's failure to implement the latest, enhanced European and international copyright protections.

IFPI points out that two directives from the EU that cover the copyright duration period and record-rental/ neighboring rights should have been in

place in Luxembourg for more than a year but have yet to be adopted into domestic legislation. In addition, says an IFPI statement, "the Grand Duchy has also failed to implement the new World Trade Organization [WTO] copyright rules, which came into force in January."

The result, claims IFPI director of operations Mike Edwards, is that "hundreds of thousands of bootleg CDs are coming in right under our noses, but until the Luxembourg government enacts the EU and WTO legislation, the customs authority will have no legal right to stop them."

Once in Luxembourg, the bootlegswhich, Edwards says, are made mainly in Israel, the Czech Republic, and (Continued on page 107)

Gunman Kills Russian Label Head

BY ERKIN TOUZMOHAMED

MOSCOW-The joint head of one of Russia's largest labels has been shot. dead. It is the third killing of a senior figure within the Russian music industry in less than a year.

Kirill Zelenov was killed in his office the afternoon of Sept. 11. The gunman had made an appointment to see him.

Zelenov, 38, was co-founder, coowner, and commercial director of ZeKo Records, which, with sales of 8 million-12 million cassettes a year, has between 10% and 15% of the legitimate

tape market here. The company was established in 1991 as a label and distributor and now ranks among the top five Russian-owned companies.

Zelenov was also a board member of the Russian Phonographic Assn. (RPA)

ZeKo was involved in a royalties dispute in June, but police here and RPA representatives say they are not aware of any motive for killing Zelenov or for striking a blow against the label.

Indeed, though Zelenov had a highprofile lifestyle, he did not employ (Continued on page 111)

Weezer Title Generates C'right Conflict

■ BY EILEEN FITZPATRICK LOS ANGELES—Geffen Records

has won the second round in a dispute over the title of a new Weezer album. At press time, a court overturned a temporary restraining order that was issued Sept. 24 to keep Geffen from distributing and advertising Weezer's new album, "Pinkerton."

Encino, Calif.-based Pinkerton Service Corp. claims that the use of its company's name for the Geffen title is a copyright infringement.

The century-old security company filed a lawsuit against Geffen and Weezer band members Rivers Cuomo, Brian Bell, Matt Sharp, and

Patrick Wilson on Sept. 23 in U.S. District Court here.

On Sept. 24, the street date for "Pinkerton," Judge John G. Davies issued the temporary restraining order, which was effective for 10 days.

Under that order, Geffen had been scrambling to change ads for the title, and several chains had been asked to strip the album's title from upcoming ads, according to retail sources.

Uni, which distributes the album. had not recalled the title, however.

A Sept. 24 appearance by the band at Tower Records in West Hollywood, Calif., was interrupted when (Continued on page 111)

prouilly congratulates our CMA AWARD NOMINEES



IN MEMORY OF

Mel Taylor

September 24, 1933~August 11, 1996



We will always remember your love and friendship as our relationship with The Ventures continues.



Mel Taylor was many things to many people. A loving husband, a caring father, and a wonderful friend. He was the brother that I didn't have. A talented and unique drummer who was the cornerstone of the Ventures for 32 years. May his soul rest in heaven, and his memory remain in our hearts forever.

Don Wilson

from all the staff at TOSHIBA ENI LTD. A member of The EMI Group

www.americanradiohistory.com



Columbia's Journey Gets Warm Welcome At Radio

JOURNEY

BY MELINDA NEWMAN

NEW YORK-To quote one of the band's biggest hits, radio is welcoming back Journey with "Open Arms."

The San Francisco Bay Area act, one of the rock era's most commercially

successful but critically maligned groups, is putting out "Trial By Fire," its first album in 10 years, on Oct. 22. In anticipation, Columbia released two singles to radio last

week: the ballad "When You Love A Woman" to top 40 and AC stations and the midtempo rocker "Message Of Love" to mainstream rock outlets.

"We've never gotten a response like this," says Rob Roberts, PD at Miami top 40 station WHYI, about "When You Love A Woman." The song, which received the most new airplay this week, according to Top 40 Airplay Monitor, "is blowing everyone away," says Roberts. "We got a copy of the song a few days early and just threw it on the air. I went bananas when I heard it. This song is huge; this is a monster.'

While a little more subdued, JR Ammons, music director for top 40 Atlanta outlet WSTR, agrees, saying,

NEW YORK-With pop chanteuse

Sade on hiatus from recording, the

members of her band have recon-

vened under the name Sweetback,

enlisting the eclectic vocal talents of

Maxwell, Bahamadia, and Amel Lar-

rieux of Groove Theory for an epony-

mous Epic collection that aims to

widen the parameters of mainstream

Oct. 15, "Sweetback" is an audio kalei-

doscope of sound that combines the '70s-style soul of "You Will Rise,"

which features Larrieux, with the cut-

ting-edge ambient-dub dance beats of

the instrumental "Cloud People." Ele-

ments of jazz and funk, meanwhile,

are dispersed throughout the project.

marketing (U.S.) at Epic, views the

set as a "passion project" for sophis-

ticated music fans who will ultimately push it into the mainstream.

else on the label right now," she says.

"And while that would normally be a

It has a quality unlike anything

Lori Lambert, senior director of

Slated to hit retail racks worldwide

BY LARRY FLICK

pop and R&B.

"I think it's a top five record, easily. We were a little skeptical when we first heard about it, because we knew there was going to be gobs of pressure from the label, but surprisingly, it was a really good record."

On the rock side, the picture is equally glowing. "Mes-

sage Of Love," which debuts at No. 39 on the Mainstream Rock Tracks chart this week, "is a great new rock song," says Rick Balis, PD at KSHE St. Louis.

"We're getting very good buzz on the phones for the song. It's a song that's unmistakably Journey."

That was exactly the goal the band had in mind when it reunited. Like the first two singles, the remainder of "Trial By Fire" sounds assuredly like Journey always has: dramatic power rock led by Steve Perry's full-powered vocal charge.

"Nothing sounds more pretentious than someone being something they're not," says Perry of the band's decision to not let its music be swayed by current trends. "One of the things we've always known is that there are certain musical directions that fit what [our] (Continued on page 113)

Eclectic Act Gets Boost From Well-Known Guest Vocalists

Atlantic's Lewis Hits BDS Heights

BY CHUCK TAYLOR

NEW YORK-"I Love You Always Forever" by Atlantic artist Donna Lewis may be holding at No. 2 on the Hot 100 behind "Macarena" for the seventh week, but the ethereal chug-along ballad is



LEWIS

tasting its just desserts by steamrolling over almost every airplay record in Billboard top 40 chart history. In its 16-week

chart run, the song by the Welsh pop singer/songwriter/producer has become the first to exceed 1 million airplay detections. The feat means that Lewis' debut single has reached the largest audience ever monitored in Billboard's Broadcast Data Systems (BDS) era-97.4 million-beating Mariah Carey's record of 89 million with "Dreamlover"; it has achieved the most airplay detections ever on the Hot 100—9,131—topping Celine Dion's "Because You Loved Me,' with 7,820; and it has garnered the most airplay detections at top 40/mainstream—4,433—topping the record of 4,199 set by Alanis Morissette's "Ironic."

(Continued on page 98)

In the U.K., however, a four-track

All of this sits well with Sweetback

musician Stuart Matthewman, who

says the band refuses to calculate its

music toward charts and trends. "It

may sound daft, but we don't play to

impress, we play to sound nice," he says. "And we never set out to write

songs to be popular, though it's cer-

tainly a nice byproduct of the effort.

It's actually quite fun to hear our

music in unusual places, as well as on -

Toward that end, Epic will supple-

ment its retail plan by reaching out to

nontraditional retail outlets, such as

clothing boutiques, restaurants, and, as Lambert puts it, "other cool and

interesting places where people con-

Interest in Sweetback at music retail should be strong. "We actually got our hands on a few four-track U.K.

CD imports last month that went pret-

ty quickly," says Neil Monroe, man-

ager of Chicago indie Record Shack.

"Still, it's a tough time of year to break

a record like this. The band's ties to

(Continued on page 19)

CD single was released to radio Sept.

Rusted Root Expands Sound Mercury Act Enlists Jerry Harrison

BY SHAWNEE SMITH

NEW YORK-Famous for its live performances on the Pittsburgh festival circuit, Mercury group Rusted Root has moved its eclectic brand of roots rock from the stage to the studio. Veering from the live approach of its previous Mercury album, the band has recorded "Remember," a studio-conceived project produced by former Talking Heads member Jerry Harrison. It is due Oct. 22.

The collaboration is something all parties involved believe will attract new listeners while thrilling the group's existing fan base.

"On the first album [1994's platinumcertified 'When I Woke'], it was obvious that we should perform live, because we have a big [live] following," says Rust-ed Root guitarist Patrick Norman. "We pretty much just chose from the songs that we had been playing for fans for four years. But on this album, we had an opportunity to experiment. These songs were written in the studio. We didn't know what they would sound

like-we didn't even know if we were going to like them. So it was very exciting to watch the songs develop.

"This is the first time I've listened to the drum sounds and not cringed, adds Jim Donovan, drummer for the



RUSTED ROOT

group. "The songwriting is much better, too. Mike [Glabicki, the group's lead vocalist/songwriter] is getting better at what he does.

Norman and Donovan attribute the group's smooth transition to a studio act to the ingenuity of Harrison, who (Continued on page 38)

Windham Hill's Liz Story **Reaches Beyond New Age**

NEW YORK—With the Oct. 15 release of pianist/composer Liz Story's self-titled album-her seventh disc for Windham Hill—the label aims to build on her status as a core artist and to strengthen her identity as a performer.

oped a fan base over the years, and it's time to establish her more as 'Liz Story,' not as part of the Windham Hill package," says Ron McCarrell, VP of marketing for

Windham Hill/High Street. "We have a very strong brand identity, but for Liz we can kind of move her away slightly and be more successful and reach a larger audience.

STOR

"Liz Story" primarily features the pianist's intimate interpretations of standards from the '20s and '30s. In that sense, it can be viewed as something of a follow-up to 1992's '40s-standards collection, "My Foolish Heart," which peaked at No. 2 on Billboard's Top New Age Albums chart and is her best-selling album in recent years.

Though beautiful melodies are the cornerstone for Story, musical structure interests her more than sentimental expressions. "When I start working with a piece of music, I become totally involved in its architecemotionally. It's a great personal irony that I'm considered new age or romantic."

The album includes new versions of previously released Story compositions Church Of Trees" and "Ana." Performed as duets with her husband, bassist Joel Di Bartolo, a longtime member of Doc Severinsen's "Tonight Show" band, the pieces are so wellreceived in concert that Story decided to record them, she says.

Windham Hill will focus its marketing efforts around a fall tour, which is booked in 14 cities thus far. Billed as the 3 of Hearts tour, the dates also include pianists Barbara Higby and Margie Adam.

At retail, the label plans co-op advertising and display materials. In-store appearances at outlets that attract older clients, such as Borders and Barnes & Noble, are also a possibility, McCarrell says.

Eric Hardman, music manager at Borders in Arlington, Va., is looking forward to hearing "Liz Story." "Her Christmas album has done extremely well for us," he says of 1994's "The Gift." "I'm anxious to hear the new album, because we're always looking for new things to play overhead."

Windham Hill will also focus on the nontraditional music retail accounts that have been its strength since it began. These include mall locations, such as Natural Wonders and Nature (Continued on page 103)

SWEETBACK

ple both within and outside of the ·label. At this point, Epic is not planning to pull a single from the album in the U.S., opting instead to issue the entire set to R&B and AC radio on Monday (30) and allow programmers to pick

to play. "We'll direct them toward 'You Will Rise' and 'Softly Softly' with Maxwell but will stay open-minded to what they and their listeners respond to,' says Lambert, who adds that a promo-only pressing of the album will be serviced to club DJs.

10

the radio.

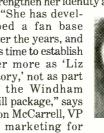
gregate.'

advantage in this case. The music stands out in the best possible way, and it's starting to connect with peo-

through the set for appropriate tracks

difficult proposition for a project to face, we're finding that to be an ture," she says. "I very rarely think

BY TERRI HORAK Sade's Bandmates Form Epic's Sweetback



Galaxie 500 Catalog Rises Again With Rykodisc Box

BY CRAIG ROSEN

LOS ANGELES-Boxed sets aren't just for multiplatinum superstars or legendary performers anymore. To paraphrase Damon Krukowski, whose former band Galaxie 500 has received the boxed treatment, they are now also for the "pseudo-legendary."

The short-lived Boston trio is the latest unlikely subject of a boxed set. On Sept. 24, Rykodisc released "Galaxie 500," a four-CD set that serves as the ultimate homage to the band. The set lists for \$54.98 and is available only on CD.

The "Galaxie 500" package follows other surprising sets, such as "Box," a five-CD boxed set devoted to "lo-fi" indie rockers Guided By Voices, released in February 1995 by St. Louis-based independent Scat Records (Billboard, Feb. 25, 1995), and "Datapanik In The Year Zero,"



GALAXIE 500

a five-CD box dedicated to seminal Cleveland punk band Pere Ubu, issued in August by DGC.

"Galaxie 500" includes the three albums the band recorded for Rough Trade with producer Kramer-1988's "Today," 1989's "On Fire," and 1990's "This Is Our Music"—plus a fourth disc of rarities titled "Uncollected Galaxie 500." Each of the original albums features bonus tracks, and all four discs are enhanced CDs that (Continued on page 15)

Barb Wire To Be Distributed By Virgin Deal Will Extend Reach Of Tejano Indie

BY RAMIRO BURR

SAN ANTONIO, Texas—A strong new player in the Tejano music market was born when Virgin Records Amer-

ica signed a production/distribution agreement with Dallas-based indie Barb Wire. Virgin's entry

brings the number of major labels operating in Tex-Mex waters to

eight and underscores the vitality of this distinctive musical marketplace, observers sav.

"That Virgin is partnering with a Texas independent is indicative of the health of the industry," says Casey Monahan, director of the Texas Music Office. The other major labels already in the Tex-Mex market are Sony Discos, EMI Latin, WEA Latina, BMG, PolyGram Latino, Arista-Texas, and

will be displayed on the National Mall

in D.C. and is expected to be integrat-

fields.

more than 40,000

fabric panels creat-

ed in memory of

people lost to the

epidemic and is the

size of 24 football

last time that the

quilt is displayed in

'This will be the



Fonovisa

CAMPANAS DE AMERICA

troupe Campanas De America releases its self-titled CD. Phil Quartararo, president/CEO of Virgin Records America, says the agreement is mutually beneficial. "They have a vision as to where their music is going, and we are committed

to helping them achieve those goals," he savs. The agreement includes provisions for select Barb Wire releases to be

marketed and promoted by EMI Latin,

Virgin America's sister company. The latest pact means that Barb We look forward to the opportuni-Wire acts, including Ruben Ramos, ty," says EMI Latin president José Behar. "The combination of their rep-Campanas De America, and Amber Rose, have the potential to reach fans ertoire and our marketing and distrib-

worldwide via Vir-

gin's distribution

Virgin Records

team will take its

first bow together

Oct. 1, when San

Antonio mariachi

connections. The Barb Wire/ ution resources will be formidable ' 'This distribution agreement offers great potential for all parties involved, says Manuel Chavez, president of Barb Wire. "While retaining our independent visions, Barb Wire can now access new markets and audiences across the

country." Tex-Mex music, or Tejano, is a blend of traditional Mexican rhythms, such as cumbias, rancheras, and polkas, with pop and country influences. It is chiefly accordion-driven and based in Texas. Its top artists include Emilio, La Mafia, Mazz, and the late Selena.

Barb Wire was established in 1995 in Dallas by Chavez and label CEO Jerry Hall. Its first release, "Nueve Vidas" by Ruben Ramos, has sold more than 50,000 copies. Future copies of the popular set will be released on Virgin.

VH1, LIFEbeat Join For AIDS Benefit Concert In Washington

BY BRETT ATWOOD

LOS ANGELES-VH1 and LIFEbeat, the nonprofit music-industry organization that grants funds to community-based AIDS charities, are joining forces for the concert event the Beat Goes On III.

Among the acts confirmed to participate in the show, which will take place Oct. 12, are the Tony Rich Project. Chaka Khan, Jon Bon Jovi, Richie Sambora, and Patti Smith. More acts will be announced in the coming weeks.

VH1 will air a 90-minute edited version of the concert Nov. 2 and will repeat the program several times in November and December.

For the first time, the annual event, which has been held in New York for the last two years, will shift to Washington, D.C.'s Warner Theatre.

"We felt that there was no better place and time to get across the mes-

MCA Records in Universal City. Calif., promotes Lillian Matulic to VP

of publicity. She will co-manage the

department with VP of publicity Car-

oline Prutzman. Matulic was senior

Heidi Jo Spiegel is named senior

VP of promotion at Next Plateau

Entertainment in New York. She was

GM/VP of promotion at Big Beat/

director of pop promotion for RCA

Records in New York. He was manag-

er of the Mid-Atlantic region.

Joe Reagoso is promoted to senior

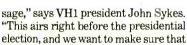
Geffen Records in Los Angeles

Atlantic Records.

director of publicity.

Atlantic Records.

motion



the message behind the event is on the minds of our viewers." Tim Rosta, executive director of

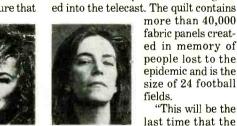
LIFEbeat, adds, We felt that Washington, D.C., was appropriate backdrop to help

the

underscore where we are in this epidemic during this election year. We want to encourage people to vote and to be aware of where the candidates stand on AIDS issues. The best thing we could do was to move our most significant marquee event to D.C. to call attention to this issue prior to the election."

KHAN

During the week of the concert, the NAMES Project AIDS Memorial Quilt



SMITH

its entirety, since it is getting to be too large to move around," says Rosta.

VH1 is donating production and publicity costs for the event, and Ticketmaster will donate telemarketing resources for a fund-raising campaign that will accompany the program. LIFEbeat's 1995 event raised \$500,000 for the fight against AIDS.

Viewers who donated \$39.99 or more

received a premium package containing CDs from some of the artists that appeared at the show, as well as a Tshirt created by designer Todd Oldham. It had not been determined at press time whether VH1 will repeat the promotion for this year's event.

However, LIFEbeat is teaming with radio station WRQX (Mix 107) Washington for a radiothon and auction that will begin the week prior to the concert. Several celebrity and musical items will be auctioned, including an autographed guitar from Hootie & the Blowfish, a harmonica from Alanis Morissette, and a signed lithograph from Joni Mitchell.

"We believe that this concert event will have a loud and clear voice to the the public that says it is important to vote with a mind and heart when it comes to issues that impact people with AIDS," says Rosta. "Many of the issues facing Congress are a matter of life or death.



He Lives To Do It. Epic recording artist James Bonamy shows off his Heatseekers T-shirt. Bonamy, whose album "What I Live To Do" reached the No. 1 position on the Heatseekers chart Sept. 14, will make a future appearance on "Entertainment Tonight" and be featured in an upcoming issue of People magazine. On Wednesday (2), the same day a clip for his single "All I Do Is Love Her" bows, Bonamy performs at the Country Music Awards.

ABLE XECUT IVE TURNT F



NAUMANN

names Debbie Samuelson director of creative services and Michael Alago A&R representative. They were, respectively, head of her own production company and director of A&R at Elektra.

Sean Knight is named national director of modern rock and triple-A promotion at Roadrunner Records in New York. He was director of promotion at Immortal Records/Buzztone Entertainment.

LaVerne Evans is promoted to deputy general counsel, legal and business affairs, at BMG Entertainment



REAGOSO

manager of creative services, manager of contract and copyright administration, and national promotion director for Scotti Bros.

Mike Avery is appointed manager of West Coast R&B promotion at Arista Records in Los Angeles. He was manager of rap promotion for American Recordings.

Stanley Brown is named a producer for Island Records' black music division. He was a freelance producer and has worked with many artists, including Keith Sweat and Salt-N-Pepa.





PUBLISHING. Brian Lambert is pro-

moted to director of film and television music for BMG Songs in Beverly Hills, Calif Eleanor Grier is promoted to senior

director of research and information for BMI in New York. She was director.

RELATED FIELDS. Susan Nahley Fleishman is promoted to VP, corporate communications and public affairs, for MCA Inc. in Universal City. She was executive director of corporate communications

14



MATULIC

North America in New York. She was associate general counsel and retains the title VP of legal and business affairs North America.

Tom Sgro is promoted to senior director of national promotion at BNA Records in Nashville. He was director of national promotion.

Private Music in Los Angeles promotes Heather Doniguian to director of creative services and Catie Derryberry to director of contract and copyright administration. It also names **Rick Sackheim** national promotion manager. They were, respectively,

www.americanradiohistory.com

Artists & Music

GALAXIE 500

(Continued from page 14) include a videoclip each, directed by

Sergio Huidor. All the material has been remastered by Kramer. Why is such attention being devoted

to a band that never expanded beyond a cult following and failed to crack The Billboard 200? "A lot of people seem to be asking

A lot of people seem to be asking that," admits Andrea Troolin, a Rykodisc A&R staffer and product manager of the box. "I'm such a fan, so it's obvious to me."

Troolin, like other Galaxie 500 fans, is aware that the band's albums have been out of print since Rough Trade went bankrupt in 1991. "We heard from a lot of people that have been looking for their records since Rough Trade went under," she adds. "There's been sort of a cultish fascination surrounding them."

Since the band broke up in 1991, singer/guitarist Dean Wareham went on to form Luna, which records for Elektra Entertainment, while bassist Naomi Yang and drummer Krukowski have recorded as Damon & Naomi for Shimmy Disc and Sub Pop and have worked as the rhythm section for the Magic Hour.

With the former members' profiles rising and the group's material long out of print, Galaxie 500 has slowly begun to take on the sort of mythical air that surrounds its major influence, the Velvet Underground, which also failed to make a significant commercial impact while it was together. With all the growing interest in Galaxie 500, retailers are excited about the release of the box.

"All the indie stores are totally rabid about it," says Gina Cone, assistant to the national sales director at Rykodisc. "They haven't been able to get their records in for so many years, and people are still asking for them."

Terry Currier, owner of the twostore, Portland, Ore.-based Music Millenium, concurs. "Interest in the band continues to percolate," he says. "Although they are from the other side of the U.S., they got over here a few times, and people really got into them."

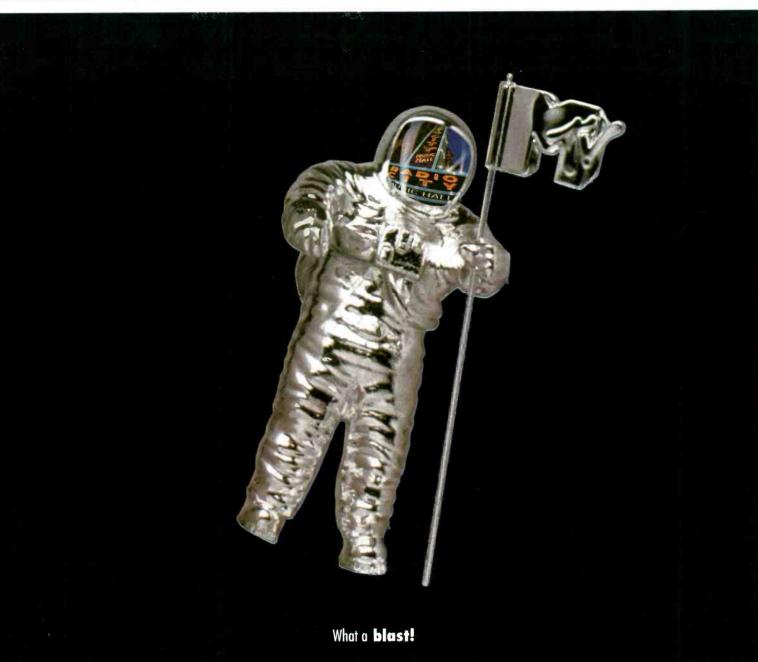
Andy Goldstein, manager of the independent store Route 66 in New York, says he has noted "the dearth of Galaxie 500 material available... Little by little, people have been coming in asking for their records... People are definitely ready for it."

Dominic Papagno, rock buyer for Tower Records' Lincoln Center store in New York, agrees, adding that he tripled his initial order of five. "For a band like Galaxie 500, that's a heavy order, considering that it is four discs and it costs about \$60," he says. "Their fan base isn't all that big, but it's all out of print, plus a disc of rarities, so I think I did the right thing." MTV: MUSIC TELEVISION is a registered trademark owned by MTV Networks, a division of Viacom

©1996 Radio City Productions, Inc.

Ryko is promoting the box at retail with a limited run of posters. A sampler, "Selected Galaxie 500," was sent to press and retailers in mid-September. The label is also utilizing its World Wide Web site on the Internet, which features an in-depth Galaxie 500 section as a means of spreading the word. In addition, Ryko is advertising the set in such music-intensive publications as Goldmine, Magnet, and Option.

"We're basically expecting it to sell well on its own merits," says Troolin. "The box is its own marketing tool. The sticker on it [which lists the box's contents] tells you all you need to know." (Continued on page 19)



On September 4, 1996

the world's hippest award show

came back to the world's greatest showplace for the third straight year.

Thanks, MTV

and congratulations, winners.



Artists & Music

Tony Toni Toné Rebuild Their 'House' *Mercury Set Finds Trio In Cohesive Style*

BY SHAWNEE SMITH

NEW YORK—A visit to the now-shuttered House of Music record shop in Oakland, Calif., transported customers to another world, with its blue lights, velvet posters, smoky aura, and vast collection of music. The members of

Tony Toni Toné attempted to recreate that vibe when they recorded their fourth Mercury album, "House Of Music," due in stores Nov. 19. "We take = "

"We title all our albums at the end

of the project," says guitarist Dwayne Wiggins. "We sat back and listened to everything, and it reminded us of this mom-and-pop store around our way in Oakland, so we named it 'House Of Music.'"

TONI TONÉ

For Wiggins' brother Raphael Saadiq, the title represents a takeover of music. "We're housin' music," Saadiq says. "It's not like we're taking it from anybody, we just love making music."

"House Of Music" reunites the band members, who haven't worked together since 1993's double-platinum "Sons Of Soul." "We needed a break," Wiggins says. "If we [came] out with another album right away, it would have sounded like something straight off of 'Sons Of Soul.' We just needed to get our heads together."

During their hiatus, each group member lent his creative tutelage, songwriting, and production skills to other R&B groups: Art N' Soul (Tim Riley), Simple E (Wiggins), and Total and D'Angelo (Saadiq).

Their separation left a mark on their music, giving it a relaxed, unrushed feel; the grooves evoke a deep yearning for the comforts of home, like sleeping late on a Sunday morning or lounging around the house in your favorite robe.

The title describes the album as a total work, especially amidst the onslaught of retro-soul groups crowding the airwaves. It sets the Tonyies apart by introducing various styles, not just one sound, on the album.

"It's not just a bunch of grooves that we put together and made sure that the tempo fit," Wiggins says. "Lyrically and musically, it talks about something, and you're able to feel the emotional buildup that we felt when we were making the songs."

The album also marks the first time the three didn't record together; each

Columbia's Presidents Take The Lighthearted Approach

BY CARRIE BORZILLO

LOS ANGELES—"I've been watching MTV's 'It Came From The '80s,' and I started thinking that we are the Men At Work of the '90s. We are Kajagoogoo," says Chris Ballew, lead singer of the Presidents Of The United States Of America.

As the Seattle band prepares for the release of its sophomore Columbia album, "II," due Election Day (Nov. 5), Ballew laments that what the Presidents do is "slightly disposable" and that they may end up on an "It Came From The '90s" special one day.

However, it's the band's simple, "disposable" pop that enabled it to sell more than 2.2 million units of its 1995 selftitled Columbia/PopLlama debut, which peaked at No. 6 on The Billboard 200 on March 9.

That album spawned three pure, unadulterated pop hits, "Lump," "Kitty," and "Peaches." "Lump" hit No. 1 on Modern Rock Tracks; "Peaches" and "Kitty" reached No. 8 and No. 13, respectively. "Peaches" even made it to the Hot 100 Singles chart, where it reached No. 29 in April.

Armed with a proven, crowd-pleasing formula, the Presidents opted to take "II" in the same happy pogo/popcore direction as the first album, and Ballew makes no apologies for it.

"This is not reinvention time for us. We're still riding the wave," he says of the similarity between the band's two albums. "I'm comfortable with what we do, because I don't see us as a band making records for a while. I want to do other things, like children's programming for public TV. I also have hundreds of songs I've written; this



THE PRESIDENTS OF THE UNITED STATES OF AMERICA

band represents only 25% of the songs I've written. The other 75% are more daring to display, but I will one day.

"I personally base a good performance and a good song on a physical reaction from the audience," continues Ballew. "To feel really secure onstage, I gravitate toward those songs that make people smile and laugh and jump up and down."

The songs on "II" will certainly make fans want to smile, laugh, and jump up and down as much as did the gems on the last album.

The first single, "Mach 5," which will be serviced to modern rock radio Oct. 22, is sure to please listeners. So will "Twig In The Wind," an ode to Beck that stems from a time when Ballew and Beck were roommates in Los Angeles; "Puffy Little Shoes"; "Tube Amplifier"; and "Tiki God," which reminisces about the Hawaii episode of "The Brady Bunch."

Other gems include "Volcano," which Ballew describes as the Beach Boys meet the Stooges, and "Froggie," which features Mark Sandman from Morphine. Ballew and Sandman play in a (Continued on page 20) wrote, produced, and arranged on his own and bought finished product to the table. "It's funny though," Wiggins says. "Even though we did the music separately, when we got together, it all had the same kind of sound."

Their collective sound seems to transcend all formats. The majority of singles released from their past albums— 1988's "Who," 1990's "Revival," and 1993's "Sons Of Soul"—charted on Billboard's Hot 100 and Hot R&B Singles charts.

"The Tonyies have always been leftof-center," says Marty Maidenberg, VP of product development at Mercury. "They don't follow in the trend of the (Continued on page 20)



And You Are? Jason Falkner meets with Elektra executives following a show at New York's CBGB to support his solo debut, "... Presents Author Unknown." Shown, from left, are Steve Kleinberg, senior VP of marketing; Russell Ziecker, Falkner's manager; Jay Perloff, regional marketing director; artist Josh Gordon; Dana Brandwein, senior director of marketing; Paul Uterano, national sales manager; Falkner; Mike Smith, director of sales; Andrew Hilsberg, WEA New York branch rep; Brian Cohen, VP of marketing; Paul McDermott, WEA New York field sales manager; and Steve Heldt, VP of sales.

Growing Festival Seeks Partners; Talking Heads Reach Agreement

by Melinda Newman

H.O.R.D.E. LOOKS FOR HELPING HANDS: "John wants to go back to being a singer/harmonica player, and, as a manager running the festival out of a bullpen, I nearly killed myself this year," says **Dave Frey**, explaining why he and **Blues Traveler** leader **John Popper** are looking for partners to help the H.O.R.D.E. Festival continue.

Popper and Blues Traveler manager Frey co-founded and co-own the festival. In the five years since its inception, they have seen it grow from a small, loose-knit, multiact outing to a multimillion-dollar-grossing alternative music festival that was one of this summer's top concert draws.

"We're hoping to go forward with the festival," says Frey, "and have it grow from being the happy little hippie tour to a traveling New Orleans Jazz and Heritage Festival that's just a great well-run event with great bands. People go to it every year, and it doesn't matter if Van Morrison or whoever is closing it. It should be about great bands, not that Blues Traveler is hosting this tour."

In fact, Blues Traveler, which has played H.O.R.D.E. since its start, will not perform at next summer's festival; it will instead tour Europe during that time. However, Frey stresses that he and Popper plan to remain involved in the festival's planning.

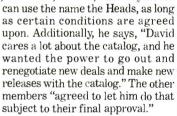
Among the suitors courting H.O.R.D.E. are Bill Graham Presents, Pace, and Cellar Door (which co-produced many of last year's shows). "I'm sticking my head in every open door," says Frey. "We're primarily talking to concert promotion companies, but we're also talking to some other people who have other music-business affiliations and are exploring becoming involved in the concert end."

There's good reason for companies to be interested. According to Frey, of this summer's 42 H.O.R.D.E. shows, there were "five losers, eight broke even, and the rest were winners." Frey hopes to have a new alliance worked out by the end of the year. In the meantime, Blues Traveler will return to the studio this month to work on its first album of new material since 1994's quadruple-platinum "Four."

START MAKING SENSE: "The Talking Heads have officially been severed," says attorney Jeffrey Slade, describing the settlement reached between his client David Byrne and Byrne's former bandmates. Byrne had filed suit against Tina Weymouth, Jerry Harrison, and Chris Frantz, claiming that their intent to release an album under the name the Heads constituted "wrongful use" of the name and "dilution of a protectable trademark" (Billboard, Sept. 7). The Heads album is slated to come out on Radioactive/MCA Oct. 10.

"We've been trying to get their attention for some time to resolve a lot of issues that came out of the breakup of the group, and they haven't been willing to do that," says Slade. "When they used the name [the Heads], we said that's wrong, [but] we said we might be willing to let them use the name if we resolve the other issues."

Hence, says Slade, the suit was a way to force the band members to address a number of concerns that have hung in the balance since the band stopped working together more than five years ago. In the settlement, it was decided that "all four members own the band name jointly," says Slade, and therefore, Harrison, Frantz, and Weymouth



HIS AND THAT: The Spin Doctors and Epic Records have parted ways... The Jimi Hendrix Festival,

originally slated to take place Oct. 11-20, has been moved to spring 1997. The official reason is that the festival will now be tied in with a relaunch of **Hendrix's** catalog, but we have a hunch that there may have been a problem lining up artists for an "all-star tribute" slated for New York's Madison Square Garden, given that less than a month before the event, organizers had no artists' names to release . . . Pointblank/Virgin releases "Fender 50th Anniversary Guitar Legends: Classic Performances On Classic Guitars" Tuesday (1). The album, which features such tracks as **Eric Clapton's** "Let It Rain," the **Vaughan Brothers**' "The Telephone Song," and the **Beach Boys**' "Surfin' USA," benefits the Boys and Girls Clubs of America. Tie-ins include a Smithsonian exhibit that begins Nov. 14 and highlights the history of the guitar from 1830 onward.

YOUTHFUL OBSESSION: Mercury Records has signed Radish, a hotly sought-after alternative rock band from Texas, whose members are all teenagers. Curb Records has struck gold (soon to be platinum) with country crossover sensation LeAnn Rimes, who just turned 14. Last year, Epic hit pay dirt with Silverchair, teenage Pearl Jam sound-alikes from Down Under. Clearly, there's a youth movement afoot in the music industry. Also up-and-coming are Chronic Future, an independently signed band from the Midwest, and Hanson, a trio of brothers from Oklahoma who write their own songs and play their own instruments. Hanson is signed to Mercury Records; its youngest member is 10 years old. Are A&R execs going to start hanging around schoolyards looking for the next big thing? There's already a name for grown men who lurk around playgrounds, and it's not pretty.

GIRLS UPFRONT!

Sisto. Wear

Solid harmonie Makes THE DIFFERENCE! ON TOUR WITH THE BACKSTREET BOYS FROM 12.12.96!

THEIR NEW SINGLE "GOT 2 HAVE YA" IS RELEASED ON 19 09.96!

PRODUCED BY TRIME'N DELGADO!

SISTAZ WEAR



In the U.S: The LOS ANGELES - NASHVILLE - E D.E. NEW YORK



Vic Chesnutt Capitol Set Gets Sweet Relief From Star-Filled Compilation

BY CHRIS MORRIS

LOS ANGELES—The Nov. 12 release of "About To Choke," the Capitol Records debut by singer/songwriter Vic Chesnutt, has received a boost from a high-profile release on another label.

In August, Thirsty Ear/Chaos/ Columbia issued "Sweet Relief II: Gravity Of The Situation," on which acts that included R.E.M. (whose lead singer, Michael Stipe, produced two of Chesnutt's independent albums), Smashing Pumpkins, Garbage, Soul Asylum, Hootie & the Blowfish, and Madonna performed songs by the quadriplegic Athens, Ga.-based musician (Billboard, June 22). Proceeds from the album benefited musicians' health-care organization Sweet Relief, and Chesnutt himself was the recipient of new and widespread public interest.

Capitol senior director of marketing Clark Staub says that the label is releasing "About To Choke" now to reap the benefits of this exposure: "Even though the 'Sweet Relief' record is not on our label, it is songs by Vic Chesnutt, so we'd like to blend the two together, and we've been working with Columbia to try to marry the two projects, particularly at retail."

Chesnutt found the benefit album a satisfying but unnerving proposition. He says, "I was a little worried about people listenin' to the 'Sweet Relief' record and then comin' to my shows or somethin' and not knowin' exactly what was goin' to happen, and then hatin' me, throwin' things at me and sayin', 'We want *Madonna*! We don't want you!' But I guess that's just my goofy kind of fantasy."

"Sweet Relief II" prefaced a major change in Chesnutt's career. After re-

cording four solo albums for the tiny Santa Monica, Calif.-based indie Texas Hotel Records (as well as an album for Capricorn under the name brute, backed by members of Wide-

spread Panic and Cracker), the musician has made a leap to the majors. Chesnutt says, "I hated to leave

CHESNUTT

Chesnutt says, "I hated to leave Texas Hotel, because we were like family. We fought like family, so we musta been family, you know what I mean?"

He adds that poor distribution of his albums on the indie level helped prompt his pact with Capitol: "I realized that a lot of people who were coming to my shows and saying that they couldn't find my records were not the kind of people who were gonna go into the indie record store and beg for it for six months until they finally got it. These were people's moms... not the punk rock guy who has a lot of time to go to the hipster record store and flip through everything... I had to reconsider what my whole career was about. I don't wanna deny any of my fans the ability to get my records."

Chesnutt produced the majority of the tracks on "About To Choke." Three were helmed by noted Athensbased producer John Keane (R.E.M.); another three were co-produced by Chesnutt with John de Vries and Mark La Falce, former members of the Twin/Tone act Agitpop.

The latter three songs were recorded in Kingston, N.Y., where de Vries and La Falce live. Chesnutt says, "I went up there and recorded with them in this old, dilapidated mansion for a couple of weekends . . . We recorded the background vocals and the lead vocals [for the song 'New Town'] out on the porch. You can hear cars going by and the train go by. We recorded on the porch, on the Hudson River. You can probably hear fish jumping."

The album—which includes new songs (published by Ghetto Bells, administered by Bug Music) and a couple of decade-old compositions, the brutal "See You Around" and the whimsical "New Town"—was mixed by Bob Mould, who shares a manager with Chesnutt, Kevin O'Neill.

Chesnutt says of Mould, "I think he had heard the songs through Kevin and probably thought, 'Man, I can mix 'em better than you.' I think he thought I might have needed the help ... It was just fascinating to watch him get inside the songs like that."

Staub says that the flood of press about Chesnutt and "Sweet Relief II"—including a lead album review and feature in Rolling Stone and extensive pieces in The Los Angeles Times, People, GQ, Musician, and Spin—will be part of Capitol's retail campaign for "About To Choke." He says, "What we intend to do is go

He says, "What we intend to do is go to and work with the Independent Retail Coalition, work with a large group of independent retailers, go specifically to some of the more listening-intensive music chains: Hear Music, Borders ... We're going to do a laminated countertop piece that'll have key press quotes. We'll make sure that they inundate retail with every single major press piece that comes in."

Of the radio campaign, Staub says, "We're servicing the whole album to the college panel, and that will go out Oct. 28. After the new year, we will be focusing on a track to triple-A radio and some of the National Public Radio-type stations that are similar to triple-A."

Staub says that "Ladle," on which Chesnutt is accompanied by a fourpiece band that includes his wife, Tina, will likely be the first emphasis track. Capitol will seek broader media

coverage at NPR and on television as

well, says Staub: "We're shooting for an 'All Things Considered' feature and getting him 'Fresh Air' and getting him on 'Mountain Stage' and things like that.

"Also, we're going to be working Vic to TV for the first time ever—all the nighttime and morning TV shows, because I think Vic translates well in those settings ... He's already done an episode of MTV's '120 Minutes.' We want to get him back on MTV. We'd love to do something with VH1."

Capitol has been servicing press outlets with videocassettes of "Speed Racer," a 1993 short documentary about Chesnutt; the label has discussed with its director, Peter Sillen, the possibility of updating the film. Staub says, "That film has never been too widely distributed, so Capitol would like to acquire that and perhaps release that as a home video."

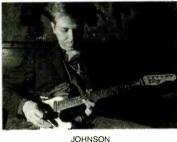
Chesnutt, who is booked by Frank Riley of Monterey Peninsula Artists, will also be filmed in performance at a Nov. 15 concert at St. Anne's Cathedral in New York. The footage will be used at the press, retail, and radio levels, according to Staub.

On Sept. 20, Chesnutt concluded a press and promotional tour of England, Germany, Belgium, the Netherlands, and France. "About To Choke" will be released in the U.K. by Pinnacle Records Nov. 12 and will be exported to the rest of Europe by the English firm.





WASHINGTON, D.C.: Kevin Johnson, a lanky, tow-headed fellow with a smoky, rusty-wire voice, looks like either the Waltons' black-sheep son or the Blue Ridge power-pop nephew of Buck Owens. His songs, though, are rough-hewn Americana rather than hats'n'outfits country, harkening to lifeoff-the-main-highway tribulations, like some of John Hiatt's less apoplectic efforts. Johnson, by himself or with his band the Linemen, has played all over the East Coast and has had showcases in New York, Memphis, Nashville, San Francisco, and



cal hoorays not only in his hometown of Washington but in Minneapolis. New Orleans, and Phoenix, as well as airplay on progressive/eclectic stations like WRNR Annapolis/Baltimore, KNON Dallas, and KCSU Santa Clara, Calif. He has shared stages with Freedy Johnston,

Austin, Texas. His two indie CDs-

the second produced by John Ala-

gia (Dave Matthews Band, Ben

Folds Five)-have picked up criti-

Matthew Sweet, and Kelly Willis, among others, and has been awarded a bunch of Washington Area Music Assn. Awards, including best roots rock album last year and best male rock/pop singer the year before. Now he's signed with managers who until last year guided Mary Chapin Carpenter's meteoric career; they are about to circulate to labels a compilation CD of new and road-tested tunes. Contact Tom Carrico at Studio One Artists BILL HOLLAND at 301-891-0700.

BOSTON: In the tradition of bands like the Samples and the Spin Doctors, Groovasaurus has developed a hardcore legion of fans thanks to its dynamic stage show and word-of-mouth. While many have dubbed it a groove band, Groovasaurus' musical vibe is difficult to pin down. "I'm really not sure why people think we're some kind of groove band," says the group's guitarist, Ian Kennedy. "Then again, having a name like ours doesn't help." Groovasaurus' highly melodic, textured rock is extremely popular with fans and critics alike. The band's sold-out gigs at high-profile local clubs like the Paradise, the Middle East, Mama Kin, and the Somerville Theater prove that the band is on the cusp of something greater than the local scene. Its twin-guitar attack adds an edge to radio-friendly tunes, and the supple vocals of lead singer Anita Suhanin help separate the band from other Boston upstarts. This year, it released its second independently produced CD and has been nominated for outstanding club act and outstanding local record act for October's Boston Music Awards. While the group's music is indeed mainstream, it has been embraced by local modern rock stations WFNX and WBCN. "There are different sounds around town, and for so long garage rock dominated," says Kennedy. "But that's not what we're about. We play unpretentious rock, and all kinds of music fans are coming to see us. That seems to validate what we're doing." Contact Pea Patch Productions at 617-499-6924. KEN CAPOBIANCO

NEW YORK: With their inventive assimilation of international flavors, the Humphries are quintessentially New York. Their sound, a rootsy-carnivalsurf pop, teems with energy and resourcefulness. "That comes from liking music with drive. Whether it's hillbilly, Middle Eastern, or Latin music, like Afro-Cuban or salsa, it's all New York music. It's a very exciting town musically, because there's everything here," explains Olivier Conan, who plays

the cuatro, a small South American guitar. Singer/lyricist Rita Crisafi and bassist David Hartheimer played in a "weird folk band" while at Bard College in upstate New York and joined Conan and lead guitarist Vincent Douglas, veterans of the '80s punk scene in their native France, about five years ago. Accordion player Richard Toglia came on board in 1994. When original drummer Steve Calhoon is busy with other projects, such as playing with Capitol Records' Skeleton Key and Rykodisc's Mono Puff, Phil Hernandez, most recently of Rounder Records' genre-bending Brave Combo, steps in. The



Humphries' self-titled CD, financed partially by their contribution to the soundtrack for a Showtime special, was released in March and is being grabbed by fans at Tower's Fourth Street store here, at shows, and via the band's hot line. The band has received play on, among other stations, WFMU New York, where it has had several live on-air performances, but Conan admits that promotion has been a weak spot. "We are all kind of shy, and it's hard to tell someone, 'Hey, we're better than the 2,000 other bands you've heard.' Luckily, the Humphries' live show speaks for itself. Gigs have included such choice local venues as the Bottom Line, the Mercury Lounge, the Westbeth Theater, and the Fez, which the act considers its home base. Contact Conan TERRI HORAK at 212-946-1054.

GALAXIE 500

(Continued from 15)

Included in the box, which features new artwork designed by Wang, are essays by each of the band's members, which gives the set a collaborative feel. However, while Krukowski and Yang live together in a Boston apartment, they now communicate with Wareham

only by fax. "We used to be very good friends, but we're not anymore," Wareham says. "That's what the pressure of being in a band does. It's strange to work together year after year. It gets very intense.'

As for the band's break-up, Wareham says that "nothing horrible hap-pened in my mind." Krukowski and Yang, however, note that Wareham opted to sign with Elektra as a solo artist when Galaxie 500 was being courted by majors.

The seeds were planted for the boxed set in the fall of 1991, when Krukowski attended an auction of Rough Trade's remaining U.S. assets and bought back the band's contract and master recordings. "We bought ourselves out of slavery," quips Yang.

Krukowski was hopeful that he could land a deal to have the albums reissued, and Ryko was his first choice. but his initial contact failed to garner a

SWEETBACK

(Continued from page 13)

Sade will help pick up some interest. But I think the real story of this record will begin next year, when the fourthquarter dust settles and people are looking for something new and different.'

Being different and standing out from the pack has long been the intention of Matthewman and Sweetback cohorts Andrew Hale and Paul Spencer Denman. The band began to take shape in early 1994, shortly after Sade's Love Deluxe world tour. Matthewman returned to New York to build his own studio, in which he cut several underground 12-inch club singles under the names Cottonbelly and Edge Test, as well as producing and cowriting three tracks for Maxwell's successful Columbia debut, "Maxwell's Urban Hang Suite."

Meanwhile, Denman and Hale kept busy with an array of projects that included opening clothing shops and composing music for fashion shows.

"All the while, we exchanged tapes with bits and pieces of music we were creating," Matthewman says. "The transition into doing something more formal, like recording an album, was gradual and totally organic."

As the music began to take form, the band invited friends like Larrieux and Maxwell to give input. "It was an easy flow of creativity," Matthewman says. "Nothing was ever forced."

With the project about to take com-mercial flight, Sweetback is looking toward doing several showcases overseas before the end of 1996, with an eye on one or two stateside gigs featuring the album's vocalists early next year. Beyond that, the band is mulling over the possibility of branching out into writing music for films and producing other acts. As for a possible reunion with Sade, Matthewman grins and says, "Of course, we will make music together again. But there's no specific timetable for it. It will happen when it happens."

response. "I wrote a letter cold to [Rykodisc president] Don Rose, the head of the company, and I never got an answer," he says.

Through perseverance, Krukowski was able to catch the ear of Ryko director of A&R Jeff Rougvie, who was interested in reissuing the band's work. "Then, even better, he hired an assistant, Andrea Troolin, who was a huge Galaxie 500 fan, and she really made it happen.'

It was Ryko's idea to release the three albums and the rarities disc as a box. Aside from such Galaxie 500 originals as "Fourth Of July," "Blue Thun-

der," and its first single, "Tugboat," the set also includes some interesting cover material, including the band's take of Jonathan Richman's "Don't Let Our Youth Go To Waste," the Beatles' "Rain," Joy Division/New Order's "Ceremony," the Velvet Underground's "Here She Comes Now," and the Beatles/Rutles' "Cheese And Onions." The latter track originally appeared on the tribute album "Rutles Highway Revisited," released by Shimmy Disc.

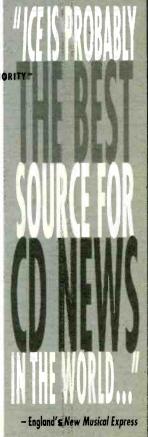
In April, the three albums will be released individually, but "Uncollected Galaxie 500" will remain exclusive to the boxed set.



and home entertainment centers. 800-387-9790 or fax 905-475-1154 Strength of Ste THE CO NEWS AUTHORIT

Each monthly issue of ICE brings you the scoop on hundreds of upcoming releases from every major and independent record label - the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won't find anywhere else. We don't review new releases and reissues, we preview them... weeks ahead of time. If it's coming out on CD, you'll find it in ICE!

FOR A FREE SAMPLE COPY or to subscribe. call us toll-free at (800)647-4423, visit our web site at http://www.icemagazine. com/ice or drop us a line at P.O. Box 3043, Santa Monica, CA 90408.



CAN-AM

COLUMBIA'S PRESIDENTS TAKE LIGHTHEARTED APPROACH

(Continued from page 16)

side project together, Supergroup, which has singles on Cosmic Records.

Jon Cohen, senior director of alternative promotion at Columbia (U.S.), says that at radio, the album will "definitely be going as deep, if not deeper than the last one. A big part of the thrust will be having great videos, like last time."

Jon Leshay, senior VP of artist development at Columbia (U.S.), says that the reason critics haven't panned the Presidents for their lightheartedness is the band's honesty about it.

"This is a band that doesn't profess to be anything other than what they are," says Leshay. "They love playing what they do best, and they're honest about who they are . . . We have big expectations for this record, and I think that coming so shortly after the last one, it will help keep the momentum going."

Leshay says the label's marketing plans will focus on having the band, which also includes three-string guitarist Dave Dederer and drummer Jason Finn, do as many television appearances as possible around the release of the record. Gimmicky Election Day promotions won't be part of the plan (unless radio stations take it upon themselves to do them), according to Leshay.

TV performances include a Sunday (29) appearance on Nickelodeon's "Big Help-A-Thon." Upcoming concerts include a benefit in honor of MTV "Real World" cast member Pedro Zamora. who died of AIDS, Saturday (5) at the Los Angeles Forum. Joan Osborne, Extra Fancy, Soul Asylum, and Jewel are also scheduled to appear (Billboard, Sept. 14).

Also, the Presidents have a track, "Christmas Piglet," on the Columbia release "O Come All Ye Faithful," a benefit album for Rock for Choice due Oct. 16 that will also include Bush, Sponge, and Henry Rollins.

Meanwhile, the band has been touring nonstop since the release of its debut last year, playing several radio shows along the way. Tour plans are in the works, but it looks as though the band will play a string of dates in its hometown of Seattle around the album's release and will head to Europe for shows and promotional visits in October or November.

"International is really in need of the

amuse

busin

e s

S

band, so in January and February, they'll do Europe and other territories and do a U.S. tour in mid-March," says Leshay. "They just played Australia in front of 18,000-20,000 people, and now we have the rest of the world to contend with. There's still a huge emphasis on the U.S., but the demand from Japan, Europe, and Australia is very important to us."

Ballew says the band has been kicking around the idea of doing an acoustic sing-along type of show but doubts the label would be pleased with the idea.

"The biggest thing for us to do is make sure we have a band behind this release," adds Leshay.

John Artale, purchasing manager for the 156-store National Record Mart, based in Carnegie, Pa., says there's def-initely anticipation for "II." "I think they can maintain [their success] on this album and maybe another one. They've found a niche," he says. "They can milk it right now. Let's face it, they have a big chance every four years to capitalize on elections."

Attendanc

BOXSCORE TOP 10 CONCERT GROSSES

TONY TONI TONE REBUILD THEIR 'HOUSE' (Continued from page 16)

moment, and that's gained them a special place in music. They're an R&Bbased band with a multiformat appeal, and they've done pretty well in both formats, so their album will be released at pop and urban radio at the same time.'

The first single, "Let's Get Down," which features rapper DJ Quik, will be serviced to R&B and crossover radio Oct. 28. A black-college tour and a 14city in-store tour at Black Independent Coalition record shops will also kick off the single's release. The video will be serviced to BET, the Box, and crossover video programs like "MTV's Most Wanted" and "MTV Jams."

Mercury won't release a commercial single until the beginning of 1997. "It's all about getting people into the album," says Maidenberg. "[That] time of year is also a better time for people to get into the 'House Of Music.' It's feel-good music at a feel-good time."

Positioned during the peak holiday shopping period, the Nov. 19 release date gives the Tonyies an extra promotional boost. Though the label didn't push the trio to complete the project by the holiday season ("We work around their schedule," Maidenberg says. "When the music is ready, we're ready."), Mercury is using the store presence to the Tonyies' advantage. Ad campaigns are scheduled for network. cable, and syndicated TV shows, with airings during "Showtime At The Apol-"Soul Train," and "Saturday Night Live." Radio stations will be serviced with holiday IDs. No print ads will run until 1997, with the exception of college newspapers. "The holiday season is a high purchasing and travel period at colleges," Maidenberg says. "We'll also be running a sniping campaign at the major commuting stations across the country." He envisions a poster of Tony Toni Toné alongside the clock in New York's Grand Central Station.

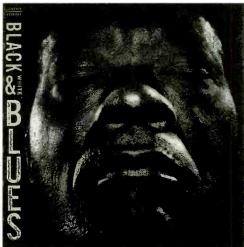
To kick off the album's release, the band will hold a satellite press conference and in-store performance at a retail outlet in the Bay Area. "The Tonyies want to stay true to the momand-pop stores who supported them when they first came out," says Laure Dunham of Left Bank Management, the group's management company, "So we're making sure [the smaller retail outlets] are taken care of first.'

A complete tour schedule for the band had not been put together by press time, but Maidenberg expects that an international tour will begin in 1997 and will include dates in the U.K. and Japan, major markets for the group. The band is booked by CAA.



ILLUSTRATED BOOKS FOR GIFT GIVING

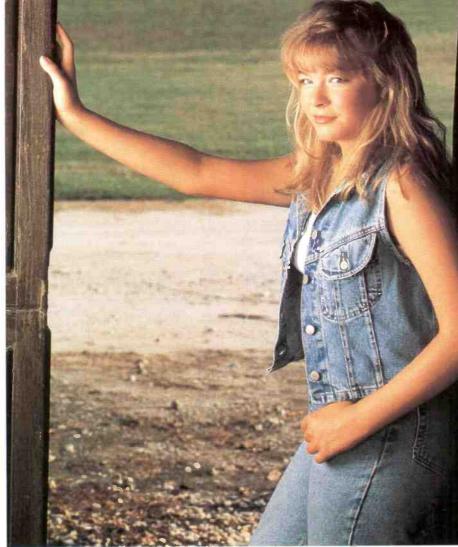
GRAPHIS



BLACK AND WHITE BLUES PORTRAITS BY PHOTOGRAPHER MARC NORBERG OF THE GIANTS OF THE BLUES TRADITION APPEAR IN THIS VOLUME, EACH PORTRAIT IS ACCOMPANIED BY A SHORT BIOGRAPHICAL COMMENTARY. 212 PAGES 🗌 10" X 11" 🗖 104 DUOTONE ILLUSTRATIONS 🗆 PAPERBACK \$45.95 🗆 ISBN: 0-8230-6471-9

> AVAILABLE AT FINE BOOKSTORES EVERYWHERE OR THROUGH WATSON-GUPTILL PUBLICATIONS 1515 BROADWAY, NEW YORK, NEW YORK 1-800-451-1741 FAX 908-363-0338

LeAnn Rimes



The first 90 days... and it's just the beginning! Album approaching "Double Platinum" in the U.S.
 Album approaching "Double Platinum" in Australia
 Album approaching Platinum in Canada

穿 50,000 Radio Plays (BDS) 2 CMA Nominations **CMT World Premiere** "One Way Ticket" #1 CMT "Blue" David Letterman Good Morning America **Entertainment Tonight** People -¥ 48 Hours 😴 Wall Street Journal Solution USA Today • On Tour With Wynonna, Dwight Yoakam, Vince Gill, & Alan Jackson

CURB

BILLBOARD'S HEATSEEKERS, ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND SALES REPORTS COLLECTED, COMPILED, AND PROVID ARTIST COCTOBER 5, 1996 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUI	
1	1	15	A A NO. 1 A A PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	* CALM BEFORE THE STORM
2	2	6	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
3	-	i	CAKE CAPRICORN 532867/MERCURY (8.98 EQ/12.98)	FASHION NUGGET
4	3	13	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
5	7	1	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98)	TIDAL
6	-	1	BOUNTY KILLER VP/BLUNT 1461*/TVT (10.98/16.98)	MY XPERIENCE
\bigcirc	9	1	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
8	6	6	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98)	SO MANY WAYS
9	11	10	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
(10)	14	36	ENRIQUE IGLESIAS FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
D	17	4	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
12	5	2	FACE TO FACE A&M 540601 (8.98/10.98)	FACE TO FACE
(13)	_	1	3-2 RAP-A-LOT/NOO TRYBE 42087/VIRGIN (10.98/15.98)	THE WICKED BUDDAH BABY
14	8	32	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
15	13	24	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
16	12	5	ANN NESBY PERSPECTIVE 549022/A&M (10.98/15.98)	I'M HERE FOR YOU
	-	1	THE CARDIGANS MERCURY 553117 (10.98 EQ/16.98)	FIRST BAND ON THE MOON
18	15	7	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
19	10	5	DAVE KOZ CAPITOL 32798 (10,98/15.98)	OFF THE BEATEN PATH
(20)	21	3	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
21	16	6	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
(22)	25	13	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
(23)	29	8	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
24	19	8	MISTA EASTWEST 61912/EEG (10.98/15.98)	MISTA
25	24	16	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART

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. O Albums with the greatest sales gains. © 1996 Billboard/BPI Communications.

26	18	46	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
	32	13	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
28	27	26	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
29	22	2	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247 (14.98	(19.98) LIVE ART
30	23	5	SEBADOH SUB POP 370* (10.98/15.98)	HARMACY
31)	34	19	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
32)	39	2	GEGGY TAH WARNER BROS. 46113 (10.98/15.98)	SACRED COW
33	31	5	PETER WHITE COLUMBIA 67730 (10.98 EQ/16.98)	CARAVAN OF DREAMS
34	26	14	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
35	20	4	LES CLAYPOOL AND THE HOLY MACKEREL INTERSCOPE 90085 (10.98/16.98)	HIGHBALL WITH THE DEVIL
36	28	2	NEUROTIC OUTSIDERS MAVERICK 46290/WARNER BROS. (10.98/16.98)	NEUROTIC OUTSIDERS
37	30	4	A+ KEDAR 53005*/UNIVERSAL (10.98/16.98)	THE LATCH-KEY CHILD
38)	42	9	PFR VIREO 51550/SPARROW (9.98/14.98)	THEM
39	37	13	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98)	DUST
40	35	4	LINA SANTIAGO GROOVE NATION 53008*/UNIVERSAL (10.98/15.98)	FEELS SO GOOD
41)	_	11	BOB CARLISLE DIADEM 9691/BENSON (10.98/16.98)	SHADES OF GRACE
42	33	. 16	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
43)	50	2	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
44	47	14	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.9	8) THE SPIRIT OF DAVID
45)	46	17	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
46	49	19	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
47)	_	29	THE CORRS 143/LAVA 92612/AG (10.98/15.98) FC	DRGIVEN, NOT FORGOTTEN
48	_	1	LOS MISMOS EMI 53581/EMI LATIN (7.98/11.98)	JUNTOS PARA SIEMPRE
49	48	48	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
50)		× 10=	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS

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

MARK YOUR CALEN-DARS: Preceding its tonguein-cheek declaration of Tuesday (1) as National Giant Sand Day, Epiphany released "Drunken Bees." a video documentary on the act, Sept. 24.



Full Court Press. Thanks in part to its association with David Byrne, Discovery/China Records act Morcheeba is being embraced by such consumer publications as Raygun, Alternative Press, Detour, Details, Newsday, and High Times. The band recently co-produced and played on several tracks that will be featured on the former Talking Heads front man's upcoming Luaka Bop release. Morcheeba's album "Who Can You Trust?" is due Wednesday (2). A disc with six remixes of the first single, "Trigger Hippie," was serviced to colleges and clubs Sept. 23

The label hopes that the video-a 27-minute, day-inthe-life look at the quirky, Tucson, Ariz.-based group-will have a positive effect on sales of "Official Bootleg, Volume I," which was released July 11. In the video, French film-

maker Marriane Dissard focuses on Giant Sand mainstay Howie Gelb and guests that include Victoria Williams and Friends Of Dean Martinez, which features Sand members.

The \$14.98 video is being distributed by Caroline and Music Video Distributors and will be screened on National Giant Sand Day at nine national indie record stores, including Dr. Wax Records in Chicago, Rocket Records in San Francisco, and Easy Street in Seattle.

GET IT WHILE IT'S HOT: Astralwerks is moving to release a single by techno duo the **Chemical Brothers** that features lyrics and vocals by Oasis' Noel Gallagher.

The Oct. 8 release of "Setting Sun" precedes a still-untitled album that features the track, due in early 1997.

Audiences can get a sneak peak of other material from the album during the band's eight-city U.S. tour, beginning Nov. 14 in Fort Lauderdale, Fla.

U.K., OK: In other notewor-

10. Fun Lovin' Crim



Mad Piper. Not just another rock star in a dress, A&M's Ashley MacIsaac is making waves with his peculiar brand of Celtic rock fiddling. MacIsaac's "Hi™ How Are You Today?" has gone platinum in Canada and has sold more than 9,000 units in the U.S. since its July release, according to SoundScan. A&M says sales are particularly strong in the Northwest, where MacIsaac received No. 1 phone requests at triple-A KMTT Seattle. He plays the Troubadour in Los Angeles on Tuesday (1)

REGIONAL HEATSEEKERS NO. 15



NORTH CENTRAL	MIDDLE ATLANTIC
m Before The Storm	 Bounty Killer My Xperience
What I Live To Do	Akinyele Put It In Your Mouth
Jo Dee Messina	3. Beres Hammond Love From A Distar
ing The Gift Of Flavor	4. Fiona Apple Tidal
net	Republica Republica
reak	eeis Beautiful Freak
Me And You	Fun Lovin' Criminals Come Find You
rresistible Bliss	 A+ Latch-Key Child
d I Stoled This Record	9. Face To Face Face To Face
inals Come Find Yourself	10. Deftones Adrenaline

thy Brit news, former Alarm front man Mike Peters' solo project for Select, "Feel Free," is docking stateside; it has healthy sales in its home market. According to Select, British retailers HMV, Virgin, and Our Price Records are reporting strong sales and are favoring the album with prime positioning. The album will bow in the States Oct. 8, followed by a U.S. tour through Christmas.

HOADWORK: Mammoth Records act **Pure** landed the opening slot for Poe and the eels, beginning with six Northeastern dates Sept. 28-Oct. 7. Pure's album "Generation 6-Pack" will be released Tuesday (1). MxPx, Value Pac, and 90 Pound Wuss embark on the national Small Town Minds tour Thursday (3) in Antioch, Ill. The bands' label, Tooth & Nail, has signed Caroline to distribute MxPx's album "Life In General," which is being

Jonathan Richman began a 20-city tour Sept. 26 that will run through October. He is supporting his Sept. 10 Vapor Records debut release, "Surrender To Jonathan."

Mercury's Ocean Blue plays the West Coast through Oct. 14. The band, which is opening for labelmate the **Refreshments**, releases its label debut, "See The Ocean Blue "Oct 8

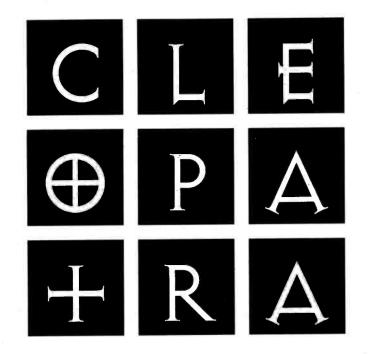
The Paladins will play club dates in Southern California



Pleasant Surprise. The RCA self-titled debut by Robert Bradley's Blackwater Surprise is fueled by the passionate vocal work and interesting lyrical observations of lead vocalist Bradley. The blind artist, who has traveled the country by bus for much of his life, will perform with his band during four stops in Colorado this week. The album, released Sept. 17, has found support in the band's home market of Detroit, with local press and triple-A airplay of its first single, "California.

and Tucson followed by Southern appearances through October. The title of "Million Mile Club," the group's first live album, refers to the band's hectic touring schedule. It was released by 4AD Sept. 24.

It's the story of an indie label.



Out Now Foetus, Boil [9789] The Damned, Not Of This Earth [9782] The Electric Hellfire Club, Calling Dr. Luv [9797] Switchblade Symphony, Serpentine Gallery [9639] Die Krupps, Metalmorphosis (81-92) [9812] Various Artists, The Goth Box (4CDs/60 Bands)[9798]

New Releases

Various Artists Covered In Black, A Tribute to AC/DC [9811] Various Artists Refelections in The Looking Glass, A Tribute to Siouxsie & The Banshees [9806]

Also Available, Releases From:

45 Grave - Adicts - Alien Sex Fiend - Angelic Upstarts - Anubian Lights Anti-Nowhere League - Astralasia - Marc Bolan - Blitz - Blok 57 - Broken Bones - Chameleons UK - Chaos UK - Christian Death Chrome - Clock DVA - Conflict - Controlled Bleeding - Helios Creed - Dead Voices On Air - Dilate - DIN - Disorder Download - Executive Slacks - The Exploited - Frontline Assembly - The Future Sound Of London - The Germs - Guru Guru Hawkwind - Juno Reactor - Kluster - Klute - Kommunity FK - Kraftwelt - Kraftwerk - Laibach - LCD - Leather Strip Meteors - Motorhead - Nico - Noise Unit - Play Dead - Psychic TV - Seven - Spahn Ranch - Spiral Realms - Sigue Sigue Sputnik System 7 - Johnny Thunders - Nik Turner - UK Subs - Vice Squad - X Marks The Pedwalk - Virtualizer Xylon - Ynos - Zero Gravity - and more every month



Distributed exclusively by Caroline Distribution. Member of NAIRD

Call us for a 100 page catalog complete with album art, track listings and album descriptions. Cleopatra Records: 8726 S. Sepulveda STE D-82 Los Angeles, CA 90045 v: 213-465-5438 • f: 213-465-0666 • Email: cleopatra@tunanet.com • Web: http://www.hallucinet.com/cleopatra

Dru Hill Brings Chemistry To 'Eddie' Soundtrack Cut Leads To Island Album Deal

BY J.R. REYNOLDS

LOS ANGELES-When Island black music senior VP/GM Hiriam Hicks was in the studio pondering who would record "Tell Me" for the label's "Eddie" soundtrack, he had no idea that Dru Hill would not only do the honors but would end up with a University/Island album deal

Hicks had been searching for a

DRU HILL

four-man group to record tracks for another album he wanted to release when University Music president Haqq Islam sent the executive a demo of his group. Says Hicks, "The demo sounded pretty good, but I wanted to see what they could do in person.

So Hicks invited the quartet to the studio where he was mastering tracks from "Eddie" and sang "Tell Me" to them. Then, he immediately asked Dru Hill to sing it back.

"I was so impressed with their performance that I had them go downstairs on the spot to record the single for 'Eddie,' " Hicks says. "That led to me signing them to Island."

In addition to "Tell Me," the quartet's self-titled set, which

arrives in stores Nov. 19, includes an assortment of tracks that Hicks had long been anxious to record.

"A lot of groups can sing, but I wanted one that could also perform, and from their impromptu audition, I saw that they had a certain chemistry that set them apart from similar male groups," Hicks

"Dru Hill" features thick R&B vocals performed by Jazz, Nokio, Woody, and Sisqo, who range in age from 17 to 19 and are backed by solid production from such board men as Keith Sweat, Stanley Brown, and Daryl Simmons, who produced the first single.

"Our sound is a mixture of musical influences ranging from the church to jazz to today's and yes-terday's R&B," says Nokio, who produced several tracks and penned several songs, along with the rest of the group. In addition, Jazz and Sisqo are multi-instrumentalists, playing keyboards and trumpet, and keys and bass, respectively.

The act, which is managed by Kevin Peck, derived its name from historic Druid Hill Park in Baltimore, where the foursome were born and raised. "It's a place where everybody comes together to hang out on Sundays, and we thought that naming the group Dru Hill would be a good way to represent where we're from,' Nokio savs.

The group's well-thought-out concept is another reason why Hicks brought it into the Island fold. "These guys were focused, and their creative spirit and enthusiasm resonates when people meet them. It was the same thing with Boyz II Men," says Hicks, who once managed the multiplatinum Motown act. As a result of Dru Hill's stage

skills and endearing personality,

the label has kept the vocalists in front of consumers since day oneperforming at trade conferences such as Impact, the Vibe Music Seminar, and the Billboard/Airplay Monitor Radio Seminar.

Island's marketing campaign has benefited greatly from the act being featured on the "Eddie" soundtrack, which has created a groundswell of consumer interest. Serviced to R&B and crossover sta-tions in May, "Tell Me" received (Continued on page 29)



Promotion, West Coast Style. Epic regional promotion manager Clifford Russell delivers "Pony," the debut single from 550 artist Ginuwine, on his trusty steed in a successful effort to "Russell up" airplay at KKBT Los Angeles. Pictured, from left, are Russell, KKBT operations manager/PD Harold Austin, KKBT music director Mariama Snider, and KKBT assistant PD Maurice DeVoe.

Maxwell's Gold Bodes Well For Rhythm Alternative Acts; All That Jazz At Drew

 ${f G}_{
m LITTERING\,SET:}$ "Urban Hang Suite," the debut set by Columbia recording artist Maxwell has been certified gold by the Recording Industry Assn. of America. The success of the writer/producer/performer's album is a further signal that consumers are increasingly embracing R&B acts that don't necessarily fit into a single format.

Credit Columbia's marketing mechanism and its senior executives' belief that creative artistry is a sellable commodity, despite today's notoriously trendy R&B environment.

What began in spring of '95 when EMI released "Brown Sugar" by D'Angelo-a divergent, back-tobasics set that peaked at No. 4 on the Top R&B

Albums chart in July 1995, earning the artist several Grammy nominations-has swelled into an encouraging movement on the part of competing labels. The result has been for them to release records by artists who offer rhythmic alternatives to straight-ahead R&B, rap, and hybrid hip-hop/R&Bmusic forms that dominated the charts throughout 1994. Maxwell's success, along

with other acts such as Perspective's Solo and Epic's Groove Theory and promising but untested talent such as Warner's Eric Benét and MCA's Rashaan Patterson, are carving a path toward a more diverse future in black music.

Radio should also be credited for getting behind these acts, and perhaps a time is coming when programmers will take more chances and spin tracks by said artists that don't fit neatly into a station's format but are nonetheless worthy of consumers' ears.

Meanwhile, Maxwell has taken his richly textured music and unorthodox flair on the road. So far, the artist is performing 15 confirmed dates around the country in October, including Tuesday (1) at Bimbos in San Francisco, Wednesday (2) and Thursday (3) in L.A. at Billboard Live, and Friday (4) at Gibson's in Phoenix

Maxwell's debut set is good for R&B and deserves a Grammy nomination for its layered musical approach and creative diversity. Should his work actually come away with a trophy, it would do much to encourage a return to the studied art of music within the genre.

BEST MEDICINE OF ALL: The sixth annual Jazz at Drew Legacy Music Series and Cultural Marketplace takes place on Saturday (5) and Sunday (6) on the campus of Charles R. Drew University of Medicine and Science in Los Angeles.

www.americanradiohistory.com

Saturday's day of entertainment pays tribute to Curtis Mayfield & the Impressions, who will also perform. Sunday's tribute will be to the late Dizzy Gillespie.

Acts performing during the two-day event, which also features more than 70 food and cultural ven-dors—include Norman Connors and his Starship Orchestra; H.B. Barnum featuring Lou Rawls, Al Grey, and Melba Liston leading an all-star tribute to Gillespie; the Cedar Walton Quintet; and the Ronald Muldrow Quintet.

BITS 'N' BITES: Bad Boy's 112 turns in a fine performance on its self-titled set, which was just



by J. R. Reynolds

released. This male quartet sends floating R&B vocals over the restrained beat of some really rich music. Combining natural falsetto chops, this act reflects the growing diversity seen at the label. But this crew can also get its hip-hop groove on, as witnessed on the bouncy "Only You," which features rapping labelmate the Notorious B.I.G. Veteran R&B group the

Manhattans have teamed with their former manager Hermi Hanlin, who oversaw the act when it recorded such mid-'70s hits as "Kiss And Say Goodbye," You." "Shining Star," and "There's No Me Without

Marketing Opportunities in Black Entertainment is holding its ninth annual symposium Sunday (29) through Wednesday (2) at the Sheraton Meadowlands in East Rutherford, N.J. The conference features numerous meetings and events that offer information relating to the entertainment industry . . . Vocalist Mary Wilson will conduct a lecture on the issue of domestic violence during which the former member of the Motown girl group the Supremes will discuss her personal encounters with violence-including her marriage, which she says eroded into 'horrifying" experiences of jealousy, threats, and physical and emotional abuse. Her lecture will be conducted at the Hebert Auditorium on the campus of the Quinsigamond Community College in Worcester, Mass. Wilson, who was recently named spokesperson for the National Domestic Violence Hotline, is also scheduled to perform.

Silas "Senior" Crain, who was a member of the '50s group the Soul Stirrers, died Sept. 14 of heart failure. He was 85. Following his work as an artist, Crain became road manager for Sam Cooke, who was also a member of the Soul Stirrers, but went solo in 1956.



Diggity This. Interscope recording act Blackstreet and crew take a break from shooting the video to current single "No Diggity." "Another Level," the group's second album, was released Sept. 10. Blackstreet is scheduled to begin touring at the end of October. Pictured, from left, are clip director Hype Williams; Blackstreet's Chauncey Hannibal and Teddy Riley; Dr. Dre, who appears in the video; and Blackstreet's Eric Williams and Mark Middleton

Bilboard TOP R&B ALBUNS

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

oci	UDE	n 9,	1990				-	-		come come
						(47)	52	44	8	GEORGE BENS
			¥.		NO	(48)	NEV	VÞ	1	GROVER WASH
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK POSITION	49	53	46	16	DONELL JONES
ΞŇ	N R	2 V AG	<u></u> ₹	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	99	50	45	32	6	CASE SPOILED RO
				* * * No. 1 * * *		51	47	40	51	MARIAH CARE
1	2	99	3	BLACKSTREET INTERSCOPE 90071 (10.98/16.98) 1 week at No. 1 ANOTHER LEVEL	1	52	44	38	64	
2	1	_	2	NEW EDITION MCa 11480* (10.98/16.98) HOME AGAIN	1	(53)	61	51	19	KENNY LATTIN
-		-		* * * GREATEST GAINER * *		54	55	45	15	HELTAH SKEL
(3)	6	31	33	2PAC▲ ⁶ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	1	55	NEV	VÞ	1	WHODINI SO SO
		_			1	56	46	47	62	MONICA A ROW
4	3	1	5			57	54	48	18	MONIFAH UPTO
5	5	2	13	KEITH SWEAT▲ ELEKTRA 61707*/EEG (10.98/16.98) KEITH SWEAT	1	58	51	43	4	A+ KEDAR 53005*
6	4	-	2	SOUNDTRACK BIG BEAT 92709*/AG (10.98/17.98) HIGH SCHOOL HIGH	4	59	49	39	6	THE BRAXTON
7	7	3	3	DO OR DIE RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98) PICTURE THIS	3	(60)	72	68	81	MYSTIKAL BIG E
8	9	6	14	TONI BRAXTON ▲ ² LAFACE 26020/ARISTA (10.98/16.98) SECRETS	1	61	58	50	13	ME'SHELL NDEGEO
9	12	8	25	MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) IS MAXWELL'S URBAN HANG SUITE	8	62	48	_	2	CECE PENISTO
10	8	4	13	NAS ▲2 COLUMBIA 67015* (10.98 EQ/16.98) IT WAS WRITTEN	1	63	62 .	49	14	HORACE BROW
(11)	30	90	72	2PAC ▲ DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98) ME AGAINST THE WORLD	1	(64)	NEV		1	VARIOUS ARTI
12	11	9	19	THE ISLEY BROTHERS • T-NECK 524214/ISLAND (10.98/16.98) MISSION TO PLEASE	2			-	_	RHINO 72510 (7.98)
13	10	5	4	AALIYAH BLACKGROUND 92715/AG (10.98/16.98) ONE IN A MILLION	4	65	59	52	32	TOTAL BAD BO
14	13	7	4	112 BAD BOY 73009/ARISTA (10.98/15.98) 112	5	66	67	69	54	SOLO PERSPEC
15	17	12	16	VARIOUS ARTISTS SO SO DEF 67532*001UMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS	9	67	73	56	36	THE TONY RIC
				KIRK FRANKLIN AND THE FAMILY WHATCHA LOOKIN' 4	3	68	65	57	13	DE LA SOUL TO
16	14	19	22	GOSPO CENTRIC 72127 (9.98/13.98)		69	50		2	JENNIFER HOL GEFFEN 25004 (10.9
17	18	13	32	FUGEES ▲ ⁵ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98) THE SCORE	1	70	64	61	60	AL GREEN THE
18	16	10	8	UGK JIVE 41586 (10.98/15.98) RIDIN' DIRTY	2	71	71	55	12	N.W.A RUTHLESS
19	21	15	14	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98) REASONABLE DOUBT	3	72	74	64	45	SOUNDTRACK
20	20	17	62	BONE THUGS-N-HARMONY A* RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1	73	57	54	26	GETO BOYS
21	15	11	8	A TRIBE CALLED QUEST BEATS, RHYMES AND LIFE	1	74	70	62	21	CELLY CEL SICH
			2	JIVE 41587* (11.98/16.98)	14	75	69	65	6	GINA THOMPS
22	19	14	3	DRU DOWN RELATIVITY 1531* (10.98/15.98) CAN YOU FEEL ME					-	BONE THUGS-
23	23	18	15	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98) GOOD LOVE!	15	(76)	91	82	114	RUTHLESS 5526*/RI
24	22	16	5	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98) THE SHOCKER	6	77	68	58	46	QUINCY JONES
			L	* * * PACESETTER * * *		78	63	67	94	GOSPO CENTRIC 72
(25)	56	-	57	THUG LIFE O DEATH ROWINTERSCOPE 50608/PRIORITY (9.98/15.98) VOLUME (6	79	75	59	8	MISTA EASTWEST
26	25	24	12	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98) THE FINAL TIC	5	80	66	60	5	MARVALESS A
27	24	21	17	LOST BOYZ UNIVERSAL 53010* (10.98/15.98) LEGAL DRUG MONEY	1	81	79	76	98	SADE A ² EPIC 66
_				* * * HOT SHOT DEBUT * * *		82	85	88	50	VARIOUS ART
(28)	NE	w	T	3-2 RAP-A-LOT/NOO TRYBE 42087/VIRGIN (10.98/15.98)	28	83	60		2	RARE ESSENC
		-			1				-	VARIOUS ART
29	31	-			26	84)	NE1		1	RHINO 72511 (7.98
30	29	26	3	TINA TURNER VIRGIN 41920 (10.98/16.98) WILDEST DREAMS		85	78	63	13	TEVIN CAMPB
31	28	25	7	FACEMOB INTERFACE/RAP-A-LOT 41336/VIRGIN (10.98/15.98) THE OTHER SIDE OF THE LAW	6	86	77	71	7	THE 2 LIVE CF
32	26	23	4	MONTELL JORDAN DEF JAM 533191 */MERCURY (10.98 EQ/16.98) MORE	17	(87)	NE	N	1	SOUNDTRACK
33	32	27	45	R. KELLY 1579* (10.98/16.98) R. KELLY	1			70	19	LUKE LUTHER CA
34	27	20	4	MC LYTE EASTWEST 61781*/EEG (10.98/16.98) BAD AS I WANNA B	11	88	76			SIR MIX-A-LOT RHY
35	34	35	22	SWV A RCA 66487* (10.98/16.98) NEW BEGINNING	3	(89)	92	75	4	
36	33	42	17	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	33	90	80	73		BLAHZAY BLA
(37)		wÞ	1	BOUNTY KILLER VP/BLUNT 1461*/TVT (10.98/16.98)	37	(91)	99	1	53	FAITH EVANS
38	36	34	6	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98)	18	92	81	78	62	JODECI A MCA 11258* (10.98
39	38	33	44	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98) MR. SMITH	4	93	88	93	47	EIGHTBALL & M
40	30	28	8	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98) WICKED WAYZ	5	94	84	81	4	VARIOUS ART
	-				37		1	1		BRUTAL 50590/PRI
41	37	41-	3		-	95	82	77	47	GROOVE THE
	41	36	13	QUAD CITY DJ'S • QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98) GET ON UP AND DANCE	23	96	96	89	46	GOODIE MOB
42	39	30	18	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98) GETTIN' IT (ALBUM NUMBER TEN)	1	97	83	74	14	NORMAN BRO
43			23	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN	3	98	89	83	5	WAYMAN TISI
43 44	43	37	23		1					
43		37 53	9	DAZZ BAND LUCKY 010 (10.98/14.98) UNDER THE STREETLIGHTS	42	99 100	RE-1 93	NTRY 86	21	RANDY CRAW

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 for EPs). ARIAA 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. Is indicates past or present Heatseeker title. @1996, Billboard/BPI Communications, and SoundScan, Inc.

The #1 Choice Of The Record and Video Industry

Billboard's Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, **Billboard's Record Retailing** Directory contains over <u>7,000</u> listings of full-line record stores featuring chain stores, chain headquarters and independents.



■ phone and fax numbers ■ store names and addresses ■ chain store planners and buyers ■ store genre or music specialization ■ audio book retailers nationwide

RRD packs all this essential information into one compact 6 x 9 directory – so it's easy to handle and take on the road.

Industry leaders agree----this source of reliable information is too valuable to be without. To order your copy at \$145 plus \$5 shipping and handling (\$12 for international orders) call **(800) 344-7119**. In NJ call **(908) 363-4156**. Or send check to:

Billboard Directories, Dept. BDRD3036, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates! Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. Please make any necessary name and address corrections above. All sales are final. BDRD3036

NUSIC/VIDEO DEALERS & CRAIN NEADOUARTERS

Billboard_®

Hot Rap Singles...

		-		CONDUED FROM A NATIONAL CAMPLE OF RETAIL STORE ON SO REPORTS
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY TITLE LABEL & NUMBER/DISTRIBUTING LABEL
	1	5	17	★ ★ NO. 1 ★ ★ ★ HOW DO U WANT IT/CALIFORNIA LOVE ▲ 2 PAC (FEAT. KC AND JOJO (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND 8 weeks at No.
(2)	4	20	3	* * GREATEST GAINER * * * BOW DOWN • WESTSIDE CONNECTION
3	2	20	25	(C) (D) (T) LENCH MOB 53227/PRIORITY PO PIMP ♦ DO OR DIE (FEATURING TWISTA
4	3	2	14	(C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN LOUNGIN ▲
(5)	7	10	3	(C) (D) (T) DEF JAM 575062/MERCURY WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP")
6	5	3	11	(C) (D) INTERSCOPE 97008 ELEVATORS (ME & YOU) ●
7	6	4	30	(C) (D) (M) (T) (X) LAFACE 2417/JARISTA C'MON N' RIDE IT (THE TRAIN) ▲
(8)	NE	NÞ	1	(C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG MUSIC MAKES ME HIGH (C) (A) (D) (A) (MINERAL ECOD
9	9	6	10	(C) (M) (T) (X) UNIVERSAL 56022 ALL I SEE (C) (D) (M) (T) (X) KEDAP 56002/UNIVERSAL (C) (D) (M) (T) (X) KEDAP 56002/UNIVERSAL
10	8	8	5	(C) (D) (M) (T) (X) KEDAR 5603/UNIVERSAL CAN'T KNOCK THE HUSTLE (C) (T) FREZE/ROC-A-FELLA 53242/PRIORITY
11	10	7	9	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH")
12	14	11	9	(C) (T) BIG BEAT 98045/AG SHAKE A LIL' SOMETHIN' ◆ THE 2 LIVE CREW
13	15		2	(C) (D) (T) LIC JOE 890 NO FEAR (C) (D) (C) COUNT E2242(0D) (D) (C) (C) (C) (C) (C) (C) (C) (C) (C) (C) (C)
14	12	13	5	(C) (1) DUCK DOWN 53243/PRIORITY GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (V) (V) LAFACE 24157/ARISTA → SOUTHSYDE B.O.I.Z
15	13	14	13	(C) (D) (T) (C) (A) CARACE 2415//ARISTA PAPARAZZI (C) (D) (T) LOUD 64565/RCA ♦ XZIBIT
16	16	16	7	CAN YOU FEEL ME (c) (D) (T) RELATIVITY 1567
17	18	12	7	GETTIN' IT
18	11	9	7	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 24173/ARISTA ♦ GOODIE MOE
19	19	-	2	RUGGED -N- RAW (c) (D) (T) RELATIVITY 1572 ♦ PMD
20	NE	NÞ	1	YA PLAYIN' YASELF (T) PAYDAY 120100°/FFRR ♦ JERU THE DAMAJA
21	17	15	13	IT'S A PARTY (C) (D) (T) ELEKTRA 64268/EEG
22	20	18	14	CLONES/SECTION ← THE ROOTS (C) (T) (X) DGC 19402/GEFFEN
23	22	31	11	FREAK OF THE WEEK (C) (T) (X) SALMON 372
24	21	17	21	HAY ● (C) (D) (T) PALLAS 56008/UNIVERSAL ◆ CRUCIAL CONFLICT
25	<u>2</u> 7	21	6	ILLEGAL LIFE CAPONE-N-NOREAGA
26	23	25	10	ANYTHING GOES (C) (T) PRIORITY 53219
27	26	<mark>2</mark> 2	35	GET MONEY ▲ ◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG
28	30	26	9	NO MORE TEARS MASTER P FEAT. SILKK & MO B. DICK (C) (D) (T) NO LIMIT 53237/PRIORITY
29	29	32	8	JUMP ON IT SIR MIX-A-LOT (C) (D) (T) (V) (X) RHYME CARTEL/AMERICAN 17626/WARNER BROS.
30	25	24	3	NO ◆ CHUCK D (C) (D) (T) MERCURY 578416
31	24	19	30	AIN'T NO NIGGA/DEAD PRESIDENTS ●
32	NEV	VÞ	1	MY KINDA N*GGA (C) (T) PENDULUM 58586/EMI
33	28	27	19	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") • • COOLIO (C) (D) (T) TOMMY BOY 7731/SLAND
34	32	30	31	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") MC LYTE FEAT. XSCAPE (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/2EG
35	RE-E		12	C() (D) (T) SOUTHPAW/DELICIOUS VINYL 97005/INTERSCOPE LOWER EASTSIDE ◆ DELINQUENT HABITS
36)	NEV		1	C(ID) (T) PMP/LOUD 64595/RCA SHE SAID ♦ THE PHARCYDE
37	35	44	8	C(D) (T) DELICIOUS VINYL 97006/INTERSCOPE A LIL' SOME'EM SOME'EM ♦ RAPPIN' 4-TAY
38	34	29	11	(C) (T) (W) CHRYSALIS 58575/EM WHERE I'M FROM (FROM "BULLETPROOF") ◆ PASSION
39	41	45	17	(C) (D) (M) (T) (X) MCA 55096 ITZSOWEEZEE (HOT)
	NEV		1	(C) (T) (X) TOMMY BOY 7752 HANG EM' HIGH ♦ SADAT X
40	21	23	18	(C) (D) (T) LOUD 64561/RCA
41	31		-	
41 42	38	-	2	(C) (D) (M) (T) (X) MCA 55092
41 42 43	38 46		15	(C) (D) (M) (T) (X) MCA 55092 IF I RULED THE WORLD ♦ NAS (T) COLUMBIA 78327*
41 42 43 44	38 46 33	 28	15 8	(C) (D) (M) (T) (X) MCA 55092 IF I RULED THE WORLD ♦ NAS (T) COLUMBIA 78327*
41 42 43 44 45	38 46 33 -36	33	15 8 17	(C) (D) (M) (T) (X) MCA 55092 IF I RULED THE WORLD ♦ NAS (T) COLUMBIA 78327* ● NONCHALANT (C) (T) MCA 55199 ● NONCHALANT BOOM BIDDY BYE BYE ● CYPRESS HILL (C) (T) RUFFHOUSE 78339/COLUMBIA ●
41 42 43 44 45 46	38 46 33 -36 37	33 38	15 8 17 25	(C) (D) (M) (T) (X) MCA 55092 IF I RULED THE WORLD (T) COLUMBIA 78327* UNTIL THE DAY (C) (T) MCA 55199 BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA SCARRED (FROM "EDDIE") (C) (T) LUTHER CAMPBELL 164000
41 42 43 44 45 46 47	38 46 33 -36 37 RE-ER	33 38 (TRY	15 8 17 25 27	(C) (D) (M) (T) (X) MCA 55092 IF I RULED THE WORLD (T) COLUMBIA 78327* UNTIL THE DAY (C) (T) MCA 55199 BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA SCARRED (FROM "EDDIE") (C) (T) LUTHER CAMPBELL 164000
41 42 43 44 45 46	38 46 33 -36 37	33 38	15 8 17 25	(C) (D) (M) (T) (X) MCA 55092 IF I RULED THE WORLD (T) COLUMBIA 78327* UNTIL THE DAY (C) (T) MCA 55199 BOOM BIDDY BYE BYE (C) (T) RUFHOUSE 7839/COLUMBIA SCARRED (FROM "EDDIE") (C) (D) UTHER CAMPELL 164000 RENEE (FROM "DON'T BE A MENACE") ● LOST BOYZ

○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association
 of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog
 no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailability.
 (D) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability.
 (Y) Vinyl single availability. (X) CD maxi-single availability. (© 1996, Billboard/BPI Communications, and SoundScan, Inc.

R&B ARTISTS & MUSIC

OCTOBER 5, 1996

Lessons To Be Taken From 2Pac

TUPAC SHAKUR passed away Sept. 13 from injuries he received in a driveby shooting one week earlier. He was 25 years old, a talented rapper and actor whose death was met with various reactions ranging from sadness to apathy. "He had it coming; he was a victim of his own hype," was one of the many comments heard.

For sure, the performer was a deeply troubled young man with an apparent death wish. He harbored a lot of pain, and when he put his mind to it, he was capable of writing vivid, introspective lyrics that made those private tensions public spectacle.

The latest document from his scarred mind is the single "I Ain't Mad At Ya," the eerie videoclip for which foretells his death. It was serviced to outlets posthumously and is airing on MTV.

According to people who knew him, Shakur was also a sensitive brother who was sometimes prone to tears. Meanwhile, fellow rappers praised his generosity and professional work ethic.

So while the world-at-large recognized him as only a thug, a closer look shows him as a much more complex person. His records—at one moment he could be positively righteous, the next completely inane—reveled in his myriad moods, and the TV news reports and published articles that only discussed his violent side did him a disservice; it did what much of the press does regularly to black males in America: position us as simple, onedimensional creatures.

When media organizations glorify gangsta images without providing balance or context, it's no wonder why so many lost teens easily embrace and internalize those very false images.

Certainly Shakur was a wild child swiftly running out of control, but he was also a human being who didn't deserve to die. Shakur's situation begs the question, Does one choose one's role models or are one's role models chosen?

He was born to black revolutionary parents who lived by the gun. And when he drifted into homelessness for a while, the people who embraced him were street dwellers. Naturally, he adopted their codes of street behavior.

It would be wrong to blame social conditions for Shakur's lifestyle and ultimate fate. He may have been a victim of circumstance growing up, but later he did have access to the information and opportunities necessary to exercise more positive options. He had choices-about who he hung around with, who he did business with, etc.but over and over he made the wrong decisions. We hear that at the time of his death, Shakur was on the verge of turning his life around. He had plans to marry and release "One Nation," an album that is about unity. Whether or not Shakur was actually going to change the course of his life, we'll never know, but we can all learn something from his mistakes.

One of the larger lessons is that real g's do die. In their lives, they just drift aimlessly, uncentered.

As a cultural figure, Shakur symbolized the sort of values (hypermaterialism, nihilism) that fuels much of the new-jack generation. In the absence of any solid political structure within inner cities, props and cream (money) have come to represent power.



by Havelock Nelson

Shakur sold—and other artists sell their fans—the lie that they can overcome their poor surroundings and become somebody by doing whatever to acquire luxury items and designer duds. The fact is that going that route only wastes one's life while eroding the surrounding community.

In the wake of the Shakur shooting, every adult should actively work at creating spaces where young people can feel vital without falling prey to "Big Willie Syndrome." We must all ask ourselves, Are we doing something to stir developing minds and rescue them from the abyss?

There needs to be more people and organizations teaching structure and discipline, as well as instilling values, such as spirituality and conscience, in young folk—or they are doomed.

Back in the '60s and '70s, there were black leaders, such as **Martin Luther King Jr., Malcolm X, Stokely Carmichael**, and members of the Black Panthers, giving form to feelings of helplessness and rage. In the '80s, there was **Public Enemy** and activism directed at South Africa.

These days there is nothing, and when no political construct exists, confusion occurs—especially when there are fewer jobs and more attacks on blacks than ever. There needs to be more on people's minds than getting paid. Increased attention needs to be focused on long-term goals like *staying* paid.

Since the music industry holds maximum sway with adolescents, it must bear much of the blame for the state of young black culture.

It's the industry with a hole in the middle that created the format called "gangsta rap." It has sold artists' Gotti dreams as reality without regard for how the aesthetic gets absorbed into the community. With fewer and fewer veterans working in black music, interacting with fledgling acts, the information needed for growth isn't being exchanged.

Today, many executives and managers are the same age as artists and are not properly delineating rules of conduct for the talent to follow.

When artists are signed, there needs to be artist training at the same levels as pop and rock acts. Practitioners of hip-hop must no longer be viewed as disposable.

A BRAND-NEW DITTY: New Yorkbased Next Plateau Entertainment is finally ready to move **Paperboy** beyond "The Final Yard," the artist's 1993 debut album, which has sold 597,000 units, according to SoundScan. The album spawned the hit single "Ditty," which has sold 960,000 units, according to SoundScan.

The artist's sophomore set, "City To City," shipped in early September. "It took much longer [to release the album] than we anticipated," says Next Plateau president Eddie O'Loughlin. "Paperboy completed the album two years ago this month—the same time our joint venture with PolyGram was finishing.

"We started looking for a new distributor and were in the middle of negotiations for a long time," O'Loughlin continues. "But there was tremendous turmoil in the industry at the time; major-label heads were switching like pieces on a chessboard. Then it dawned on me: We need to join forces with a company that's a happy medium between a major and an indie. We went with Roadrunner, which is distributed by Sony's RED, and closed the deal last September."

With its distribution deal done, Next Plateau picked up the planning of Paperboy's sophomore set. "His specialty is the crossover-hit-record kind of thing, not a pure street thing," says O'Loughlin. "We searched around for great melodic hooks to complement his style."

Along with bouncy beats and chunky-chuggy grooves, the set's soundscapes incorporate fleeting, familiar bits from songs by the likes of **Soul II Soul, Smokey Robinson,** and **Diana Ross**. Paperboy textualizes tracks by producers **Money Miles**, **David "Rhythm D" Weldon** and **Run** (from **Run-D.M.C.**), and **Devine** with a distinctive rap style that includes a double-time, elastic flow. His lyrics focus on money and the player lifestyle.

In June, Next Plateau issued the single "P's Cure," wherein Paperboy oozes smooth player game as the musical theme and chorus from Diana Ross' "Love Hangover" gets flipped.

"To be honest, it met with less than stellar sales," says O'Loughlin. "I think that for an artist like Paperboy, the song's hook just wasn't deep enough."

The label is hoping for better results when it releases the follow-up cut, "Hundreds & Hundreds (In Money We Trust)," in November. The song developed from Paperboy having free-style fun on the set of the "P's Cure" videoclip. It became a hot prospect to be plucked from the album after Next Plateau shipped out advance vinyl of "City To City" to DJs, crossover programmers, tape masters, and tastemakers Sept. 1 and got positive feedback about the track.

The label is soliciting remixes on the track from several producers, including New York-based Silva Sir-Fa. "We're ready for Paperboy to get that follow-up success," says O'Loughlin.

ALL MIXED UP: On Aug. 29, Big Beat/Atlantic Records director of promotions Just-O spearheaded the first mix-tape awards show at New York's Club Vinyl. On the subject of his motivation for the presentation—which was hosted by DJ Red Alert—he says, "Coming from Nervous Records [his place of employment before Atlantic], we couldn't count on support from the commercial stations. Mix-tape DJs are a big part of developing a buzz, and I feel it was time to recognize their contributions."

Ballots were placed in New Yorkarea retail stores and faxed to industry folk.

Among the evening's 11 winners were DJ Clue (best mix tape), DJ Doo Wop (best blends), Kool Mikeski (best reggae mix tape), and Brucie B. & Starchild (the Originator Award).



HE BEAT GOES ON: In the wake of the shooting death of rapper/actor Tupac Shakur (see the Rap Column, page 26), sales of all the artist's titles have skyrocketed. On Top R&B Albums, "All Eyez On Me" (Death Row/Interscope) earns Greatest Gainer, boasting a 50% unit increase that pushes it 6-3. The artist's last album, 1995's "Me Against The World" (Death Row/Interscope), moves 30-11 with an 82% unit increase, while 1994's "Thug Life Volume 1" (Death Row/Priority) moves 56-25, nabbing the Pacesetter distinction with an increase of more than 136%.

UN HOT R&B SINGLES SALES, 2Pac's "How Do U Want It"/"California Love" (Death Row/Interscope) moves 2-1 after increasing 11% at R&B core stores. The sales surge was enough to move the title 7-5 on Hot R&B Singles, pushing back Luther Vandross' "Your Secret Love" (LV/Epic) and SWV's "Use Your Heart" (RCA), which showed a decrease in total points.

BATTLE ROYAL: Aaliyah's "If Your Girl Only Knew" (Atlantic) manages to fend off a valiant effort for the No. 1 slot on Hot R&B Singles by Az Yet's "Last Night" (LaFace/Arista), despite a very close point margin. On Hot R&B Airplay, Aaliyah moves 7-5, with 78 monitored stations spinning the title; on Hot R&B Singles Sales, it slides 1-2 despite a 4% unit increase. Az Yet holds at No. 3 on Hot R&B Airplay, with 83 monitored stations supplying more than 32 million audience impressions, and moves 6-4 on Hot R&B Singles Sales.

NOBODY IS SOMEBODY: With an audience of more than 17 million, Keith Sweat's "Nobody" comes in at No. 16 on Hot R&B Singles and snags Hot Shot Debut honors in the process. The single debuts at No. 14 on Hot R&B Singles Sales and moves 30-20 on Hot R&B Airplay. The song, which features Athena Cage of Kut Klose, has quickly caught on at R&B radio, with 73 monitored stations playing the title. "Sweat has always worked at my station, especially with women aged 18-34, and this single is no exception," says **Sandra Robinson**, PD at WNOV Milwaukee. Other strong supporters are KBXX Houston; WYOK Mobile, Ala.; WVEE Atlanta; and WKYS Washington, D.C.

ENCORE PERFORMANCE: For the second week in a row, the rap trio of Ice Cube, Mack 10, and W.C., collectively known as Westside Connection, earn Greatest Gainer/Sales on Hot R&B Singles with "Bow Down" (Lench Mob/Priority). A 46% unit increase at R&B core stores catapults the title 12-3 on Hot R&B Singles Sales and 27-21 on Hot R&B Singles. The title wins Greatest Gainer for a second week on Hot Rap Singles, where it jumps 4-2.

HE MAGIC NUMBER IS 24: With a 14% increase in audience impressions, 702's "Steelo" (Biv 10/Motown) earns Greatest Gainer/Airplay on Hot R&B Singles at No. 24. That brings the total number of monitored stations spinning "Steelo" to 70, moving the title 32-24 on Hot R&B Airplay and holding it at No. 24 on Hot R&B Singles Sales despite a 2% unit increase.

R&B

DRU HILL

(Continued from page 24)

2,151 detections across 95 stations for the week ending Sept. 23, according to Broadcast Data Systems. The success of the single led to numerous personal appearances, including serving as presenters at the Soul Train Lady of Soul Awards and performing at the award show's after-party on Sept.

"They also did a special performance at the Supper Club in New York with the Isley Brothers last May," says Island marketing and artist development VP Angela Thomas.

For the last two months, Dru Hill has been featured in showcases and has performed at various radiosponsored events around the country. The act is scheduled to tape performances for "Soul Train" and "The Lou Rawls Parade Of Stars" in October.

"This has always been a per-forming band," Thomas says. "Even before they were signed, they got a lot of experience doing shows and promotional events in the Baltimore region. They also received national exposure on various BET programs, substituting for last-minute cancellations by other groups.

BET is headquartered in Washington, D.C.

Island is conducting a back-toschool retail promotion, distribut-ing notebooks that bear images of the group. In-store posters have also been serviced.

A comprehensive print and TV adertising campaign, targeting R&B and mainstream teen demographics, is under way and is supported by outdoor ads and syndicated radio spots.

Later this fall, R&B KKBT Los Angeles will conduct a poster campaign that will include images of Dru Hill.

In an effort to tap into the Christmas holidays, the label plans to include the act on "Special Gift," a compilation of traditional and new vuletide songs by Island artists. The release date for the album has not been set.

A tour is being planned for the act, which has not signed with a booking agency. Dates will be announced later in October.

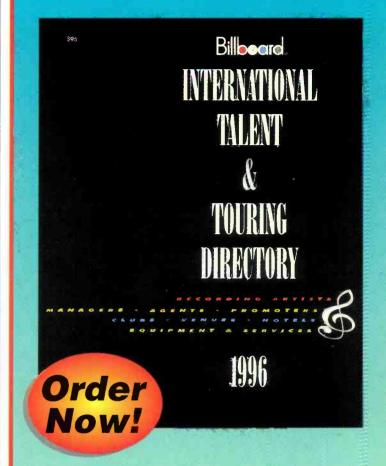
"Dru Hill" will be released internationally in January.



Windy Reception. Correct Records rapper Al Tarig, right, cools his heels after performing at the Elbow Room in Chicago. Pictured with the artist are Correct GM Kevin Harewood, left, and WKKV Milwaukee DJ Wolf D.

When the show hits the road, the music industry turns to the premier reference guide.

THE INTERNATIONAL TALENT **& TOURING DIRECTORY**



From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1996 International Talent & Touring Directory is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get over 16,000 listings in the U.S. and 22 countries worldwide! Agents & Managers Sound & Lighting Services Venues Clubs Hotels Instrument Rentals Staging & Special Effects VSecurity Services VCharter Transportation Merchandisers

Save time, save worry and make money -order the 1996 International Talent & Touring **Directory today!**

Order multiple copies for your entire staff!

■ YES! Please send me Billboard's 1996 International Talent & Touring Directory. I am enclosing \$95 per copy plus \$5 shipping and handling (\$12 for International orders. NY, NJ, CA, TN, MA, IL, PA & DC please add applicable sales tax.)									
# of copies	Check enclosed	for \$							
Charge \$	to my: C American Express	🗋 MasterCard 🔲 Visa							
Card #		Exp. Date							
Signature (required)									
Cardholder (please)	orint)								
Name									
Company									
Address									
City, State, Zip									
Please note: Orders a	re payable in U.S. funds drawn on a	a U.S. bank only. Al sales are inal.							
the second se	Billboard Directories, P.O. Box 2								

In NY call (212) 536-5174. In NJ call (908) 363-4156.

	B	U	BB	NG	U			D	ER	HOT R&B Singles
WEEK	WEEK	S ON		1.1.8		WEEK	WEEK	NO S.		

THIS WE	LAST WE	WEEKS C	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WE	LAST WE	WEEKS 0	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	2	IT AIN'T EASY (LIVIN' WITHOUT U) DALIA (PURE)	14	-	1	BOUNCE TA DIS BIG U & THE MADHOUSE CREW (STREET PRIDE/ALEXIA/CHIBAN)
2	2	4	THE LOVE SONG BUSH BABEES (WARNER BROS.)	15	5	3	STOMP QUINCY JONES (QWEST/WARNER BROS.)
3	9	2	TOP BILLIN' WRECKX-N-EFFECT (MCA)	16	-	1	DICKEY RIDE SOUTHERN PLAYAS (CRITIQUE)
4	4	10	KNOCK KNOCK SAM "THE BEAST" (CLR)	17	-	1	HOOKED ON BROWN PART 1 THE PLATINUM HITS MEDLEY JAMES BROWN (SCOTTI BROSJALL AMERICAN)
5		1	MY KINDA N*GGA HEATHER B. FEATURING M.O.P. (PENDULUWEMI)	18	8	4	MACK DADDY DISCO AND THE CITY BOYZ (KRUNCH/RIP-IT)
6	17	10	KREEP CHINO XL (AMERICAN/WARNER BROS.)	19	-	3	DA' DIP FREAK NASTY (HARD HOOD/POWER/TRIAD)
7	7	2	I'LL NEVER GO BACK SWEET SABLE (STREET LIFE/SCOTTI BROS/ALL AMERICAN)	20	-	20	SUMMER MADNESS JERALD DAEMYON (GRP)
8	3	8	PIECE OF CLAY MARVIN GAYE (REPRISE/WARNER BROS.)	21	_	1	NOBODY ELSE ANTHONY HAMILTON (MCA)
9	11	4	FORGET ME NOTS RANDY CRAWFORD (BLUEMOON/ATLANTIC)	22	-	2	GET YOUR BOOGIE ON YOUNG M.C. (RED ANT)
10	16	13	SHOT CALLIN' & BIG BALLIN' THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)	23	24	6	LET IT OUT SKOOTA (POPULAR/CRITIQUE)
11	14	2	LOWER EASTSIDE DELINQUENT HABITS (PMP/LOUD)	24	21	5	KEEP IT REAL MC REN (RUTHLESS/RELATIVITY)
12	10	8	SHE SAID THE PHARCYDE (DELICIOUS VINYL/INTERSCOPE)	25	15	11	DO YO' THANG AL TARIQ (KOOL FASH) (CORRECT)
13	-	2	FED UP HOUSE OF PAIN (TOMMY BOY)				er lists the top 25 singles under No. 100 it yet charted.

ARTISTS & MUSIC

Nuyorican Soul Does It On Infectious First Single

T'S FINALLY HERE. The project for which seemingly all of clubland has been salivating has begun to unfold. "You Can Do It (Baby)" is the first jam from the forthcoming selftitled album by Nuyorican Soul, a musical collective masterminded by "Lil' " Louie Vega and Kenny "Dope" Gonzalez, and it far surpasses every expectation.

Guitar great George Benson takes the lead on "You Can Do It (Baby)," a 16-minute epic that leisurely builds from his hushed solo guitar passage to a full-throttle throwdown thick with layers of deft instrumentation and delicious cultural spices. All the while, Benson freestyles a vocal that is fondly reminiscent of his classic "World Is A Ghetto." Is it house? Is it acid jazz? Is it Latin funk? Actually, it's all that plus a few intangible but indispensable elements sewn seamlessly together. You can work up a healthy sweat to this, or you can simply chill and use it as nourishment for your brain.

For the uninformed, the seeds of Nuvorican Soul were sown on Nervous Records, which issued the rightly revered 12-inchers "Nervous Track" and "Mind Fluid." Enter the GRP-distributed Giant Step Records, and plans for a full-length musical journey took shape. The set is slated to hit the streets in February, and it boasts a stunning talent lineup. Among those contributing their talent are India, Tito Puente, Jocelyn Brown, Roy Ayers, Vince Montana Jr., Eddie Palmieri, Cyndy Mazelle, Peter Daou, and Lisa Fischer. Are ya gagging yet? You will-but in utter glee-when you hear the music. This is where dance music is going, kids.

• ULL OF JOI: One of the things we respect most about the folks at EightBall Records is the major-label mentality with which they approach their artists—particularly in the case of Joi Cardwell. Each release is treated like an event for all of clubland to behold, and while no music is rushed out before it's absolutely

Over 600 Major /

Current and Catalog 12" / LP's

Independent 12"

Labels

Computerized

Inventory

PROGRESSIVE

We Are

HIP HOP FREESTYLE CLUB HOUSE TECHNO

VINYL ACCESSORIES

Record Bags - Slip Mats - Stanton Products

CALL FOR OUR NEW STORE PACKET

Tel.# (516) 294-5905 ext. 420

Tel.# (800) 294-5901 Outside NYS Fax# (516) 294-1644

TRANCE DANCE

UNIQUE MUSIC



by Larry Flick

ready, little grass ever grows beneath their feet. Just as Cardwell comes off her long-deserved first No. 1 dance single, "You Got To Pray," the label is planning for the November impact of "Soul To Bare," the first taste of the diva's long-in-progress second album.

The first new material Cardwell has offered in nearly two years, the track nicely captures the dark and sultry end of the singer/tunesmith's vocal spectrum. She and co-producer Hani surround her signature jazz scatting with warm, whirling organs and an R&B-spiced house groove. Once remixer **Danny Tenaglia** gets ahold of it, we have no doubt that "Soul To Bare" will evolve into a multiformat smash. It's a worthy introduction to a project that has tremendous mainstream potential.

EightBall subsidiary Empire State Records has a cute contender for floor action with "Body Work (Up & Down)," a surprisingly sedate and dreamy offering from Angel Moraes. Sidestepping the harsh tribal sound of his past hits, the New York producer opts for a more cushiony-though no less insinuatingbeat that he coats with hypnotic mantras of the track's title. By the close of its nine-plus minutes, you'll be in a satisfied daze. "Body Work (Up & Down)" is among the cuts featured on the imminent "Empire State Mastermix No. 3" compilation, beatmixed by Moraes.

Also coming down the EightBall pike is a new collection by acid-jazz outfit **Groove Thing** that will feature a guest appearance by **Deborah Harry** on the song "Command & Obey." Acclaimed jazz/funk musician **Bill Ware** served as the still-untitled set's producer. Look for it to begin circulating at the top of 1997. The new year will also bring the return of

G

URCE

· Same Day Shipping

Monthly Catalog

Knowledgeable

Excellent Service

Sales Force

Weekly New Release Mailer / Specials

CORP

DANCEHAL

HARD

BREAKBEATS

ā

the Mack Vibe, with the single "Sky's The Limit." We hear that the act, fronted by the charismatic Jacqueline, is negotiating an album deal with the label.

Finally, EightBall will spend the remainder of this year celebrating its fifth anniversary with a series of events that will include a multi-act New York showcase at S.O.B.'s and an album that will trace some of the label's classic recordings by **Wall Of Sound** and **Lectroluv**, among numerous others.

J UNIOR IN ACTION: There's a very good reason why Junior Vasquez continues to be among the most revered and controversial figures in dance music today. He pushes people's buttons—and intentionally so. His brash personality and aggressive music forces people into strong opinions. There's absolutely no room for ambivalence when it comes to Vasquez. You either love him madly or want to slap him upside the head.

But that's OK. In fact, it places Vasquez in an enviable position. Such high degrees of passion prove that he possesses far more than a talent for merely plucking amusing sounds from a sampler or molding solid beats. He has star power—tons of it.

Clearly, we're not alone in our estimation of Vasquez. His rise from the underground into the mainstream over the past few years proves that the world is watching quite closely. At the core of the activity around him is a first love of weaving tunes from behind turntables. It's the point from which he often conjures the most magic. And it also appears to be where he is happiest. His eyes widen with excitement whenever conversation shifts toward the thousands who converge upon Arena, the New York club where he spins every Saturday night. "There's nothing more addicting or totally empowering than bringing people together through music, he says. "I think I'd die if I didn't have a place to DJ. It's so deeply a part of who I am."

And as you dive into the two-CD "Junior Vasquez Live," due on Pagoda Entertainment in November, that is vividly clear. Go beyond the solid selection of tracks (which cruise from obscure underground dubs to familiar jams by Annie Lennox, Cyndi Lauper, and k.d. lang, among others) and feel the vibrations that can come only from the hands of a masterful mixer. The flex of a finger can add dimension to any record he touches, while his method of stringing songs together can lift punters from the ground and take them on a journey that leaves 'em drenched in joyful vibes and cathartic energy. His special style is what transformed a gutted warehouse into the legendary Sound Factory, and it is what has elevated him far beyond that launching pad into a stratosphere of dance music where few have gone-and where even fewer will go. Pop this action-packed collection onto your sound system and let it wash over your senses. You'll leave the experience renewed and anxious to return



No More Waiting. Cheeky/Champion artist Pauline Taylor hangs backstage at London's Jazz Cafe after a recent gig by labelmate Faithless. Taylor's current single, "Constantly Waiting," is drawing interest in the U.K. from radio and club sectors, on the strength of remixes that range from acoustic rock to tribal house. Her first album is planned for release in January. Meanwhile, Faithless is touring Europe in support of its highly successful self-titled debut album and international hit single "Insomnia." Pictured, from left, are Taylor; Peter Albertelli, VP of A&R/U.S. operations at Champion; and Rollo of Faithless.

again and again.

MORE, MORE, MORE: The star-

packed "Red Hot + Rio" is the latest recording designed to raise funds and awareness of the AIDS pandemic. Available Oct. 15 on Antilles/Verve, this sterling collection pays tribute to Antonio Carlos Jobim, a brilliant Brazilian-pop composer who donated his songs to the project in 1994, shortly before he died of an AIDS-related illness. Crystal Waters, George Michael, Everything But The Girl, Sting, and Incognito are among the acts that lend their voices to an array of rhythms that stretch from bossa nova to tropicalismo. We won't try to spotlight key cuts but urge you to grab the entire disc and bask in its creative glow. A wonderful opportunity to help an important cause and derive hours of pleasure along the way. Bravo to "Red Hot + Rio" producers John Carlin, Beco Dranoff, and Paul Heck on a job well done

Add Eric Kupper to the everlengthening list of producers who have started indie labels. Kupper introduces Hysteria Records with 'Never," a charming, disco-laced collaboration with singer Danny Campbell, who import enthusiasts will recall as the voice on the 1995 Sasha hit "Together." Soaked in sugary strings and percolating percussion, the two-billed on vinyl as the Kupper/Campbell Project-waste no time in establishing the song's oh-sopoppy hook. A clubland home run outta da box, we wouldn't be surprised to see an edit of this winner piquing the interest of crossover radio programmers. Next step? A full-length album, if Kupper and Campbell are smart.

Heaven 17, one of the leading bands of the British synth-pop movement of the '80s, returns with "Designing Heaven," an engaging single that shows the act updating its sound to suit current electro-dance trends. Written and produced by the group, the single sports gingerly upbeat remixes by disco legend Giorgio Moroder and red-hot European

troupe Motiv8.

"Designing Heaven" is Heaven 17's first commercial release since the 1992 Brothers In Rhythm remix of "Temptation," which topped pop and dance music charts worldwide, and it previews the cheekily titled album "Bigger Than America."

At a time when Euro-spiked hi-NRG jams are the dance music flavor of choice among radio programmers, an album that heralds the tone of the genre's early-'80s San Francisco origins feels like a cool, refreshing breeze. Producer/songwriter Steve Schani gathers much of the material he has recorded since 1987 for "Feel The Energy," a compilation on Sharky/Hot Productions that will have you reaching for the nearest tambourine. The set's 13 cuts prove that Schani is adept at crafting chantable choruses and springy beats that underline vibrant baby-diva vocals. A mouthwatering feast for purists, "Feel The Energy" closes (Continued on next page)



CLASSICS

HOT DANCE MUSIC **CLUB PLAY**

			z	COMPILED FROM A NATIONAL SAMP	LEI
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	OF DANCE CLUB PLAYLISTS. TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				* * * No. 1 * * *	
\bigcirc	3	10	6	TWO TO TANGO KRASNOW 55241/MCA 1 week at No. 1	♦ VANESSA DAOU
2	2	2	10	YOU'LL BE MINE (PARTY TIME) EPIC 78379	♦ GLORIA ESTEFAN
3	4	6	9	WON'T GIVE UP MY MUSIC JELLYBEAN 2513 PULSE	FEAT. ANTOINETTE ROBERSON
4	1	1	8	KILLING ME SOFTLY WITH HIS SONG ATLANTIC 85501	ROBERTA FLACK
5	7	9	7	KEEP ON JUMPIN' FFRREEDOM 001/ULTRA	◆ LISA MARIE EXPERIENCE
6	10	16	6	STOMP QWEST 43766/WARNER BROS. QUINCY JONES FEAT. THE CAST	OF STOMP/THE YES/NO PRODUCTIONS
7	8	14	8	ONLY YOU KING STREET 1044	KIMARA LOVELACE
8	6	8	8	BAD MAN JUNK DOG 01/CHAMPION	♦ SISTER BLISS
9	15	21	21	WHERE LOVE LIVES '96 LOGIC 59051	ALISON LIMERICK
10	5	7	9	GIVE ME STRENGTH PERFECTO/KINETIC PROMO/REPRISE	JON OF THE PLEASED WIMMIN
(11)	17	25	5	WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE	♦ ME'SHELL NDEGEOCELLO
12	- 11	12	20	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 13214	♦ WHITNEY HOUSTON
13	12	13	27	SUPERNATURE PURE 2252	CERRONE
(14)	20	24	5	JUST BE GOOD TO ME ARISTA 13235	DEBORAH COX
15	9	3	12	YOU GOT TO PRAY EIGHT BALL 99	JOI CARDWELL
(16)	22	32	3	NO FRILLS LOVE GEFFEN 22219	JENNIFER HOLLIDAY
(17)	21	26	5	BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE	MINDS OF MEN
18	14	5	10	STUPID GIRL ALMO SOUNDS 88004/GEFFEN	♦ GARBAGE
19	18	20	8	DOWN WITH THIS MCA 55157	♦ CHARISSE ARRINGTON
(20)	26	28	7	IT DOESN'T MATTER MAXI 2040	SHAY JONES
21	16	11	14	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
22	13	4	12	STAND UP DV8 120085/A&M	LOVE TRIBE
(23)	31	46	3	THAT SOUND SFP 9608	E-N
20	51	40	-	* * * POWER PICK * *	
(24)	39		2		ROBI-ROB'S CLUBWORLD
(25)	36	47	3	SNAPSHOT RHINO 76032/ATLANTIC	♦ RUPAUL
(26)	29	42	3	DESCARGA RAMBUNCTIOUS 0002/RAM	LATIN EXPRESS
(27)	33	37	4	SURVIVE EMOTIVE 788	SAUNDRA MARQUEZ
(28)	37	43	3	KEEP ON DANCIN' JELLYBEAN 2514	SHADES OF RHAPSODY
29	25	18	11		T, IAN STARR AND CHARLIE CASANOVA
30	34	36	4	HIT ME OFF MCA 55224	◆ NEW EDITION
31	19	17	14	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12463	◆ REEL 2 REAL
32	24	19	11	WOMBO LOMBO MANGO 531042/ISLAND	◆ ANGELIQUE KIDJO
33	38	40	4		ELEN BRUNER & TERRY JONES
				* * * HOT SHOT DEBUT *	
(34)	NE	w Þ	1	FIRED UP! TWISTED 55221/MCA	FUNKY GREEN DOGS
-		29	6		YELLO
35	28	23	2	HOW HOW CLUB ZONE IMPORT YOU ARE THE ONE SORTED 20222/NERVOUS	WINX
37	32	30	6	AW YEAH STRICTLY RHYTHM 12454	CHUPACABRA
(38)	46	30	2		♦ KLUBBHEADS
(39)			1	KLUBBHOPPING ZYX 66058 IN THE SPRINGTIME OF HIS VOODOO ATLANTIC 85475	TORI AMOS
40	23	₩► 15	13	IF MADONNA CALLS GROOVILICIOUS OI 1/STRICTLY RHYTHM	JUNIOR VASQUEZ
-	-				
(41)	-	WÞ	1		DE'LACY
(42)	i	W D	1	BOLERO CHA CHA 001	CEASAR & MANOLO
43	35	27	9	PARADISE MOONSHINE MUSIC 88433	GYPSY QUEENS TONI BRAXTON
44	30	22	14	YOU'RE MAKIN' ME HIGH LAFACE 24161/ARISTA	DARRYL D'BONNEAU
45	41	35	7	DON'T TURN YOUR BACK ON ME JELLYBEAN 2512	KRISTINE W
(46)	-	₩► 24	1	LAND OF THE LIVING CHAMPION PROMO/RCA	DLUGOSCH PRESENTS BOOOM!
47	42	34	12		GABRIELLE
(10)			1	GIVE ME A LITTLE MORE TIME GO! DISCS/LONDON 850745/ISLAND	
48	NE		1	NICHT MOVES DUILSE & MOODT	ARICAU
(48) (49) 50		w	1	NIGHT MOVES PULSE-8 IMPORT	ABIGAIL KIM RICHARDSON

WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSO TITLE LABEL & NUMBER/DISTRIBUTING LABEL	SALES SALE) EQUIPPED KEY DANCE RETAIL SAN, INC. SoundScan® ARTIST
1)	1	4	17	+ + NO. 1 + + 1 HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) 00 DEATH ROWINTERSCOPE 854553/85LAND 1	
2)	NE		1	★ ★ HOT SHOT DEBU ME AND THOSE DREAMIN' EYES OF MINE (M) (T) EMI 58592	T★★★ ◆ D'ANGELC
3	2	2	18	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA • 112	FEATURING THE NOTORIOUS B.I.G
4	4	3	14	WHERE DO YOU GO (M) (T) (X) ARISTA 13226	◆ NO MERC
5)	9	7	6	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND 95644/AG	♦ AALIYAH
				* * * GREATEST GAINE	
6)	26		2	YA PLAYIN' YASELF (T) PAYDAY 120100/FFRR	◆ JERU THE DAMAJ
\overline{D}	39		2	KILLING ME SOFTLY WITH HIS SONG (T) ATLANTIC 85501/AG	ROBERTA FLAC
8	16	-	2	BOW DOWN (T) LENCH MOB 53227/PRIORITY	WESTSIDE CONNECTION
9)	NE	NÞ	1	MUSIC MAKES ME HIGH (M) (T) (X) UNIVERSAL 56020	◆ LOST BOY
10)	NE!	NÞ	1	SNAPSHOT (T) (X) RHINO 76032	◆ RUPAU
11	8	6	23	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 9	15664/AG
12)	NE!	NÞ	1	NOBODY (T) (X) ELEKTRA 65982/EEG	I SWEAT FEATURING ATHENA CAG
13	3	1	4	FIRED UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOG
14)	18	22	14	MY BOO (T) SO SO DEF 78358/COLUMBIA	GHOST TOWN DJ'
15)	20	10	3	SHAKE THAT BODY (T) (X) COLUMBIA 78388	ROBI-ROB'S CLUBWORL
16	7	12	13	KEEP ON JUMPIN' (T) (X) LOGIC 59054	MARTHA WASH & JOCELYN BROW
17	5	13	8	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	♦ MAXWEL
18	13	8	15	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	♦ KEITH SWEA
19)	41	31	4	SUPERSTAR (T) (X) PRA 578471/MERCURY	◆ CHARM FARM
20)	27	15	4	I DON'T NEED YOUR LOVE (T) UPSTAIRS 0120	ANGELIN
21	6	5	6	HIT ME OFF (M) (T) (X) MCA 55224	♦ NEW EDITIO
22	10		2	NO FRILLS LOVE (T) (X) GEFFEN 22219	JENNIFER HOLLIDA
23	19	19	14	LOUNGIN (T) DEF JAM 575063/MERCURY	◆ LL COOL
24	12	9	17	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 24161	ARISTA
25)	RE-E	NTRY	11	DO YOU MISS ME (T) (X) CLASSIFIED 0227/TOMMY BOY	JOCELYN ENRIQUE
26	30	21	10	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 24178/ARISTA	OUTKAS
27)	33	-	2	I DON'T WANNA BE ALONE (T) GASOLINE ALLEY 55245/MCA	♦ SH/
28	22	-	2	FLOATIN' ON YOUR LOVE (T) T-NECK 854739/ISLAND	SLEY BROTHERS FEAT. ANGELA WINBUS
29	15	16	14	MACARENA (T) ARIOLA 41143/BMG LATIN	LOS DEL RI
30	25	14	12	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMO
31	24	18	4	STEELO (T) BIV 10 860557/MOTOWN	◆ 70
32	40	35	14	THE THINGS THAT YOU DO (T) MERCURY 578159	♦ GINA THOMPSO
33	14	40	6	YOU'LL BE MINE (PARTY TIME) (T) (X) EPIC 78379	♦ GLORIA ESTEFA
34	28	36	8	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	RZA FEAT. METHOD MAN & CAPPADONN
35	21	11	4	CAN'T KNOCK THE HUSTLE (T) FREEZE/ROC-A-FELLA 53242/PRIORITY	◆ JAY-Z FEAT. MARY J. BLIG
36	37	24	4	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM BO	RIS DLUGOSCH PRESENTS BOOON
37	11	-	2	NO FEAR (T) DUCK DOWN 53243/PRIORITY	ORIGINAL GUNN CLAPPA
38	17	23	4	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	♦ AZ YE
39	38	30	6	ILLEGAL LIFE (M) (T) (X) PENALTY 0177/TOMMY BOY	CAPONE-N-NOREAG
40	31	29	10	STAND UP (T) DV8 120085/A&M	LOVE TRIB
41	36	25	5	THINGS WE DO FOR LOVE (M) (T) (X) MOTOWN 860569	HORACE BROW
42	32	26	16	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUE
43	50	-	3	JELLYHEAD (T) (X) ROBBINS 72002	CRUS
44	34	28	21	CHILDREN (M) (T) (X) ARISTA 13007	ROBERT MILE
45	48	38	10	IN DE GHETTO (T) MERCURY 578029 BAD YARD	CLUB FEATURING CRYSTAL WATER
46)	NE	w 🕨	1	MACARENA (BAYSIDE BOYS MIX) (T) RCA 64416	♦ LOS DEL RI
47)	NE	w►	1	MY KINDA N*GGA (T) PENDULUM 58586/EMI	◆ HEATHER B. FEATURING M.O.
40	RF-S	ENTRY	16	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	♦ AMBE
48)	INC. 1				

ette maxi-single if vinyl'is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD \bigcirc Titles with the greatest sales or club play increases this wee maxi-single availability. @ 1996, Billboard/BPI Communications

DANCE TRAX (Continued from preceding page)

with a fun new single, "No Reason To Cry," which triggers promise for the next phase of Schani's career-one that we hope will lead to mainstream club and radio acceptance.

Just when you thought you might have heard the last of seemingly ageless U.K. dance/pop songbird Kim Wilde comes news that she has emerged from the studio with a cover of "Shame" by Evelyn "Cham-pagne" King. The MCA Records track, remixed by Jupiter, should start hitting London DJ playlists before the close of the year.

Riding the wave of the hugely suc-

BILLBOARD OCTOBER 5, 1996

cessful "Dance Hits '96 Supermix," Popular Records is fast becoming the stateside epicenter for appealing hi-NRG music. The label may now have a radio hit with Lost's perky rendition of the Celine Dion hit "Because You Loved Me," which is pure guilty pleasure. Equally infectious is "Dance To The Music" by Manches-England, DJ/producer Eter. Motion. The hook is maddeningly memorable, and the beats are shimmy-inducing to the max. Not to be missed.

Fab San Francisco-based indie OM Records adds a much-needed new

twist to the the increasingly stagnant compilation album game with a pair of acid-jazz-leaning sets. "Soul Motion" is a double-CD set featuring one disc of audio tracks by legends like Curtis Mayfield and Tower Of Power and young upstarts like Jhelisa and Hueman Flavor, and another disc of multimedia content with videoclips, artist interviews, film trailers from "Superfly" and "Shaft," and magazine articles. It's a highly impressive package that gives even the most jaded listener a reason to smile. While "Soul Motion" has a lot of

www.americanradiohistory.com

familiar music, "Mushroom Jazz" digs deeper to expose some of the genre's unsung heroes. The first disc has DJ Mark Farina blending jams by Apollo Grooves, Groove Nation, and Paul Johnson, among others, while the other disc includes video footage and features on pioneers like Giles Peterson, Dorado Records, and James Lavelle. A revolutionary effort for clubland that demands ardent support.

On the alterna-club tip, the folks at the Island-distributed Axiom Dub Records offer yet another important project from the genius mind of Bill

Laswell. "Mysteries Of Creation" pairs the producer/musician with London-rooted junglist Ninj and Automation (an act featuring Jah Wobble and Nicky Skopelitis), while also spotlighting new material by the Orb, New Kingdom, Material, and the Mad Professor. Not for those who normally subscribe to concise and hooky styles of song construction, "Mysteries Of Creation" embraces the flow of freestyle melodies and the superficially odd (but totally exhilarating) union of reggae, hip-hop, and electronic music.

Country **Terri Clark Cover Speeds New Set** Mercury Prompted By 'Pitiful' Response the album as well as the single.'

BY CHET FLIPPO

NASHVILLE-When the staff at Mercury Nashville began thinking about a follow-up to Terri Clark's 1995 successful self-titled debut album, initially it was viewed as a 1997 project.

Then came her tour this year opening for George Strait and one song in particular that the audience quickly embraced and-presto-here comes Clark's second album, "Just The Same," with a release date of Nov. 5. The song in question? It's Warren Zevon's "Poor Poor Pitiful Me," which went to country radio Sept. 23 as the album's first single.

"I heard Linda Ronstadt's version of 'Poor Poor Pitiful Me' one day in the gym when I was working out," says Clark, "and I thought, what a cool song. What a great country record that could make. I started doing it live, and it worked. It seems to be the one they really dig. The audience is getting younger, and it's cool. The kids find it brand-new, and the baby boomers will remember it, so hopefully, we'll get both ends of the spectrum.

Mercury Nashville president Luke Lewis says that audience reaction to that song was a key factor in Mercury's decision to issue her second album just over a year after the first (which was released Aug. 9, 1995).

We sat and agonized over how quickly to come with a new album, Lewis says. "We could have waited 'til next year, but everybody here got so excited over the live reaction to 'Poor Poor Pitiful Me' that we just couldn't wait. There were a lot of programmers expressing the same sentiment to us, so she'll premiere the song on the [Country Music Assn.] CMA Awards

KKBQ Houston VP of programming Dene Hallam says he had been curious about the song for months. "I had heard she was doing it live, and I was a bit skeptical. Then I saw her open for

CLARK

George Strait in Houston, and she convinced me that it could be a great record for us if she cut it right. It's similar to the Ronstadt version, but she manages to make it sound country.'

Mercury Nashville marketing direc-

tor Kim Markovchick says there was

never any hesitation at the label about

choosing that track as the first single. "The response has been phenomenal,"

she says. "We had a showcase with

over a hundred radio guys, and by now

everyone in radio has seen her on the

Strait tour, and what we've heard has

been unanimous: They all say, 'Why

Mercury Nashville senior VP of sales

John Grady. "It hits the whole demo-

graphic. Young kids like it, and it

makes old farts like me remember

Linda Ronstadt and feel more com-

fortable, which is kind of what the for-

mat is all about. When she performs

that on the CMA Awards show, that

will be Terri's first appearance on

national TV. So it's kind of a nice setup

for this whole project. We'll be work-

ing on building consumer awareness of

"It's a huge crowd-pleaser," adds

shouldn't you release that?' '

Markovchick says that "win it before you can buy it" campaigns will be stressed at radio, that the label is working on promotions with western-wear retailers to tie in with Clark's endorse-

ment deals with Justin boots and Wrangler jeans, and that autographed CDs will given away in some stores We're also going to the dance clubs," says Markovchick. "We'll do premiere parties in key markets, and we're going to have a half-million Terri Clark drink napkins printed up and sent to 500 dance clubs across the country. The whole album is very dance-

(Continued on page 34)



Big Hat Acts. Terri Clark turns in a guest performance on the Riders In The Sky TV special, to air on TNN Oct. 9. Featured in "Riders Radio Theater: The Television Show," from left, are Woody Paul, Clark, Ranger Doug, and Too Slim.

New Careers At Arista/Career; Capitol Ties With Razor & Tie

ON THE ROW: Arista/Career Nashville has made a number of personnel changes, effective Tuesday (1). VP of promotion and artist development Jack Weston takes a consulting role as manager of special promotions, Bobby Kraig becomes VP of promotion for Arista/Career, Dave Dame moves to Nashville as Arista national promotion director. Denise Nichols becomes Career senior director of promotion, Mike Owens becomes Arista director of field promotion, Teddi Bonadies will relocate to Nashville as Northeast director of promotion, and Lori Dawe-Hartigan is promoted to West Coast director of promotion.

Billy Ray Cyrus has signed with the William Morris Agency. Cyrus tells Nashville Scene that one of his biggest regrets is that he was unable to perform "Trail Of Tears"

for the late Bill Monroe. Cyrus wrote the melody for mandolin. He says that Monroe's nurses told him that the bluegrass legend did listen to the CD of the song many times. Meanwhile, Monroe's family has established a music scholarship fund in his name at Belmont University here. Contributions may be sent to the Bill Monroe Scholarship, c/o Robert Mulloy, associate dean, Mike Curb



by Chet Flippo

Walt Wilson says the Razor & Tie venture will expand the use of Capitol's extensive library, which dates back to 1942. The first joint release will be a Glen Campbell two-CD set, due in February 1997. Other projects in the pipeline include sets by Tennessee Ernie Ford, the Louvin Brothers, Stoney Edwards, Dick Curless, and George Jones

Willie Nelson has a CD-ROM coming in October from Graphix Zone. "The Life And Music Of Willie Nelson" features four previously unreleased songs (including the ultra-rare "No Place For Me," which he cut in 1957 as "Walter Nelson"), his 1955 audition tape, the history of 30 classic Nelson songs, four music videos, interviews ranging from Chet Atkins to former Texas governor Ann Richards. trivia and domino games, and a link to Nelson's World Wide

Web site. The Right Stuff has linked with Harley-Davidson for a two-CD set, "Harley-Davidson Country," to be released Oct. 29. Its 30 road songs represent the full spectrum of country acts, including Vince Gill, Clay Walker, Sammy Kershaw, Diamond Rio, John Berry, and Tracy Lawrence. Also in the package are photos of singers with

CCMA Nominees Led By Ken Holloway, With 5

BY DEBORAH EVANS PRICE

NASHVILLE-Ransom artist Ken Holloway leads the nominees for the upcoming Christian Country Music Awards (CCMA) with five nominations.

The show will be hosted by Bryan White and Rebecca Holden, and its theme is "Building A Better County." The event will be held Nov. 14 at the Ryman Auditorium here and will be broadcast live by the Family Net.

The nominees are the following:

Entertainer of the year: Cross-Country, Lisa Daggs, Ken Holloway, Jeff McKee, Rivers & Owens.

Female vocalist: Lisa Daggs, Sheri Easter, Susie Luchsinger, Terri Lynn, Paula McCulla.

Male vocalist: Bruce Haynes, Ken Holloway, Jeff McKee, Ron David Moore, W.C. Taylor.

Vocal group: CrossCountry, the Days, Dinah & the Desert Crusaders, the Fox Brothers, MidSouth.

Vocal duo: Jeff & Sheri Easter, Ken Holloway and Lari White, Rivers & Owens, Seneca, Wilcox & Pardoe.

Mainstream country artist: Charlie Daniels, Vince Gill, Paul Overstreet, Marty Raybon, Ricky Skaggs.

Song of the year: "Blush," Paula McCulla (Gateway), "Givin' Livin', CrossCountry (Dove); "Hoedown," Ken Holloway (Ransom); "Lake Of Fire," Jeff McKee (Mountainview); "I'm Not Going To Fall To Pieces, Ken Holloway and Lari White (Ransom)

New artist: Elaine Anderson, Jim Carruthers, Betsy Craig, Jeff Silvey, Wilcox & Pardoe.

Pioneer Award: Bruce Haynes, Gene Higgins, Paul Overstreet, David Patilla, Ricky Skaggs.

Radio personality: Chris Allen, Billy Hale, Les Roberts, Marty Smith, Terry Wood.

Radio station: Morning Star Radio Network's High Country format; WSIX Nashville; WTUZ Clinton, Miss.; WPUV Pulaski, Va.; WSSA Morrow, Ga

Video of the year: "Daddy Talks To Jesus," Marty Raybon; "Go Rest High On That Mountain," Vince Gill; "Hoedown," Ken Holloway; "Let The Little Things Go," Jeff Sheri Easter; "We've Got A Good Thing Going," Seneca.

The awards are voted on by the 1,200 members of the CCMA membership.

Business Program, 1900 Belmont Blvd., Nashville, Tenn. 37212... Famous Music has acquired 230 copyrights from Nashville writer Susan Longacre's catalog, including "Is There Life Out There," "That Was A River," and "Time Passes By." Famous Music president Ira Jaffe notes that the acquisition will raise Famous' profile in Nashville. Longacre was the Society of European Stage Authors and Composers' writer of the year for 1991, 1992, and 1993 and

the organization's most recorded songwriter in 1994. Bryan White, 22, is October's CMT Showcase Artist. He is the youngest performer ever to receive that honor. White has signed up to drive in Collin Raye's third annual Celebrity Race for Diabetes Cure, scheduled for Oct. 9 at the Nashville Speedway ... LeAnn Rimes made her Grand Ole Opry debut Sept. 13. She was accompanied by a TV crew from CBS' "48 Hours" ... Hank Williams III debuted at the Opry Sept. 21. He was introduced by his grandfather's old friend Little Jimmy Dickens, and he sang "Lovesick Blues," the song with which his grandfa-ther debuted at the Opry in 1949.

KECORD ROUND-UP: Capitol Nashville has entered into a joint venture with Razor & Tie Entertainment L.L.C. to release country catalog from United Artists and Capitol. Capitol will continue with its Vintage Capitol Nashville series of catalog reissues, but Capitol executive VP/GM



their bikes and a gallery of the 1997 line of Harleys.

MARK YOUR CALENDAR: The social event of the year will be "the concert for Manglerdesh," a benefit for notorious road manager Phil Kaufman, aka "the road mangler." Kaufman, who is being treated for prostate cancer. has worked with everyone from the Rolling Stones to Vince Gill and is perhaps best known for stealing the late Gram Parsons' body from the baggage section at LAX and burning it-per a pact with Parsons-in the desert at Joshua Tree, Calif. Performers scheduled for the Oct. 8 benefit at Ryman Auditorium here include Trisha Yearwood, Steve Earle, Emmylou Harris, and Nanci Griffith The first Parsons memorial concert will be Oct. 26 at the Hi-Desert Playhouse in Joshua Tree. Gram Fest '96 will feature a multimedia presentation on Parsons' life and a concert with, among others, Parsons' daughter Polly.

Charlie Daniels will host his first acoustic Volunteer Jam at Nashville's Tennessee Performing Arts Center Oct. 28. Scheduled performers include John Berry, David Ball, BlackHawk, Tracy Byrd, Billy Ray Cyrus, Tracy Lawrence, David Lee Murphy, and Victoria Shaw Marty Brown joins Marty Haggard for Wal-Mart's Country Across America tour Oct. 7-11 in South Dakota and Nebraska ... Computer gremlins misspelled David Kersh's name here last week. Our apologies.

Billboard, TOP COUNTRY ALBUNS,

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

z

PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	WKS. ON CHART	2 WKS AGO	LAST WEEK	THIS WEEK
1	★ ★ ★ NO. 1 ★ ★ ★ LEANN RIMES CURB 77821 (10.98/15.98) 11 weeks at No. 1 BLUE	11	1	1	1
1	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) IS THE WOMAN IN ME	85	2	2	2
3	JEFF FOXWORTHY CRANK IT UP — THE MUSIC ALBUM	4	-	-	-
1	WARNER BROS. 46361 (10.98/16.98)		3	3	3
5	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98) BLUE CLEAR SKY MINDY MCCREADY ● BNA 66806/RCA (9.98/15.98) TEN THOUSAND ANGELS	22	4	4	4
1	BROOKS & DUNN & ARISTA 18810 (10.98/15.98) BORDERLINE	21	5	5	5
6	TRISHA YEARWOOD MCA 11477 (10 98/15.98) EVERYBODY KNOWS	4	8	8	6 7
7	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98) THE RESTLESS KIND	4	7	7	8
9	* * HOT SHOT DEBUT * * * JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98) * * GREATEST GAINER/HEATSEEKER IMPACT * * *	1	NÞ	NE	9
10	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98)	3	40	20	10)
1	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98) THE GREATEST HITS COLLECTION	48	9	9	11
1	GARTH BROOKS ▲ [®] CAPITOL NASHVILLE 29689 (10.98/15.98) THE HITS	93	10	10	12
4	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98) TIME MARCHES ON	35	14	11	13
14	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	15	17	16	14
1	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98) FRESH HORSES	44	11	12	15
6	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98) LIVING IN A MOMENT	6	13	13	16
3	VINCE GILL MCA 11422 (10.98/16.98) HIGH LONESOME SOUND	17	16	15	17
7	BRYAN WHITE • ASYLUM 61880/EEG (10.98/15.98) BETWEEN NOW AND FOREVER	26	19	17	18
4	LYLE LOVETT CURB 11409/MCA (10.98/16.98) THE ROAD TO ENSENADA	14	15	14	19
5	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98) I THINK ABOUT YOU	57	23	22	20
17	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98) POLITICS, RELIGION AND HER	20	21	21	21
16	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98)	14	18	18	22
12	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98) STARS AND STRIPES VOL. 1	5	12	19	23
4	FAITH HILL▲ WARNER BROS. 45872 (10.98/16.98) IT MATTERS TO ME	56	25	23	24
1	TIM MCGRAW ▲² CURB 77800 (10.98/16.98) ALL I WANT	53	22	25	25
26	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	13	33	28	26)
7	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98) NEAL MCCOY	16	20	24	27
10	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98) THE TROUBLE WITH THE TRUTH	35	39	29	28)
14	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98)	32	28	26	29
20	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98) TRAIL OF TEARS	5	24	27	30
22	JO DEE MESSINA CURB 77820 (10.98/15.98)	24	36	33	31
30	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	11	30	34	32
33	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	13	43	43	33)
3	VINCE GILL A MCA 11394 (10.98/16.98) SOUVENIRS	44	27	30	34
		1	29		95
3	TRAVIS TRITT GREATEST HITS - FROM THE BEGINNING	54	29	32	35

PEAK POSITION	TITLE QUIVALENT)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR E	WKS. ON CHART	2 WKS AGO	LAST WEEK	THIS WEEK
37	S: MEN WITH BROKEN HEARTS	HANK WILLIAMS, SR., JR., & III CURB 77868 (10.98/15.98) THREE HAN	1	VÞ	NEV	37)
11	ON A GOOD NIGHT	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	13	37	37	38
9	FULL CIRCLE	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	6	26	31	39
12	GETTIN' OUT THE GOOD STUFF	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	18	46	44	40
6	BLUE MOON	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	23	38	42	41
17	LEARNING AS YOU GO	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	10	32	35	42
1	PURE COUNTRY (SOUNDTRACK)	GEORGE STRAIT 45 MCA 10651 (10.98/15.98)	210	44	40	43
13	TERRI CLARK	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98	59	42	46	44
2	WHEN LOVE FINDS YOU	VINCE GILL A ³ MCA 11047 (10.98/15.98)	120	45	45	45
2	REVELATIONS	WYNONNA CURB 11090 MCA (10.98/16.98)	32	31	38	46
2	GAMES REDNECKS PLAY	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	62	34	39	47
26	I LIVED TO TELL IT ALL	GEORGE JONES MCA 11478 (10.98/15.98)	6	41	41	48
12	IN PICTURES	ALABAMA A RCA 66525 (10.98/15.98)	48	57	54	49
34	SUPER HITS	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	114	51	49	50
2	I'VE FOUND YOU: A COLLECTION	ALISON KRAUSS ▲ ² NOW THAT ROUNDER 0325* (9.98/15.98)	85	48	48	51
35	SUPER HITS	CHARLIE DANIELS • EPIC 64182/SONY (5.98 EQ/9.98)	97	49	47	52
3	NO ORDINARY MAN	TRACY BYRD A MCA 10991 (10.98/15.98)	120	52	50	53
54	TWO WAYS TO FALL	TY ENGLAND RCA 66930 (10.98/15.98)	1	NÞ	NE\	(54)
13	BRYAN WHITE	BRYAN WHITE • ASYLUM 61642/EEG (10.98/15.98)	66	54	51	55
9	STRAIT OUT OF THE BOX	GEORGE STRAIT A ³ MCA 11263 (39.98/49.98)	54	56	56	56
3	TENNESSEE MOON	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	33	68	66	(57)
1	GREATEST HITS VOLUME TWO	REBA MCENTIRE 4 MCA 10906 (10.98/15.98)	156	53	55	58
1	JOHN MICHAEL MONTGOMERY	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	78	55	53	59
60	NTRY SING THE BEST OF DISNEY	VARIOUS ARTISTS THE BEST OF COU	1	NÞ	NE	(60)
13	SOMEBODY NEW	WALT DISNEY 60902 (10.98/16.98)	16	50	52	61
4	STRONG ENOUGH	BLACKHAWK ARISTA 18792 (10.98/15.98)	54	47	58	62
11	LONESTAR	LONESTAR BNA 66642/RCA (9.98/15.98)	36	64	62	(63)
8	GREATEST HITS VOL. III	ALABAMA A RCA 66410 (10.98/15.98)	104	58	57	64
14	IV	DIAMOND RIO • ARISTA 18812 (10.98/15.98)	24		67	(65)
10	OUT WITH A BANG	DAVID LEE MURPHY • MCA 11044 (10.98/15.98)	71	69	65	66
63	SUPER HITS	ALABAMA RCA 66848 (4.98/9.98)	16	66	64	67
8	GREATER NEED	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	16	59	59	68
3	BRAND NEW MAN	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	267	63	61	69
9	MUSIC FOR ALL OCCASIONS	THE MAVERICKS MCA 11257* (10.98/15.98)	52	61	60	70
71	BR5-49	BR5-49 ARISTA 18818 (10.98/15.98)	1	wÞ	NE	(71)
10	HYPNOTIZE THE MOON	CLAY WALKER A GIANT 24640/WARNER BROS. (10.98/15.98)	49	62	70	12
3	YOU MIGHT BE A REDNECK IF	JEFF FOXWORTHY ▲ ³ WARNER BROS. 45314 (9.98/15.98)	141	70	69	73
0						

○ 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 multimilion 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. Impact shows are suggested from wholesale prices, and SoundScan, Inc.

UIC.

Billboard. Top Country Catalog Al	Ibums
-----------------------------------	--------------

WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUI	TITLE VALENT FOR CASSETTE/CD)	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98) 241 weeks at	t No. 1 12 GREATEST HITS	281
2	2	HANK WILLIAMS, JR. A CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	93
3	3	HANK WILLIAMS A MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	80
4	4	SHANIA TWAIN MERCURY NASHVILL& 514422 (7.98 EQ/11.98)	SHANIA TWAIN	62
5	5	GEORGE JONES A EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	260
6	6	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.5	98) A DECADE OF HITS	277
7	8	GEORGE STRAIT A MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	279
8	7	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	106
9	10	GEORGE STRAIT 4 ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	275
10	9	REBA MCENTIRE A ³ MCA 4979* (7.98/12.98)	GREATEST HITS	279
11	13	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	46
12	12	BILLY RAY CYRUS ▲ ⁹ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	71
13	11	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	7

THIS WEEK	LAST WEEK			WKS. ON CHART
14	14	TOBY KEITH ▲ MERCURY NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	24
15	15	KENNY ROGERS A CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	131
16	16	JOHN BERRY A CAPITOL NASHVILLE 80472 (9.98/13.98)	JOHN BERRY	3
17	19	WAYLON JENNINGS ▲4 RCA 8506 (7.98/11.98)	GREATEST HITS	144
18	17	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	12
19	25	GEORGE STRAIT A MCA 10450 (9.98/15.98)	TEN STRAIT HITS	92
20		CHRIS LEDOUX CAPITOL NASHVILLE 28458 (10.98/15.98)	BEST OF CHRIS LEDOUX	7
21	20	KEITH WHITLEY A RCA 2277 (9.98/13.98)	GREATEST HITS	126
22	18	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	43
23	- 1	DWIGHT YOAKAM ▲ ³ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	36
24	_	TRISHA YEARWOOD ▲ ² MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	8
25	23	COLLIN RAYE A EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	23

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND

OCTOBER 5, 1996

RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

Catalog albums are older titles which are registering significant sales. © 1996, Billboard/BPI Communications and SoundScan, Inc

Soun<mark>dScan®</mark>

Country ARTISTS & MUSIC

TERRI CLARK COVER SPEEDS NEW SET (Continued from page 32)

friendly."

Grady says that initial retail efforts will begin with Wal-Mart. "We're in an 80 million direct-mail piece from Wal-Mart," he notes. "She's prominently featured in it, and I believe it goes out the day after the release. We started with Wal-Mart with her and have had a big success with them. We'll also have her prominently featured at every other retail chain from release date on.'

Grady says that it was a bit unusual to release a new album this soon, but that it soon became clear to everyone at the label that it was the best course. "It just began to make more and more sense," he says. "She was ready. She had taken time off to write, and she came in with some strong songs. We had to decide whether to stretch the first album through another Christmas or launch a new one, and we decided to separate it from the rest of the pack that will be out there next year and to have this as our major Christmas release.'

Skip Young, senior music buyer for the Amarillo, Texas-based Hastings, says he has little doubt that Clark's second album will break the sophomore jinx. "I think she'll have no trouble going straight through," he says. That's a good song, and even though she's from Canada, she sounds like she's from Floydada [Texas]. This girl's got the goods; she works hard, and in her show she tears the place up. This could be a walk in the park."

Clark says she is comfortable with the single and the album. "I think it was time for another album," she says. "I was getting asked by a lot of fans when a second album was coming. The first one is starting to approach platinum and starting to go back down the chart. I don't know if we'll put out an album a year, but we'll do our best to keep everyone happy and do the best music

we can."

She wrote or co-wrote eight of the album's 12 songs and co-produced it with Mercury VP of A&R Keith Stegall and Chris Waters, with whom she egularly co-writes.

She says that some of the songs were written before the first album and that one of them, "Keeper Of The Flame," which she wrote by herself, she had been holding onto for a while.

'I wrote that about five years ago," she says, "when I was 22 or 23 years old and I didn't even have a publishing deal. I was still selling boots at Boot Country when I wrote that song. So it's got that down-to-earth thing about it that came from that period in my life."

Clark says she continues to attract teenage girls who identify with her and her young-woman-centered songs. "I'm getting a lot of letters from teenage girls," she says. "I think the second single from the album will be 'Emotional Girl,' and I think the little girls will like that. I still have an adolescent streak. I think I'm a little bit goofy. I refuse to grow up." She is serious about her co-produc-

ing role, though, and plans to continue

with that. "I was really involved with

that from the first album," she says,

"from choosing the songs down to the

mix, and I've always been involved in

producing the demos. Keith came to me

this time and said, 'I've had you added

as co-producer because you really

deserve it. I thought that was real nice

of him. because a lot of artists get

involved and don't get credit. It's some-

thing I want to do in the future: to pro-

duce other artists when I get some time

and give a little bit back and get into

As for the immediate future, Clark

will be with the Strait tour through

early November, play some Las Vegas

dates, take some time off, and resume

Clark is managed by the Woody

Bowles Co. and booked by Buddy Lee

Attractions, and her publishing is Sony/ATV Songs LLC dba Tree Pub.

Co. and Clark Struck Music (BMI).

touring after the first of the year.

the creative end."

Backstage At B.B.'s. New Decca artist Gary Allan greeted well-wishers after a

showcase at B.B. King's Blues Club in Los Angeles. Shown, from left, are

and Decca VP of national promotion John Lytle.

MCA/Nashville chairman Bruce Hinton, Decca senior VP/head of A&R Mark

Wright, attorney Henry Root, Allan, Decca senior VP/GM Shelia Shipley Biddy,

60

22

McCoury Leads IBMA Awards

OWENSBORO, Ky.-Del McCoury and Lynn Morris were the top winners at the seventh annual International Bluegrass Music Awards show, held Sept. 26 at RiverPark Center here. McCoury captured the entertainer and male vocalist of the year honors, while the Del McCoury Band received the accolade for instrumental group of the year. Morris was named female vocalist of the year, and her song "Mama's Hand," penned by Hazel Dickens, won song of the vear.

It was also a big night for IIIrd Tyme Out. The group took home its third consecutive vocal group of the year trophy. Blue Highway's "It's A Long, Long Road" won album of the year; the group was also named emerging artist of the year.

Peter V. Kuykendall was named 1996 Hall of Honor inductee in the nonperforming category. The Classic Country Gentlemen took home the honor in the open category. The broadcaster of the year accolade

went to WSM-AM Nashville and Grand Ole Opry announcer Eddie Stubbs. The print media personality of the year award went to Wayne Bledsoe of Bluegrass Now magazine. Martha White Foods, George Shuffler, Curly Seckler, and G.B. Grayson received recognition in the awards of merit category.

Ricky Skaggs hosted the awards show, which recognized the top entertainers in bluegrass music with awards in 17 categories. The evening also featured a special tribute to the late Bill Monroe, noted patriarch of bluegrass music.

Winners of the International Bluegrass Music Awards are determined through a three-stage balloting process, with votes cast by members from the U.S. and 29 other countries. The International Bluegrass Music Assn. (IBMA) was founded 11 years

ago to advance the recognition of bluegrass music.

The awards show was part of the 1996 World of Bluegrass events held Sept. 23-Sunday (29). Trade Show 96featuring 100 bluegrass-related exhibitors, 24 band showcases, and a 13 leadership-development seminars and showcases-was among the week's activities, as were the Bluegrass Golf Tourney, weekend bluegrass music cruises, and special festivities sponsored by the International Bluegrass Music Museum. The week concluded with IBMA's Bluegrass Fan Fest, a three-day music festival in English Park on the banks of the Ohio River.

Following is a partial list of winners: Entertainer of the year: Del McCoury. Vocal group: IIIrd Tyme Out.

Instrumental group: the Del McCoury Rand

Male vocalist: Del McCoury.

Female vocalist: Lynn Morris

Song of the year: "Mama's Hand," recorded by Lynn Morris, written by Hazel Dickens. Album of the year: "It's A Long, Long

Road," Blue Highway (Rebel Records). Recorded event of the year: "Bluegrass '95," featuring Scott Vestal, Aubrey Haynie, Adam Steffey, Wayne Benson, Barry Bales, Clay Jones (Pinecastle Records).

Instrumental recording: "Ronnie And Rob McCoury," Ronnie & Rob McCoury (Rounder Records).

Instrumental performer of the year, banjo: (tie) Scott Vestal, Sammy Shelor.

Bass: Mike Bub. Dobro: Rob Ickes

- Fiddle: Stuart Duncan.
- Guitar: Tony Rice.
- Mandolin: Ronnie McCoury.

Emerging artist of the year: Blue High-

Gospel recorded performance of the year: There's A Light Guiding Me," Doyle Lawson & Quicksilver (Sugar Hill Records).

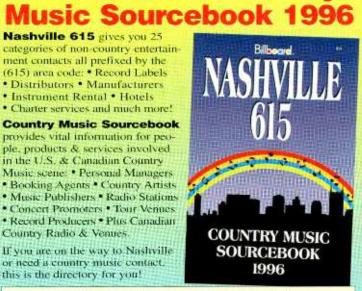
Best graphic design: "Lonesome And Then Some," James King, Jean Wilcox (Rounder). Best liner notes: James King, John Hart-y Fox. DEBORAH EVANS PRICE

lev Fox.

- RMI/WR_ASCAP/Global Nomad_ASCAP) WRM IARE, BMI/WB, ASCAP/GIODAI NOMAD, ASCAP) WBM ONLY ON DAYS THAT END IN Y (Of Music, ASCAP) THE ROAD YOU LEAVE BEHIND (Old Desperados,
- 39 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree.
- BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL SHE NEVER LETS IT GO TO HER HEART (Great Cum-21
- 47
- 2
- 5
- 26
- 44
- THANKS TO YOU (Warner-Tamerlane, BMI/Marty Party, BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) 50
- HUWBM THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Ham stein Cumberland, BMI) HU/WBM THAT OL' WIND (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP) H VIDALIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 61
- 36
- 13
- WE ALL GET LUCKY SOMETIMES (Sonv/ATV Cross 59
- Keys, ASCAP/Four Some XCAP/Chrysalis, ASCAP/Stone Angel, ASCAP/ HL WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis 33
- Morgan, BMI) WBM WHEN COWBOYS DIDN'T DANCE (Music Genesis, DECOMPOSITION BMI) 56
- WHERE DO I GO TO START ALL OVER (Sony/ATV 55
- 25
- Tree, BMI) WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oliverius, ASCAP/Cut-Write, BMI/C.S.A., BMI) WHY CAN'T YOU (EMI Blackwood, BMI/B Rit B Rock, BMI/Nic Kim R BMI) H 66 11
- 8

- 12
- WHY CAN'T YOU (EM Blackwood, BMI/D Rit B Rock, BMI/Nic Kim R, BMI) HL A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM/HL WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM WOULD I (Starstruck Writers Group, ASCAP) YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomahawk, BMI) WBM YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro 'N Sis, BMI)

BILLBOARD OCTOBER 5, 1996



BOCM350

To order your copy today for just \$55 plus \$5 shipping and handling (\$12 for international orders) call toll-free 1-800-223-7524 or 1-800-344-7119. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or mail this ad with your payment to: Billboard Directories P.O. Box 2016, Lakewood, NJ 08701 Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S.

BILLBOARD'S DEFINITIVE DUAL-DIRECTORY TO THE NASHVILLE

(615) REGION AND THE COUNTRY MUSIC INDUSTRY NATIONWIDE!

Nashville 615/Country

funds only. All sales are final

Country Radio & Venues

34

this is the directory for you!

I D0 (Warner-Tamerlane, BMI/YUUWWE, BMI/SMB BMI) WBM JUST MIGHT BE Clerry Taylor, BMI) I NEVER STOPPED LOVIN' YOU (Murrah, BMI/Top Of The Levy, BMI/ZOmba, BMI) WBM IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP) IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM IT'S LONELY OUT THERE (Little Big fown, BMI/Ameri-can Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL BMI) WBM AIN'T GOT NOTHIN' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robin-songs, ASCAP) WBM ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Domolion' BMI/Blue Skerider BMI) WBM 53 35 63 ARE WE IN TROUBLE NOW (Chariscourt Ltd., 72 31 BELIEVE ME BABY (1 LIED) (Mighty Nice, BMI/Wait No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP) 3 43 71

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

7

HL BETTIN' FOREVER ON YOU (Sony/ATV Tree, BMI/Ter-ilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL BIG LOVE (Warner-Tamerlane, BMI) WBM BLUE (Trio, BMI/Fort Knos, BMI) WBMMHL BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowchese. ASCAP/Arms Songs, ASCAP) WBM 58

COUNTRY SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist 4 TO 1 IN ATLANTA (Tom Collins, BMI/Brownsouth,

- 42 52 46
- WBM CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WRM 27
- WBM CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL DON'T TOUCH MY HAT (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) EVERY LIGHT IN THE HOUSE (Irving, BMI/Colter Bay, 54 68
- 34
- THE FEAR OF BEING ALONE (Rick Hall. 41 ASCAP/Watertown, ASCAP/Fame, BMI) FRIENDS DON'T DRIVE FRIENDS... (BMG Songs, 73
- 51
- ACAP/Sony/ATV Tree, BMI) GOING, GOING, GONE (Sixteen Stars, BMI/Sony/ATV Tree, BMI/AIII Over Town, BMI/New Wolf, BMI/Little Big Town, BMI/American Made, BMI) GOODNIGHT SWETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thanxamillion, BMI) HL 37
- ASCAP/Sony/ATV Tree, BMI/Thanxamillion, BMI/T GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot ASCAP/Willdawn, ASCAP/Balmur, ASCAP/Brian's 17 ream. ASCAP) WBM
- HER MAN (Irving, BMI/Colter Bay, BMI) WBM HOME AIN'T WHERE HIS HEART IS (ANYMORE) 40 28 (Loon Echo, ASCAP/Zomba, ASCAP) WBM HONKY TONK SONG (Dixie Stars, ASCAP/Sixteen
- 69
- Stars, BMI) HL **32** I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acuff-Rose, BMI) WBM **34** I CAN STILL MAKE CHEYENNE (0-Tex, BMI/Hit Street, BMI) HI

www.americanradiohistory.com

I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan,

- - JACOB'S LADOER (Hamstein Cumberland, BMI/Baby
- 9 -Heart, BMI) WBM 75 JUST WHEN I NEEDED YOU MOST (Warner Bros.,
- ASCAP/Fourth Floor, ASCAP/Terra Form, ASCAP) LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) 14
- HL LET ME INTO YOUR HEART (Why Walk, ASCAP) LIKE THE RAIN (Blackened, BMI) WBM LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, RMI)
- 23
- BMI) LONELY TOO LONG (Bash, ASCAP/Cootermo, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wildcounty, BMI/Makin' Chevys, BMI/Sydney Erin, BMI) WBM 29
- LDVE REMAINS (Sony/ATV Tree, BMI) HL
- 45 LOVE YOU BACK (Little Big Town, BMI/American Made, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) V THE MAKER SAID TAKE HER (Maypop, BMI/Wild CAP) WRM 15
- , BMI/Route Six, BMI/EMI Black 30
- WBM/HL MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Buffalo Prairie, BMI/Showbilly BMI/Don Cook, BMI) HL ME AND YOU (Acuff-Rose, BMI/Songs Of Rayman, BMI/CMI, BMI) WBM 19
- BMI/CMI, BMI) WBM MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL MY ANGEL IS HERE (Sony/ATV Songs, BMI/Sony Music UK, PRS/Longitude, BMI/Windswept Pacific, BMI) Hu ANDM 20 48
- 3MI) HL/WBM 62
- BMI) HL/WBM NOBODY KNOWS (Hitco, BMI/Joe Shade, BMI/Longi-tude, BMI/D'jonsongs, BMI/EMI Blackwood, BMI) NO WAY OUT (Careers-BMG, BMI/EMI April, ASCAP/House Of Bram ASCAP) HI 57
- ASCAP/House of Bram, ASCAP) HL ONCE I WAS THE LIGHT OF YOUR LIFE (Careers-74
- 65 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamer-

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 160 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK, SONGS RANKED BY NUMBER OF DETECTIONS.

ост	OBE	R 5, 1		oard HOT	LUUI	Z				8	TRACKS
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)
				* * NO. 1 * * LIVING IN A MOMENT I week at No. 1	★ ◆ TY HERNDON	1	39	37	27	20	RUNNIN' AWAY WIT D.COOK,W.WILSON (M.BRIT,S HER MAN
1)	2	4	15	D.JOHNSON (P.BUNCH, D.JOHNSON)	(C) (D) (V) EPIC 78334	1	(40)	44	47	7	M.WRIGHT, B.HILL (K.ROBBIN
2	1	1	15	SO MUCH FOR PRETENDING B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO) BELIEVE ME BABY (I LIED) G.FUNDIS (K.RICHEY,ANGELO,L.GOTTILEB) THAT GIRL'S BEEN SPYIN' ON ME T.SHAPIRO (M.T.BARNES,T.SHAPIRO) STADS OVER TEXAS	◆ BRYAN WHITE (C) (V) ASYLUM 64267 ◆ TRISHA YEARWOOD	1	(41)	NEV		1	THE FEAR OF BEING
3)	8	11	13	G.FUNDIS (K.RICHEY, ANGELO, L.GOTTLIEB)	V) MCA 55211 BILLY DEAN	3					R.MCENTIRE, J.GUESS (W.ALI BIG LOVE
4	5	8	17	T.SHAPIRO (M.T.BARNES, T.SHAPIRO)	(C) (D) (V) CAPITOL NASHVILLE 58563 TRACY LAWRENCE	4	(42)	50	65	3	T.BROWN (M.CLARK, J.STEVE
5)	9	15	11	T.LAWRENCE, F.ANDERSON (L.BOONE, P.NELSON, T.LAWRENCE)	(C) (D) (V) ATLANTIC 87052	5	43	39	21	18	P.TILLIS (B.DIPIERO, P.TILLIS) SWINGIN' DOORS
6	7	10	13	YOU CAN'T LOSE ME S.HENDRICKS,F.HILL (T.BRUCE,T.MCHUGH)	◆ PAUL BRANDT	6	(44)	46	50	6	M MCBRIDE, P. WORLEY, E.SE
\mathbb{D}	13	14	18	J.LEO (P.BRANDT)	(C) (D) (V) REPRISE 17616	7	45	48	57	5	M.WRIGHT (B.DIPIERO,C.WIS
8)	11	13	12	WORLDS APART T.BROWN (V GILL B.DIPIERO)	◆ VINCE GILL (V) MCA 55213	8	46	58		2	J.STROUD (C.JONES,C.ARMS SHE'S GETTIN' THEF
9	6	7	18	JACOB'S LADDER C.CHAMBERLAIN,K.STEGALL (T.MARTIN,C.SWEAT,B.SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	6	(47)	47	56	8	M.A.MILLER, M. MCANALLY (N
0	17	23	5	LIKE THE RAIN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64603	10	(48)	49	54	6	MY ANGEL IS HERE T.BROWN (LULU, B.LAWRIE, F I JUST MIGHT BE
1	16	17	13	A WOMAN'S TOUCH N.LARKIN,T.KEITH (T.KEITH,W.PERRY)	TOBY KEITH (V) MERCURY NASHVILLE 581714	11	49	45	45	9	J.STROUD (J.MOFFAT)
12)	14	19	14	YOU'RE NOT IN KANSAS ANYMORE B.GALLIMORE.T.MCGRAW (Z.TURNER,T.NICHOLS)	(V) MERCURY NASHVILLE 581714 JO DEE MESSINA CURB ALBUM CUT ◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874 ◆ RICK TREVINO	12	(50)	52	59	8	THANKS TO YOU T.BROWN, J.NIEBANK (M.STL
13)	15	16	11	VIDALIA K.STEGALL (T.NICHOLS, M.D. SANDERS)	◆ SAMMY KERSHAW	13	(51)	68		2	GOING, GOING, GON B.BECKETT (S.CROPPER, J.S.
4	4	2	19	LEARNING AS YOU GO	◆ RICK TREVINO (V) COLUMBIA 78329	2	52	51	53	20	BLUE W.RIMES (B.MACK)
5)	19	24	12	LEARNING AS YOU GO S.BUCKINGHAM,D.JOHNSON (L.BOONE,B.LAWSON) THE MAKER SAID TAKE HER E CORDING MARKING PROFERS HER MUCHTING	ALABAMA (V) RCA 64588	15	(53)	54	60	5	ANOTHER YOU, AND R.CROWELL, B.SEALS (T.SEAL
.6)	20	22	10	E.GORDY,JR.,ALABAMA (R.ROGERS,M.WRIGHT) THE ROAD YOU LEAVE BEHIND	◆ DAVID LEE MURPHY	16	(54)	57	67	3	CHEROKEE BOOGIE J.NUYENS, M.JANAS (M.MUL
17	3	3	18	E.GORDY, JR., ALABAMA (R. ROGERS, M. WRIGHT) THE ROAD YOU LEAVE BEHIND T.BROWN (D. L. MURPHY) GUYS DO IT ALL THE TIME D. MALLOY, N. WILSON (B. WHITESIDE, K. TRIBBLE) LOVE REMAINS	(V) MCA 55205 ♦ MINDY MCCREADY	1	(55)	NE\	NÞ	1	WHERE DO I GO TO D.COOK (W.HAYES,C.RAINS)
	18	20	13	D.MALLOY, N.WILSON (B. WHITESIDE, K. TRIBBLE)	(C) (D) (V) BNA 64575 COLLIN RAYE	18	(56)	60	-	2	WHEN COWBOYS DI D.COOK, W WILSON (R.MCDC
9)		20		J.HOBBS,E.SEAY, P.WORLEY (T.DOUGLAS, J.DADDARIO) ME AND YOU DESCRIPTION OF LIFERING R. LEDIDON)	(V) EPIC 78348 KENNY CHESNEY	19	(57)	59	64	4	NO WAY OUT T.BRUCE,S.HENDRICKS (M.H
٩ J	21	23	12	B.BECKETT (S.EWING,R.HERNDON)	(0) (17) DITA 04303		58	55	52	17	BIG GUITAR M.BRIGHT (H.PAUL, H.GROSS
0	25	28	11	MORE THAN YOU'LL EVER KNOW	TRAVIS TRITT	20	(59)	62	74	3	WE ALL GET LUCKY S.HENDRICKS,L.PARNELL (G
Ψ	LJ	20	11	D.WAS,T.TRITT (T.TRITT) SHE NEVER LETS IT GO TO HER HEART	(C) (D) (V) WARNER BROS. 17606 TIM MCGRAW		60	56	48	20	4 TO 1 IN ATLANTA T.BROWN (B.KENNER,L.RUS
21	10	6	16	J.STROUD, B.GALLIMORE (T.SHAPIRO, C.WATERS)	CURB ALBUM CUT	1	(61)	RE-E	NTRY	2	THAT OL' WIND
2)	24	29	4	C.PETOCZ (W.MOBLEY, J. ROBINSON)	(C) (D) (V) ATLANTIC 87044	22	6 2	75		2	A.REYNOLDS (L.REYNOLDS,C NOBODY KNOWS
3)	26	30	7	LONELY TOO LONG E.GORDY,JR. (M.LAWLER, B. RICE, S. RICE)	PATTY LOVELESS (v) EPIC 78371 CEOPOE STRAIT	23	(63)	NE	wb	1	C.FARREN (J.RICHARDS,D.D IT'S A LITTLE TOO L
4)	28	37	7	I CAN STILL MAKE CHEYENNE T.BROWN,G.STRAIT (A.BARKER,E.WOOLSEY)	GEORGE STRAIT (V) MCA 55248	24	(64)		wÞ	1	T.BROWN (M.CHESNUTT,S.)
5	23	26	16	WHOLE LOTTA GONE J.SLATE,J.DIFFIE (M.OLIVERIUS,B.BURNS)	JOE DIFFIE (V) EPIC 78333	23		67		2	J.JENNINGS,M.C.CARPENTE ONE WAY TICKET (E
26)	32	40	8	STRAWBERRY WINE C.Farren (M.BERG,G.HARRISON)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	26	<u>(65)</u>				W.RIMES,C.HOWARD (J.ROL WHY CAN'T YOU
27)	29	31	11	CHANGE MY MIND C.HOWARD (J.BLUME,A.J.MASTERS)	◆ JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	27	66	61	61	14	E.GORDY, JR. (L.STEWART, R WOULD I
28)	30	34	9	HOME AIN'T WHERE HIS HEART IS (ANYMORE) R.J.LANGE (S.TWAIN, R.J.LANGE)	♦ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	28	67		w Þ	1	K.LEHNING (M.WINCHESTER
29)	31	36	8	LOVE IS STRONGER THAN PRIDE R.CHANCEY,E.SEAY (R.BOWLES,D.JOHNSON)	◆ RICOCHET (V) COLUMBIA 78098	29	(68)	74		2	L.LOVETT, B.WILLIAMS (L.LO
30)	40	51	4	MAMA DON'T GET DRESSED UP FOR NOTHING D.COCK,K.BROOKS,R.DUNN (K.BROOKS,R.OUNN,D.COOK)	 BROOKS & DUNN (C) (V) ARISTA 13043 	30	69	66	69	4	N.WILSON, B.CANNON (B.YA
31)	33	41	7	TIT'S ALL IN YOUR HEAD	DIAMOND RIO	31	70	65	62	14	J.THOMAS (S AZAR J.BLUME
32	27	18	20	M.D.CLUTE,T.DUBOIS,DIAMOND RIO (T.MARTIN,V.STEPHENSON,R.WIL	BROOKS & DUNN	2	71	71	71	6	BETTIN' FOREVER O J.STROUD,K.BEAMISH (P.NE
_		42	10	D.COOK,K.BROOKS,R.DUNN (T.MCBRIDE,M.POWELL) WHAT WILL YOU DO WITH M-E	(C) (V) ARISTA 13018 WESTERN FLYER	33	72	69	63	17	ARE WE IN TROUBL K.LEHNING (M.KNOPFLER)
33)	34	+		R.PENNINGTON,WESTERN FLYER (C.MARTIN,R.TIGER)	(C) STEP ONE 507 TRACE ADKINS	34	(73)	NE	WÞ	1	FRIENDS DON'T DR C.YOUNG, B.CHANCEY (D.DC
34)	38	44	7		(C) (D) (V) CAPITOL NASHVILLE 58574 TY ENGLAND	35	(74)	RE-	ENTRY	10	ONCE I WAS THE LI T.WILKES, P.WORLEY (H.PRI
	35	38	9	J.STROUD,B.GALLINORE (B.LAWSON) THAT'S ENOUGH OF THAT	(C) (V) RCA 64598 ♦ MILA MASON	36	(75)	NE	wÞ	1	JUST WHEN I NEED S.BUCKINGHAM (R.VAN WA
35	+								_		
35 36) 37)	41	43	8	B.MEVIS (M.D. SANDERS,R.ALBRIGHT,L.SILVER)	(C) (V) ATLANTIC 87047 ◆ DAVID KERSH	37		corde ch	owing	an incro	ase in detections over the pre

-		ТМ	-	ΠΑυκο		
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK
39	37	27	20	RUNNIN' AWAY WITH MY HEART D.COOK,W.WILSON (M.BRIT,S.HOGIN,M.D. SANDERS)	LONESTAR (V) BNA 64549	8
(40)	44	47	7	HER MAN M.WRIGHT,B.HILL (K.ROBBINS)	 GARY ALLAN (v) DECCA 55227 	40
				* * * Нот Sнот Debut		
(41)	NEV	VÞ	1	THE FEAR OF BEING ALONE R.MCENTIRE, J.GUESS (W.ALDRIDGE, B.MILLER)	REBA MCENTIRE (V) MCA 55249	41
(42)	50	65	3	BIG LOVE T.BROWN (M.CLARK, J.STEVENS)	 TRACY BYRD (C) (D) (V) MCA 55230 	42
43	39	21	18	IT'S LONELY OUT THERE P.TILLIS (B.DIPIERO, P.TILLIS)	PAM TILLIS (V) ARISTA 10505	14
(44)	46	50	6	SWINGIN' DOORS M.MCBRIDE, P.WORLEY, E.SEAY (C.HARTFORD, B.BOYD, J.FOSTER)	MARTINA MCBRIDE (C) (D) (V) RCA 64610	44
(45)	48	57	5	LOVE YOU BACK M.WRIGHT (B.DIPIERO,C.WISEMAN)	 RHETT AKINS (V) DECCA 55223 	45
(46)	58		2	BURY THE SHOVEL J.STROUD (C.JONES,C.ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	46
(47)	47	56	8	SHE'S GETTIN' THERE M.A.MILLER,M.MCANALLY (M.A.MILLER,S.EMERICK,M.C.POTTS,J.NORTHF	SAWYER BROWN	47
(48)	49	54	6	MY ANGEL IS HERE T. BROWN (LULU,B.LAWRIE,M.S.CAWLEY)	WYNONNA (V) CURB 55252/MCA	48
49	45	45	9	I JUST MIGHT BE J.STROUD (J.MOFFAT)	LORRIE MORGAN (C) (V) BNA 64608	45
(50)	52	59	8	THANKS TO YOU T.BROWN,J.NIEBANK (M.STUART,G.NICHOLSON)	♦ MARTY STUART (V) MCA 55226	50
(51)	68	_	2	GOING, GOING, GONE	◆ NEAL MCCOY (C) (V) ATLANTIC 87045	51
52	51	53	20	B.BECKETT (S.CROPPER, J.S.SHERRILL, B.DIPIERO) BLUE BUUES (B.MACK)	◆ LEANN RIMES (C) (D) (V) CURB 76959	10
(53)	54	60	5	W.RIMES (B.MACK) ANOTHER YOU, ANOTHER ME	 BRADY SEALS (C) (D) (V) REPRISE 17615 	53
(54)	57	67	3	R.CROWELL, B.SEALS (T. SEALS, W. JENNINGS) CHEROKEE BOOGIE	◆ BR5-49 (V) ARISTA 13039	54
(55)	NE		1	J.NUYENS,M.JANAS (M.MULLICAN,C.W.REDBIRD) WHERE DO I GO TO START ALL OVER	◆ WADE HAYES (C) (V) COLUMBIA 78369	55
56	60		2	D.COOK (W.HAYES,C.RAINS) WHEN COWBOYS DIDN'T DANCE	LONESTAR	56
57	59	64	4	D.COOK,W WILSON (R.MCDONALD,T.K.GREEN)	(D) (V) BNA 64638	57
58	55	52	17	T.BRUCE,S HENDRICKS (M.HUMMON,D.SCOTT) BIG GUITAR	(C) (V) CAPITOL NASHVILLE 58590 ♦ BLACKHAWK	17
(59)	62	74	3	M.BRIGHT (H.PAUL, H.GROSS) WE ALL GET LUCKY SOMETIMES	(C) (V) ARISTA 13017 LEE ROY PARNELL	59
60	56	48	20	S.HENDRICKS,L.PARNELL (G.NICHOLSON,J.SCOTT) 4 TO 1 IN ATLANTA	(V) CAREER 13044 TRACY BYRD	21
61		NTRY	2	T.BROWN (B.KENNER, L.RUSSELL BROWN) THAT OL' WIND	(V) MCA 55201 GARTH BROOKS	61
(<u>61</u>)	75		2	A.REYNOLDS (L.REYNOLDS,G.BROOKS)	CAPITOL NASHVILLE ALBUM CUT	62
(63)	-	wÞ	1	C.FARREN (J.RICHARDS,D.DUBBOSE)	ASYLUM ALBUM CUT ◆ MARK CHESNUTT (0) DECCA 55221	63
(64)		wÞ	1		(V) DECCA 55231 MARY CHAPIN CARPENTER	64
65	67		2	J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER) ONE WAY TICKET (BECAUSE I CAN)	(C) (D) (V) COLUMBIA 78453 • LEANN RIMES	65
66	61	61	14	W.RIMES,C.HOWARD (J.RODMAN,K.HINTON)	CURB ALBUM CUT ◆ LARRY STEWART (C) (V) COLUMBIA 78307	46
(67)	-	w Þ	1	E.GORDY,JR. (L.STEWART,R.C.BANNON)	◆ RANDY TRAVIS (V) WARNER BROS. 17494	67
(68)	74		2	K.LEHNING (M.WINCHESTER)	LYLE LOVETT CURB ALBUM CUT/UNIVERSAL	68
69	66	69	4	LLOVETT, B. WILLIAMS (LLOVETT) HONKY TONK SONG	◆ GEORGE JONES (v) MCA 55228	66
70	65	62	14	N.WILSON, B.CANNON (B.YATES, F.J.MEYERS)	◆ STEVE AZAR (C) RIVER NORTH 163013	50
71	71	71	6	J.THOMAS (S AZAR. J.BLUME) BETTIN' FOREVER ON YOU	TONY TOLIVER	71
72	69	63	17	J.STROUD,K.BEAMISH (P.NELSON,T.SHAPIRO) ARE WE IN TROUBLE NOW	(C) (V) CURB 56040/RISING TIDE RANDY TRAVIS	24
(73)		00 ₩►	17	K.LEHNING (M.KNOPFLER) FRIENDS DON'T DRIVE FRIENDS	(V) WARNER BROS. 17619 ◆ DERYL DODD	73
(73)	+	ENTRY	10	C.YOUNG,B.CHANCEY (D.DODD,H.STINSON) ONCE I WAS THE LIGHT OF YOUR LIFE	C) (D) (V) COLUMBIA 78437 STEPHANIE BENTLEY	60
1(74)	KE-		10	T.WILKES,P.WORLEY (H.PRESTWOOD)	(V) EPIC 78336 ◆ DOLLY PARTON	75

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 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. © 1996, Billboard/BPI Communications.

Billboard. Top Country Singles Sales. ост WKS. ON CHART

No.1

16 weeks at No. 1

	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
OBER 5,	1996

ARTIST		THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
		(14)	15	15	9	STARS OVER TEXAS ATLANTIC 87052/AG	ACY LAWRENCE
LEANN RIMES		15	14	14	13	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS
NDY MCCREADY		16	16	13	14	I AM THAT MAN ARISTA 13018 BF	ROOKS & DUNN
		17	17	16	6	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN
DEANA CARTER		18	20	20	4	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
PAUL BRANDT		19	22	19	59	I LIKE IT. I LOVE IT CURB 76961	TIM MCGRAW
JOHN BERRY		20	19	24	3	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
TRAVIS TRITT		20	21		2	IRRESISTIBLE YOU RCA 64598	TY ENGLAND
ALAN JACKSON		22	18	18	30	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
KENNY CHESNEY						THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
NEAL MCCOY		23	23	22	20		
BRYAN WHITE]	24	24	21	32	HOME AIN'T WHERE HIS HEART IS (ANYMORE)/YOU WIN MY LOVE MERCURY NASHVILLE 852138	
TY HERNDON		(25)	NE	WÞ	1	WHAT WILL YOU DO WITH M-E STEP ONE 507 W	ESTERN FLYER
TRACE ADKINS			cords w	ith the g	greatest	sales gains this week. • Recording Industry Assn. of America certification for sales of 50 Illian units, with multimilion titles indicated by a numeral following the symbol. ©	0,000 units. ▲ RIAA 1996, Billboard/BPI

CRecords with the greatest sales gains this week. Recording Industry Assn. of America certification for sales of 500,000 Units. A RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1996, Billboard/BPI Communications and SoundScan, Inc.

BILLBOARD	OCTOBER 5, 1996	

2 WKS AGO VEEK WEEP

2

6 8

8

4

7

2

3 5

4 3

5

7

6

12 12

8

9

10 10

11 11

13 17

2

34

5

6

7

(8)

9

10

11

(12)

13

16

10

6

11

9

16

7

15

12 9

10

TITLE LABEL & NUMBER/DISTRIBUTING LABEL

GUYS DO IT ALL THE TIME BNA 64575/RCA

CHANGE MY MIND CAPITOL NASHVILLE 58577

REDNECK GAMES WARNER BROS. 17648

LIVING IN A MOMENT EPIC 78334/SONY

MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606

THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG

SO MUCH FOR PRETENDING ASYLUM 64267/EEG

4 EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574

DO REPRISE 17616/WARNER BROS.

ME AND YOU BNA 64589/RCA

STRAWBERRY WINE CAPITOL NASHVILLE 58585

BLUE CURB 76959

26 MY MARIA ARISTA 12993

KENNY CHESNEY

BROOKS & DUNN

MINDY MCCREADY

JEFF FOXWORTHY WITH ALAN JACKSON

SoundScan®

Artists & Music

Estefan Concert Shows Why She's On Top

G LORIA ESTEFAN remains a pop superstar nearly 11 years after her first hit single, "Conga," debuted on the Hot 100 Singles chart because Miami's most prominent homegirl comfortably wears a variety of musical hats. In addition, she possesses an open-arms, down-to-earth personality that provides a close star/fan relationship rarely seen in the music industry, except perhaps in country music circles.

In fact, the 39-year-old Epic/Sony idol made a humorous reference to her well-documented life during her entertaining home-

FOR THE RECORD

In the Spotlight on Mexico (Billboard, Sept. 28), Marco Antonio Solís' label affiliation was incorrectly identified. Solís is a Fonovisa artist.

distribuidora belgrano norte s.r.l.

Los Brillanticos

Teléfonos: (54-1) 555-6100/6200 Fax: 555-6400.

TODO EN MUSICA LATINA

TANGO - FOLKLORE - ROCK ARGENTINO

MERENGUE - CUMBIA - SALSA

Zabala 3941. Capital Federal (1427). Buenos Aires. Argentina.

DOS CENTRICOS New York

Tel

Fax

DISTRIBUTORS, INC.

LA DISTRIBUIDORA MAS

GRANDE Y MAS COMPLETA EN

MUSICA LATINA

EN EL MUNDO

SIN DUDA,

SIMPLEMENTE LA MEJOR!

Discos Compactos

Videolaser

Cassettes

Accesorios

Y MUCHO MAS!

LLAMENOS HOY!

1-800-780-7712

6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143

LOCALES PARA

SERVIRLE A

Toll Free 1-800-745-450

USTED



by John Lannert

coming set Sept. 20 at the Miami Arena. "You do know everything about me, don't you?" asked Estefan, adding, "Even the things I don't want you to know."

Yet despite Estefan's tightness with her fans, familiarity has not bred contempt. Rather, it has cultivated a deeper mutual alfection. Demonstrative proof of Estefan's watertight bond with her admirers was seen at the show, where few of the 12,000 or so fans on hand for the concert—the first of four sold-out Miami shows on Estefan's Evolution tour—left their seats during her $2\frac{1}{2}$ -hour romp.

Catálogo gratis.

Ofertas todos los meses.

Envíos a todas partes del mundo.

🥙 Distribuidora One Stop 🖘

TIENE LOS MEJORES PRECIOS EN EL MERCADO

SI LO CONSIGUES A MENOS

NOSOTROS SE LO IGUALAMOS

Miami

Fax

(212) 563-4508 (305) 591-7684

(212) 563-4847 (305) 477-0789

NAIRD

And knowing that her long absence from the stage had made her fans grow ever fonder, Estefan wisely treated her performance like a warm family reunion, complete with an abundance of wellknown English- and Spanish-language upbeat and ballad hits. Offsetting this was Estefan's hitherto unseen ability to drop sly comic commentary on topics ranging from the depth of her feminine side to the mercurial marital experiences of Jorge Casas, musical director of Estefan's splendid 16piece supporting ensemble.

Billboard

at I atim Tura als

Musically, the show was an audiovisual scrapbook of Estefan's career, which has seen her hit big in the pop, AC, Latin, and dance markets.

Lithe, acrobatic dancers, who often gyrated and twirled in the Afro-Caribbean ritual tradition, reinforced the rootsy, tropical musical direction of songs Estefan performed from her last two albums, "Abriendo Puertas" and "Destiny." It may be a direction Estefan's non-Latino fans are unwilling to explore, given the fact that neither album has sold as well as previous non-holiday albums.

The Evolution tour actually has had an odd influence on the chart positions of Estefan's albums. On one hand, the gold-selling "Abriendo Puertas" and its platinum-selling Cuban-roots predecessor, "Mi Tierra," have maintained their chart positions in the teens on The Billboard Latin 50.

By contrast, "Destiny," Estefan's recent English-language release, whose sales should have been boosted by her 30-city U.S. trek, has steadily drifted down The Billboard 200 since its debut in June at No. 23. The potential radio success of Estefan's gently percussive, old-school love songs "I Know You Too Well" and "I'm Not Giving You Up" could jump-start sales of "Destiny," Estefan's most artistically mature and adventurous record—and her least accessible.

Of course, as the title of Estefan's tour suggests, the marvelously trim and fit-looking Cuban-American may be more concerned with her musical development on "Destiny" than with landing another best-selling album.

In any case, Estefan's fans showed their love during her concert, depending on which language Estefan was singing. The Latino and non-Latino halves of the crowd at the concert stomped and howled in unison during Estefan's renditions of such English-language hits as "Rhythm Is Gonna Get You" and "Get On Your Feet."

But when Estefan broke into rousing Spanish-language hymns such as "Mi Tierra" or the title track from "Abriendo Puertas," about half of the audience could be seen sitting down while the other half remained upright, singing along animatedly in Spanish.

Everybody cheered and screamed, however, when SBK/EMI Latin star Jon Secada made a surprise entrance to perform a playful duet with Estefan on some of her (Continued on next page)

H			al	in Track	STM Broadcast Data Systems
-				COMPILED FROM A NATIONAL SAM	PLE OF AIRPLAY SUPPLIED BY BROADCAS
EK S	EX	WKS.	WKS. ON CHART		IPLE OF AIRPLAY SUPPLIED BY BROADCAS VICE. 97 LATIN MUSIC STATIONS ARE ELEC 24 HOURS A DAY, 7 DAYS A WEEK
THIS WEEK	LAST WEEI	2 WI AGO	CH	ARTIST LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER
					No. 1 * * *
	2	2	10	ENRIQUE IGLESIAS FONOVISA 1 weeks at No. 1	NO LLORES POR M R.PEREZ-BOTIJA (E.IGLESIAS, R.MORALE
(2)	4	7	5	LOS MISMOS EMI LATIN	ME ESTA DOLIENDO DEJART LOS MISMOS (E.CORTE
3	3	3	8	LUIS MIGUEL WEA LATINA	DAM L.MIGUEL,K.CIBRIAN (A. LERNER,K.CIBRIAN
4	1	1	12	MARCÓ ANTONIO SOLIS FONOVISA	QUE PENA ME DA M.A.SOLIS (M.A.SOLI
5	5	8	4	LOS TIGRES DEL NORTE	CUESTION OLVIDAD E.HERNANDEZ (G.VALDE
6	6	4	10	FONOVISA	 NO PUEDO ARRANCARTE DE M D.FREIBERG (M.A.JIMENE
7	8	9	4	BRONCO FONOVISA	ADIOS, ADIOS AMO NOT LISTED (F.BRYANT, B.BRYAN
(8)	NE	w	1	MARCO ANTONIO SOLIS	RECUERDOS, TRISTEZA Y SOLEDA
				FONOVISA BANDA MAGUEY	M.A.SOLIS (M.A.SOLIS TU ETERNO ENAMORADO
9	9	6	8	FONOVISA EMMANUEL	E.SOLANO (E.SOLANO AMOR TOTA
(10)	10	38	4	POLYGRAM LATINO	M.ALEJANDRO (M.ALEJANDRO
11	7	5	12	SONY	MEJORES QUE ELLA M.LICHTENBERGER JR. (A LARRINAGA
(12)	10	17		* * * AIF EDNITA NAZARIO	RPOWER * * * ATADA A TU VOLCAN
	18	17	5	EMILATIN	K.C.PORTER (F.CEARA
(13)	NE			* * * AIF	POWER ★ ★ ★ ◆ SOLAMENTE TU AMO
<u> </u>	NE		1	SONY	NOT LISTED (D.POVEDA,H.S.BAT
(14)	15			★ ★ ★ AIF	RPOWER * * *
-	15	_	2	FONOVISA EDDIE GONZALEZ	A.MITCHELL (M.RUBALCAVA
15	12	13	6		EL DISGUSTO
16	11	12	4	POLYGRAM LATINO	PERMITEME SEF PMOTTA (C. DISCIANO
17	13	10	11		J.AVENDANO LUHRS (T.GOAD
18	19	15	8		ESTRELLA GEMELA
(19)	26	14	5		LOCO DE AMOI S.GEORGE (M.LAURET LLEVAME CONTIG
(20)	22	33	4	EMILATIN	J.L.AYALA (M.A.PEREZ
(21)	30	_	2	JENNIFER Y LOS JETZ	◆ PURA DULZUR
(22)	NE	NÞ	1		POR AMAR SE DA TODO
(23)	27	26	3		E.ELIZONDO (B.PULIDO
24	33	_ 28	3		EL CHUPA CABRAS
25	14	22	5	LOS PALOMINOS SONY AMANDA MIGUEL	DUELE EL AMOF M.LICHTENBERGER JR. (J.SEBASTIAN
(26)	37	36	4		AMAME UNA VEZ MAS D.VERDAGUER (D.VERDAGUER, ANAH
(27)	NEV		1	WEA LATINA A.CERRUTI.D.F	◆ INOLVIDABLE PARISINI (CHEOPE,G.CAVELLA,GDES,G.DESTEFAN AOUI, EL QUE MANDA SOY YC
28	16	11	5	RAUL HERNANDEZ	AUOI, EL QUE IMANDA SUT TO PRAMIREZ (V.FERNANDEZ AMOR PRISIONERO
29	17	20	7	FONOVISA SHELLY LARES	R.HERNANDEZ (R.VARGAS
(30)	RE-EI		2	SONY	S.LARES (S.LARES, JJ REYES
31	24	25	10	MARCOS LLUNAS POLYGRAM LATINO PEDRO FERNANDEZ	P.MANAVELLO (S.DAVINCI,F.DELPRETE
32	21	31	3	POLYGRAM LATINO	SIEMPRE TE AMARE
33	RE-EI		2		QUEDATE MORALES.R.NAVAIRA (R.NAVAIRA M. MORALES
34	25	18	9	GLOBO/SONY MAZZ	L M1 PUEBLC H.GATICA,JUAN GABRIEL,R.PEREZ (P.ANKA SIN ELLA
35	38		2	TIRANOS DEL NORTE	J.GONZALEZ (H.RAMON EL LIBRO DE LOS DIOSES
36	34	21	6	FONOVISA	J.MARTINEZ (J.A.ESPINOSA
37	36		2	POLYGRAM RODVEN	V.URRUTIA (P.VELASQUEZ ECORDANDO A LOS RELAMPAGOS
38	23	-	1	GARY HOBBS	J.S.LOPEZ (NOT LISTED BUSCANDO UN AMOR
³⁹	23 NEW	19	9		G.VELASQUEZ (G.HOBBS) CUANDO FUISTE MIA
			1	FONOVISA	A.ANGEL ALBA (A.ANGEL ALBA)
		POP		TROPICAL/SALSA	REGIONAL MEXICAN
	28 \$	STATION	5	17 STATIONS	56 STATIONS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	17 STATIONS	56 STATIONS
1 LUIS MIGUEL WEA LATINA DAME 2 ENRIQUE IGLESIAS FONO- visa NO LLORES POR MI 3 EDNITA NAZARIO EMI LATIN ATADA A TU VOLCAN 4 CHAYANNE SONY SOLAMENTE TU AMOR 5 EROS RAMAZZOTTI ARISTA'BMG ESTRELLA 6 LAURA PAUSINI WEA LATINA INOLVIDABLE 7 MARCOS LLUNAS POLYGRAM LATINO VIDA 8 FRANCO DE VITA SONY FUERA DE ESTE MUNDO 9 CRISTIAN FONOVISA NO PUEDO ARRANCARTE 10 RICARDO ARIONA SONY SI EL NORTE FUERA EL SUR 11 MARCO ANTONIO SOLIS FONOVISA QUE PENA ME 12 EMMANUEL POLYGRAM LATI- NO AMOR TOTAL 13 AMANDA MIGUEL KARENPOLY- GRAM LATINO AMAME UNA 14 LOS SOBRAOS FONOVISA QUIERO VERTE 15 JERRY RIVERA SONY LOCO DE AMOR	I JERRY RIVERA SONY LOCO DE AMOR Z FRANKIE RUIZ POLYGRAM RODVEN TRANQUILO MARC ANTHONY RMM POR AMAR SE DA TODO AREY RUIZ SONY MIENTEME OTRA VEZ SRUBEN BLADES SONY SIN QUERER QUERIENDO G MAYRA MAYA ARIOLA/BMG RESTOS DE PASION TEL GRAN COMBO FONOVISA LOS PRIMERIZOS MICHAEL STUART RMM IMAGINANDO TU AMOR MAELO NRT/M.P. TE AMO 10 LA MAKINA J&/CMI LATIN MI REINA 11 TONY VEGA RMM HAREMOS EL AMOR 13 SALSA KIDS POLYGRAM ROD- VEN JOVENES 14 DOMINGO QUINONES RMM SOY 15 JOHNNY RIVERA RMM TIEMPO DE ESTUDIANTE	1 LOS TIGRES DEL NORTE FONOVISA CUESTION 2 LOS MISMOS EMILATIN ME ESTA DOLIENDO DEJARTE 3 BRONCO FONOVISA ADIOS, ADIOS AMOR 4 BANDA MAGUEY FONOVISA TU ETERNO ENAMORADO 5 MARCO ANTONIO SOLIS FONOVISA RECUERDOS 6 EDDIE GONZALEZ SONY EL DISGUSTO 7 LOS HURACANES DEL NORTE FONOVISA 911 8 ENRIQUE IGLESIAS FONO- VISA NO LLORES POR MI 9 LOS FUGITIVOS POLYGRAM LATINO PERMITEME SER 10 ANA BARBARA FONOVISA NO LLORARE 11 JENNIFER Y LOS JETZ EMI LATIN PURA DULZURA 12 INTOCABLE EMILATIN LLEVAME CONTIGO 13 LOS PALOMINOS SONY DUELE EL AMOR 14 BOBBY PULIDO EMILATIN ENSENAME 15 EXTERMINADOR FONOVISA EL CHUPA CABRAS IL

OCTOBER 5, 1996

Artists & Music



Peermusic Maxes Out. Last month, music publisher peermusic signed an exclusive publishing contract with Italian composer/arranger/producer Max di Carlo. Now working in the studio with PolyGram Latino recording artists Xuxa, Emmanuel, and Jason Everly (son of Phil Everly), di Carlo also has collaborated with Elton John and Donna Summer.

New release listings updated weekly

http://www.billboard-online.com

NOTAS

(Continued from preceding page) ballad hits, such as "Words Get In

The Way." Five years ago, Estefan helped launch Secada's career by introducing him as a powerhouse backing vocalist during her Into the Light tour. During her Miami show, Estefan may have given a career boost to another backing vocalist, **Ruby Baker**, who brought down the house with a torrid take of "Lady Marmalade."

Baker's riveting performance brings to mind yet another reason why Estefan has stayed on top for so long. She is willing to offer a prominent platform for talented newcomers to show their stuff. Those up-and-coming acts are grateful to Estefan for the opportunity, and we are grateful to Estefan for allowing other artists to enrich our musical landscape.

C ELIA GETS WAXED: Celia Cruz will be honored on Monday (30) at the Hollywood Wax Museum. RMM's immortal salsa queen will donate a dress she wore in "The Mambo Kings" that will be used to adorn her wax figure.

U HART NOTES: With his fourth single, "No Llores Por Mí," topping Hot Latin Tracks this week, Fonovisa idol **Enrique Iglesias** ties the record established by SBK/EMI Latin star **Jon Secada** in 1993 for the number of chart-topping singles from a maiden album. "No Llores Por Mí" is taken from Iglesias' selftitled gold album.

Elsewhere, Fonovisa pop superstar Marco Antonio Solís, whose single "Qué Pena Me Das" logged 10 weeks atop the chart, notches another strong debut, this time at No. 8 with "Recuerdos, Tristeza Y Soledad." Meanwhile, Los Mismos, most of whose members made up Solís' former backing group, Los Bukis, move 4-2 with a bullet with their first single, "Me Está Doliendo Dejarte."

Lastly, please note the new number of reporting stations to Hot Latin Tracks, as well as the latest panel changes for the genre charts.



Loving His Audience. PolyGram Latino recording artist Pedro Fernández recently performed songs from his latest album, "Quíen," at the Jackie Gleason Theater of the Performing Arts in Miami Beach, Fla. Among the tunes he sang was his latest hit, "La Mujer Que Amas," a Spanish-language cover of the Bryan Adams 1995 smash "Have You Ever Really Loved A Woman?"

LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist 14 911 (Garmex, BMI)
- 7 ADIOS, ADIOS AMOR (Warner Chappell)
 26 AMAME UNA VEZ MAS (Diam, BMI/Anahi Magic,
- ASCAP)
 29 AMOR PRISIONERO (Paulino Musical)
- 10 AMOR TOTAL (Copyright Control)
- 28 AOUI. EL QUE MANDA SOY YO (Sony Music, ASCAP)
- 12 ATADA A TU VOLCAN (Copyright Control)
- 39 BUSCANDO UN AMOR (Gary Hobbs, BMI)
- 40 CUANDO FUISTE MIA (ADG, SESAC)
- 5 CUESTION OLVIDADA (TN Ediciones, BMI)
- 3 DAME (Copyright Control)
- 25 DUELE EL AMOR (Vander, ASCAP)
 24 EL CHUPA CABRAS II (Mateo San Martin, ASCAP/Vander, ASCAP)
- 15 EL DISGUSTO (Copyright Control)
- 36 EL LIBRO DE LOS DIOSES (Peer Int'l. BMI)
- 23 ENSENAME (Bobby Pulido, ASCAP/Sniper, ASCAP)
- 18 ESTRELLA GEMELA (STELLA GEMELLA) (EMI Blackwood. BMI/Peer Int'1., BMI)
- 7 INOLVIDABLE (Copyright Control)
- 20 LLEVAME CONTIGO (Copyright Control)
- 19 LOCO DE AMOR (Geminis Star Corp., ASCAP/P S 0 Limited, ASCAP)
- 2 ME ESTA DOLIENDO DEJARTE (Copyright Control)
- 11
 MEJORES QUE ELLA (Mafiola, ASCAP)

 34
 MI PUEBLO (MY HOMETOWN) (Chrysalis Standards)
- 8MI)
- 17 NO LLORARE (Beechwood, BMI)
- 1 NO LLORES POR MI (Fonomusic, SESAC/Unimusica ASCAP)
- 6 NO PUEDO ARRANCARTE DE MI (Huina, BMI)
- 16 PERMITEME SER (Copyright Control)
- 22 POR AMAR SE DA TODO (EMI)
- 21 PURA DULZURA (Copyright Control)
- 33 QUEDATE (Zomba Golden Sands, ASCAP)
- 4 QUE PENA ME DAS (Crisma, SESAC)
- 38 RECORDANDO A LOS RELAMPAGOS (Copyright Control)
- 8 RECUERDOS, TRISTEZA Y SOLEDAD (Crisma, SESAC)
- 30 SIEMPRE LO ESPERARE (Copyright Control)
- 32 SIEMPRE TE AMARE (Vander, ASCAP)
- 35 SIN ELLA (Zomba Golden Sands, ASCAP)
- 13 SOLAMENTE TU AMOR (Peermusic, ASCAP/NMB ASCAP)
- 37 TRANQUILO (Unimusica ASCAP)
- 9 TU ETERNO ENAMORADO (Copyright Control)
- 31 VIDA (Copyright Control)



New Name, Familiar Faces. EMI Latin recently signed pop/ranchera band Los Mismos, most of whose members formerly made up the Mexican-flavored pop supergroup Los Bukis. Los Mismos' eponymous debut was issued by EMI Latin last week. Shown seated, from left, are Raúl Ybarra, band representative, and José Béhar, president, EMI Latin. Shown standing, from left, are Los Mismos group members Joel Solís, Pedro Velásquez, Eusebio Cortés, Roberto Guadarrama, Pedro Sánchez, and Pepe Guadarrama.

R 5, 199	OCTOBER 5,	к	arc	00	Billt
	UMS	New Age Albı]	DĮ	T
	ed, and provided by SoundScan®	Compiled from a national sample of reports collected, compiled, TITLE LABEL & NUMBER/DISTRIBUTING LABEL	WKS. ON CHART	LAST WEEK	THIS WEEK
VINSTON	GUARALDI GEORGE WINS	+ NO. 1 LINUS & LUCY - THE MUSIC OF VINCE G WINDHAM HILL 11184 1 week of No. 1	wÞ	NE	
ENYA	E	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS.	42	1	2
ENYA	E	SHEPHERD MOONS ▲ ⁵ REPRISE 26775/WARNER BROS.	252	2	3
YANNI	YA	LIVE AT THE ACROPOLIS A ³ PRIVATE MUSIC 82116	132	3	4
RICKMAN	JIM BRICK	BY HEART WINDHAM HILL 11164	74	4	5
ARTISTS	HILL VARIOUS ART	SANCTUARY: 20 YEARS OF WINDHAM H	16	6	6
YANNI	YA	IN MY TIME ▲ PRIVATE MUSIC 82106	180	8	7
FRANKE	L VOYAGE CHRISTOPHER FRA	THE CELESTINE PROPHECY - A MUSICAL V PRIORITY 50571	13	5	8
LIEBERT	OTTMAR LIEB	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	330	9	9
HN TESH	JOHN T	LIVE AT RED ROCKS GTSP 528754	82	7	10
GARDEN	SECRET GAR	SONGS FROM A SECRET GARDEN PHILIPS 528230	21	10	11
AS GUNN	NICHOLAS G	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NTRY	RE-E	12)
A NEGRA	OTTMAR LIEBERT + LUNA NE		28	12	13
VINSTON	GEORGE WINS	FOREST WINDHAM HILL 11157	100	13	14
VID LANZ	DAVID L	SACRED ROAD	22	14	15
AS GUNN	NICHOLAS G	CROSSROADS REAL MUSIC 3673	8	11	16
RIE LINE	LORIE	LORIE LINE LIVE! TIME LINE 12	7	15	17
HN TESH	JOHN T	LIVE AT RED ROCKS (COLLECTORS EDIT GTSP 531865	16	16	18
RICKMAN	JIM BRICK	NO WORDS WINDHAM HILL 11139	50	19	19
ARTISTS	VARIOUS ART	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	30	17	20
ARTISTS	VARIOUS ART	THE BEST NEW AGE VOLUME 2 PRIORITY 50933	3	18	21
ARTISTS	VARIOUS ART	CELTIC TWILIGHT HEARTS OF SPACE 11104	124	23	22
HAQUICO	CRAIG CHAQU	A THOUSAND PICTURES	31	20	23
SE COOK	JESSE C	TEMPEST	NTRY	RE-E	24)
WRIGHT	DANNY WRI	BLACK AND WHITE SIX	11	25	25
S S		CELTIC TWILIGHT HEARTS OF SPACE 11104 A THOUSAND PICTURES HIGHER OCTAVE 7084 IS TEMPEST NARADA 63035	124 31	23 20 RE-E	22 23 24

○ Atburns with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500.000 units; ARIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All alburns available on cassette and CD. *Asterisk indicates vinyl available. III indicates past and present Heatseekers titles © 1996, Billioard/BPI Communications and SoundScan. Inc.

REPRINTS

For reprints of advertisements or articles appearing in Billboard, (minimum of 100) call Cindee Weiss 212-536-5003

Billboard

Ton

(R)

lozz Albumo

	Uļ	J	
THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	46	SOUNDTRACK PANGAEA 36071/CAPITOL 18 weeks at No. 1 LEAVING LAS VEGAS
2	NE	w Þ	MICHAEL BRECKER IMPULSE! 191/GRP TALES FROM THE HUDSON
3	4	28	DIANA KRALL IMPULSE: 182/GRP ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
4	5	29	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL
5	2	20	SOUNDTRACK VERVE 529554 KANSAS CITY
6	3	144	ELLA FITZGERALD VERVE 519804 THE BEST OF THE SONGBOOKS
7	7	29	HERBIE HANCOCK VERVE 529584 THE NEW STANDARD
8	9	117	TONY BENNETT COLUMBIA 66214 MTV UNPLUGGED
9	8	6	GLENN MILLER RCA VICTOR 68320 THE LOST RECORDINGS
10	11	29	JOE SAMPLE WARNER BROS. 46182 OLD PLACES OLD FACES
11	6	3	MILES DAVIS & GIL EVANS LEGACY 67397/COLUMBIA THE COMPLETE COLUMBIA STUDIO RECORDINGS
12	10	69	SOUNDTRACK MALPASO 45949/WARNER BROS. THE BRIDGES OF MADISON COUNTY
(13)	15	13	ROYAL CROWN REVUE WARNER BROS. 46125 MUGZY'S MOVE
14	18	150	SOUNDTRACK HOLLYWOOD 61357 SWING KIDS
15	16	75	DAVID SANBORN ELEKTRA 61759/EEG PEARLS
16	14	17	BOB JAMES TRIO WARNER BROS. 45956 STRAIGHT UP
17	13	22	LOUIS ARMSTRONG RCA VICTOR 68486 GREATEST HITS
18	17	47	TONY BENNETT COLUMBIA 67349 HERE'S TO THE LADIES
(19)	21	11	TITO PUENTE/INDIA WITH THE COUNT BASIE ORCHESTRA TROPIJAZZ 82032/RMM JAZZIN'
20	12	37	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136 HOW LONG HAS THIS BEEN GOING ON
21	19	7	DAVE BRUBECK LEGACY 64615/COLUMBIA
22	20	124	THIS IS JAZZ 3 BILLIE HOLIDAY VERVE 513943 DILUCED DEST
(23)		NTRY	ROSEMARY CLOONEY CONCORD 4685 DEDICATED TO NELSON
(24)		NTRY	ELLA FITZGERALD
25	22	19	VERVE 531762 LOVE SONGS: BEST OF THE VERVE SONG BOOKS MILES DAVIS WARNER BROS. 46032
	 T		

TOP CONTEMPORARY JAZZ ALBUMS

1	1	8	Image: Second
2	2	199	KENNY G ▲ ¹¹ ARISTA 18646 BREATHLESS
3	NE	w►	GROVER WASHINGTON, JR. COLUMBIA 57505 SOULFUL STRUT
4	3	5	DAVE KOZ CAPITOL 32798
5	4	2	BELA FLECK AND THE FLECKTONES. WARNER BROS. 46247 LIVE ART
6	5	9	PETER WHITE COLUMBIA 67730
7	6	41	QUINCY JONES QWEST 45875/WARNER BROS. Q'S JOOK JOINT
8	7	4	PAUL HARDCASTLE JVC 2060 HARDCASTLE 2
9	8	14	NORMAN BROWN MOJAZZ 530545/MOTOWN IS BETTER DAYS AHEAD
10	NE	w►	BOB JAMES & KIRK WHALUM WARNER BROS. 46318 JOINED AT THE HIP
(11)	13	46	RANDY CRAWFORD BLUEMOON 92662/AG NAKED AND TRUE
12	9	28	THE JOHN TESH PROJECT GTSP 532125 DISCOVERY
13	11	5	ART PORTER VERVE FORECAST 533119/VERVE LAY YOUR HANDS ON ME
14	10	6	WAYMAN TISDALE MOJAZZ 530696/MOTOWN IN THE ZONE
15	12	14	ACOUSTIC ALCHEMY GRP 9848 ARCANUM
16	14.	50	BONEY JAMES WARNER BROS. 45913
17	15	44	SOUNDTRACK ANTILLES 529310/VERVE GET SHORTY
(18)	17	22	SPYRO GYRA GRP 9842 HEART OF THE NIGHT
19	18	22	HERB ALPERT ALMO SOUNDS 80005/GEFFEN SECOND WIND
20	16	8	HIROSHIMA QWEST 46234/WARNER BROS. URBAN WORLD MUSIC
21	19	6	RONNY JORDAN 4TH & B'WAY 531060/ISLAND LIGHT TO DARK
(22)	RE-E	NTRY	CAL BENNETT GROOVE TIME 2004 A STOLEN MOMENT
23	20	20	PAMELA WILLIAMS HEADS UP 3034 SAXTRESS
(24)	24	30	RUSS FREEMAN & THE RIPPINGTONS GRP 9835 BRAVE NEW WORLD
(25)	25	56	THE JAZZMASTERS JVC 2049 TS THE JAZZMASTERS II
	ums v	vith th	e greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification

○ 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 wiyl available. IS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Artists & Music

OCTOBER 5, 1996



by Jim Macnie

SEE HEAR: Hi-tech fans of Holly Cole, a vocalist well known for putting on dramatic shows, will be able to watch their heroine onstage if they buy her forthcoming live disc on Metro Blue, "It Happened One Night."

The enhanced CD contains assorted bits of Cole data, including four songs with visuals from her live show, which was recorded at this year's acclaimed Festival International de Jazz de Montreal. Also on the disc is an interview session, with questions culled from postings by fans on Cole's World Wide Web site on the Internet. The package is rounded out with two full promotional videos for the songs "Calling You" and "I Can See Clearly Now" (the second of which is not on the record, making it ultra-rare), a discography, and a full bio of the band, which includes pianist Aaron Davis, bassist David Piltch, guitarist Kevin Breit, and drummer Dougie Bowne.

The disc, the first enhanced CD for Metro Blue, is being marketed as a specially priced EP, part of Metro Blue/Blue Note's New Artist series. "Because it's a little less than 40 minutes of music, we tried to price it so the value would be the music itself, and the enhancement would be the extra," says the label's VP of marketing, **Tom Evered**. "We don't publish a list price, but [this record] is about \$1 more than a midpriced CD." "It Happened One Night" is due Oct. 29.

MARSALIS' SHADOW: 1 cringe every time I hear someone broadly dis the post-Wynton mainstream scene. Three new discs indicate that Marsalis has a great ear for young talents.

Since its release last month, trumpeter Marcus Printup's "Unveiled" (Blue Note) has shown itself to be one of the most irresistible records of the season. It teems with enterprising subtleties and well-played rhythmic moves. A weeklong stay at New York's Iridium in September proved that the smarts and chops on "Unveiled" are no fluke (especially when it came to recruiting Marcus Roberts as a bandmate).

On Wycliffe Gordon & Ron Westray's "Bone Structure" (Atlantic), two trombonists provide much of the

RUSTED ROOT ENTERS STUDIO

(Continued from page 13)

was brought into the project by Mercury president/CEO (U.S.) Danny Goldberg.

Goldberg suggested the band meet with Harrison because of his production work with Live, Crash Test Dummies, and Neurotic Outsiders. "He has produced some of the best groups out today, and he's a musician himself, so he understands what it takes," Goldberg says. "It was intuition, but I didn't know if [the collaboration] would work. It was their chemistry that made it work."

"I think this album is more listenerfriendly," says Donovan. "It has a lot of interesting sounds that are put in a context that people can relate to. It's a combination of our live energy and studio quality. We were lucky to work with people who really cared about what the album sounded like."

" 'Remember' is a quantum leap for Rusted Root," says Rob Kos, a representative at Metropolitan Entertainment group, the band's management company. "It's more song- and melodydriven. It's a step they needed to make."

Radio programmers who have heard

www.americanradiohistory.com

the new set agree with that positive assessment. "We will be playing the new album," says Bruce Warren, music director for WXPN Philadelphia. "This [album] will do better than the others, because they've been touring a lot this year. They just got off the H.O.R.D.E. tour, which I'm sure has done a lot for them. Jerry Harrison really made a difference, too. ['Remember'] is a better-sounding album from a production standpoint."

The album's first single, "Sister Contine," went to college radio Sept. 16 and hit triple-A, album rock, and modern rock outlets Sept. 30.

George Balicky, VP of marketing for the Pittsburgh-based National Record Mart chain, is keen on the release, saying he plans to stock his shelves with "Remember." "We're probably the best chain in the country regarding Rusted Root sales," Balicky says. "They've caught on all over the country and have been very visible in the Pittsburgh market. When they do a live show for the passersby, it's like the Rolling Stones are performing."

Despite the band's shift in production, the key to selling the set hinges

same wit and diversity. Throughout the predominantly blues-based tunes there are sparring matches, love fests, and old-fashioned blats that cunningly resemble newfangled bleats. Gordon is part of Marsalis' sextet. So is pianist **Eric Reed**, whose forthcoming Impulse! disc, "Musicale," gets away from the trio settings the leader has used of late, proving he's a sharp arranger of horns. There was a buzz about Reed when he made his second and third discs for MoJazz; the association with Impulse! is sure to make him much more visible. Toward that end, a kickoff bash for "Musicale" is scheduled for Thursday (3) at New York's Harlem Dance Foundation. Earlier in the day, Reed will host a clinic/discussion on jazz for Harlem-area schoolchildren.

October is Impulse! month at Virgin Records. Many label titles will be discounted and positioned in the chain's outlets, including Michael Brecker's "Tales Of The Hudson," Horace Silver's "The Hardbob Grandpop," and Danilo Perez's "Panamonk." On Wednesday (2), at New York's Virgin Megastore, Reed and group will play a live gig, joined by labelmates Antonio Hart and Donald Harrison. That Thursday, pianist Perez brings his red-hot trio to the Knitting Factory.

UELEBRATE: Marian McPartland has been teaching America about pianists and pianism for 16 years now. Her weekly interview and performance radio show, "Piano Jazz," a Peabody Award winner, is carried on more than 240 National Public Radio stations.

On Oct. 6 at 7 p.m., a live taping of the program will take place at the Borders Books & Music in Washington, D.C. McPartland's guest for the evening is another pianist with a fair amount of time behind the keyboard, **Dave Brubeck**. He joins an impressive array of historical figures who have joined McPartland over the years, including **Bill Evans**, **Teddy Wilson**, **Phineas Newborn**, and **Eubie Blake**. The Borders show is a fund-raiser—you know the dwindling-funds spiel of listener-supported radio ventures by now. On the afternoon of Oct. 6, at the Willard Intercontinental Hotel in D.C., another fund-raiser is scheduled, with McPartland and area pianists John Eaton, Dick Eaton, Louis Scherr, and others. The Borders performance will air in January 1997. McPartland's latest disc is "Live At Yoshi's Nitespot" on Concord.

on the band's proven strengths, according to the label.

"Their launch plan will be centered around their fans, touring, and their live shows," says Marty Maidenberg, Mercury VP of product development (U.S.). "We're trying to do things as simply as possible. It's the music that needs to win people over."

Toward that end, the band will begin touring just prior to the album's launch. It will perform at Farm Aid in South Carolina Oct. 12 and begin a college tour Oct. 17.

On Oct. 21, Rusted Root will perform in New York in a concert that will be simulcast to select local clubs, college campuses, and radio stations in seven-10 cities and will be carried on Rusted Root's Internet World Wide Web site. Consumers will be able to view the concert and buy "Remember" a few hours before its scheduled release at participating clubs and colleges.

The band, which also includes John Buynak and Jim DiSpirito and is booked through Creative Artists Agency, is scheduled to appear on "Late Night With Conan O'Brien" Oct. (Continued on next page)

Billboard

OCTOBER 5, 1996

Artists	&	Μι	JSIC

		1	OP CLASSICAL ALBUMS	M	
EEK	WEEK	ON CHART	Compiled from a national sample of retail store and rack s reports collected, compiled, and provided by	ales	SoundScan®
THIS WEEK	LAST W	WKS. 0	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)		TITLE
	NE	wÞ	★ ★ NO. 1 ★ ★ MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (9.98 EQ/15.98) 1 week at No. 1 APPA	ACI	HIA WALTZ
2	NE	w►	TALLINN CHAMBER ORCHESTRA (KALJUSTE) ARVO ECM 21592 (10.98/15.98) ARVO) Pa	RT: LITANY
3	2	93	SOUNDTRACK O SONY CLASSICAL 66301 (9.98 EQ/15.98) IMMOI	RTAL	BELOVED
4	1	315	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/16.98)	IN	CONCERT
5	5	133	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS A ² ANGEL 55138 (10.98/15.98)		CHANT
6	4	108	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN ATLANTIC 82614 (14.98/19.98)		ICERT 1994
7	3	19	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98) IN GABF	RIEĽ	S GARDEN
8	NE	₩Þ	RENEE FLEMING VIS LONDON 452602 (16.98 EQ) VIS	SION	S OF LOVE
9	6	16	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98) FROM HOLLAI	ND V	VITH LOVE
10	7	3	CECILIA BARTOLI ERATO 14074-2 (15.97)	лоz	ART ARIAS
11	8	49	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)		CHANT II
(12)	NE	wÞ	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)		CHANT III
13	9	5	VARIOUS ARTISTS SONY CLASSICAL 62616 (9.98 EQ/15.98) MORE IMMO	RTAI	BELOVED
14	10	53	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98)	А	PORTRAIT
15	12	24	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A	LA CARTE

TOP CLASSICAL CROSSOVER

1	1	21	★ ★ N JOHN WILLIAMS & THE BOSTON PC SONY CLASSICAL 62592 (9.98 EQ/15.98)	O. 1 ★ ★ PPS ORCH. SUMMON THE HEROES 18 weeks at No. 1
2	2	5	VARIOUS ARTISTS NONESUCH 79400 (10.98/16.98)	LEONARD BERNSTEIN'S NEW YORK
3	3	50	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
4	4	8	MEMPHIS SYMPHONY ORCHESTRA TELDEC 94573 (10.98/16.98)	A (STRATTA) SYMPHONIC ELVIS
5	6	35	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILTY
6	NE	WÞ	SOUNDTRACK SONY CLASSICAL 62727 (9.98 EQ/15.98)	THE WEST
7	5	22	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
8	7	44	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
9	8	25	VARIOUS ARTISTS PAVAROTTI & F LONDON 52100 (10.98 EQ/16.98)	RIENDS FOR THE CHILDREN OF BOSNIA
10	9	70	VANESSA-MAE ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER
11	11	74	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
(12)	13	139	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
13	10	12	PLACIDO DOMINGO SONY CLASSICAL 62625 (9.98 E0/15.98)	BAJO EL CIELO E SP ANOL
14	14	22	ROYAL SCOTTISH NAT. ORCH. (MCNEEL) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE
15	15	68	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2



by Heidi Waleson

WHAT IT MEANS: National Public Radio and Dorian Recordings have teamed for a novel promotion that seeks explanations for the changing connotations of the term "classical music." The promotion, built around the Baltimore Consort's recent release "A Trip To Killburn," invites listeners to send postcards to the radio network that answer, in 30 words or less, the question 'What does classical music mean to you?

The grand prize is a trip for two to Killburn (actually London, as what was once Killburn has been absorbed into the metropolis). Baltimore Consort posters and CDs will also be given away. The question is read daily on NPR's "Performance Today" while the disc plays in the background, guests on the show have talked about what classical music means to them, and counter cards in retail outlets carry pads of entry blanks.

In addition to promoting the Baltimore Consort release, Dorian executive VP Brian Levine is hoping to acquire information about the listening interests of music lovers. "The definition of what constitutes classical music repertoire is changing," Levine says. "It's not just symphony orchestras and chamber music."

After the promotion, which ended in September, Dorian will collect and analyze the responses, which Levine says number in the thousands, with an eye toward the future of his company's A&R.

GROSSOVER DREAMS: You don't have to tell baritone Bryn Terfel about changing definitions of classical music. He sees the Rodgers and

Hammerstein songs that he sings on his new "Something Wonderful" (Deutsche Grammophon) as definitely classic, even classical.

Terfel is the unusual opera singer who can capture the flavor and style of American musical theater in his renditions; not surprisingly, the Ezio Pinza songs from "South Pacific" are great, but so is "If I Loved You."

from New York, the first time that has happened in years; where else but the Rainbow Room for a blowout party with a guest list that included Mary Rodgers and

Terfel doing a few tunes.

Rodgers and Hammerstein are certainly the rage: "The King And I" is big on Broadway, and jazz pianist Fred Hersch has come out with his intriguing versions of 12 classic R&H songs on Nonesuch.

When those jazz guys get their hands on the classic classics, watch out. Sony Classical is bringing out "The Mozart Sessions," in which Bobby McFerrin and Chick Corea team with the Saint Paul Chamber Orchestra for two Mozart piano concertos, K. 488 and K. 466

Each concerto gets a vocal prelude from McFerrin and a piano intro from Corea, and then they're off, with standard, if rather four-square, renditions of the pieces, conducted by McFerrin. Corea plays the piano part mostly straight, though he adds a few riffs. Then come the cadenzas, for which Corea takes off to some planet that is very much not from the 18th century. Cadenzas were meant to be improvised, of course, but these versions, while entertaining, are jarring in their modernity. Would Mozart giggle?

V IRTUAL HALL: OK, so everybody has a World Wide Web site, but the newly unveiled cyberspace spot of New York's Carnegie Hall, www.carnegiehall.org, has a few extra features. In addition to concert and service listings, historical information, a gift shop, a chat room, and a trivia quiz with prizes, the site has a "virtual visit" area, which enables visitors to stand "inside" Carnegie Hall and experience a 360-degree navigable view of the auditorium.

Visitors may also purchase tickets online (the site uses the latest developments in secure transaction technology) and hear clips of music to be featured in upcoming concerts and from historical events in the hall. The site was designed and produced by Avalanche Systems Inc.

N THE NEWS: The Boulder Philharmonic has a new music director: Theodore Kuchar, who has been artistic director and principal conductor of the National Symphony Orchestra Of Ukraine since 1994. Kuchar will also serve as director of orchestral studies for the College of Music at the University of Colorado. Kuchar, who grew up in Cleveland, has made numerous recordings for Naxos and Marco Polo with his Ukrainian orchestra, including the complete symphonies of Vasily Kalinnikov and Sergei Prokofiev and symphonic works by such composers as Boris Lyatoshynsky, Alexander Glazunov, Rodion Shchedrin, Dmitri Shostakovich, and Yevhen Stankovytch, Ukraine's leading contemporary symphonist

TOP OFF-PRICE CLASSICAL

				NO. 1 * *					
1	1	12	VARIOUS ARTISTS PILZ RECORDS 49084 (5.99)	4 weeks at No. 1 ROMANTIC PIANO MUSIC					
2	3	2	VARIOUS ARTISTS NAXOS 8551165 (5.99)	IMMORTAL BEETHOVEN					
3	5	15	VARIOUS ARTISTS PILZ RECORDS 49050 (13.99)	BEETHOVEN: PIANO SONATAS (BOX SET)					
4	2	104	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES					
5	4	11	VARIOUS ARTISTS PILZ RECORDS 449075 (5.99)	MOZART: ARIAS					
6	RE-E	NTRY	VARIOUS ARTISTS PILZ RECORDS 449052 (5.99)	BEETHOVEN: SYMPHONY NO. 9					
\bigcirc	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 49065 (3.99)	MOZART: SYMPHONY NO. 38					
8	6 12		VARIOUS ARTISTS PILZ RECORDS 449074 (5.99)	MOZART: REQUIEM					
9	9	34	VARIOUS ARTISTS RCA VICTOR 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED					
10	10	97	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS					
11)	RE-E	NTRY	VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND					
12	11	8	VARIOUS ARTISTS HAND	EL: MUSIC FOR FIREWORKS, WATER MUSIC					
13	8	3	VARIOUS ARTISTS PILZ RECORDS 49073 (3.99)	MOZART: VIOLIN CONCERTO NO. 5					
14	12	3	VARIOUS ARTISTS PILZ RECORDS 49088 (6.99)	BAROQUE FESTIVAL: VOLS. 1 & 2					
(15)	RE-E	NTRY	ROYAL PHILHARMONIC (CLAR K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1					

O 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. IS indicates past or present Heatseeker title. © 1996 Billboard/BPI Communications and SoundScan, Inc.

RUSTED ROOT

(Continued from preceding page)

25. And, keeping in touch with its home base, the group will perform its usual New Year's Eve concert in Pittsburgh, to be held this year at the Civic Arena. Maidenberg expects the group's

international tour to begin in 1997. Kos believes the group's members

are "maturing as musicians," having received insight from the Allman Brothers, Robert Plant, and Jimmy Page when Rusted Root toured with those acts last year.

"They taught us a lot in terms of how to approach a groove," says Norman. "Also, how to handle a touring lifestyle. They are all very family-oriented."

This is a skill the group has had to use sooner, rather than later. Liz Berlin, percussionist/supporting vocalist, gave birth about four weeks after the band's last show. "It's amazing how much a baby calms everybody down,' says Norman. "Always seeing a smiling face does something to you mentally and spiritually."



Beloved Gold. In recognition of sales of 500,000 units of the "Immortal Beloved" soundtrack, Sony Classical president Peter Gelb presents a gold plaque to Sony Music Distribution chairman Paul Smith. On hand to celebrate, from left, are David Weyner, senior VP/GM of Sony Classical USA; Danny Yarbrough, president of Sony Music Distribution; Gelb; Smith; Joe Szurly, senior director, national sales, of Sony Classical USA; and Alex Miller, VP, marketing, of Sony Classical USA



Songwriters & Publishers

Karnstedt Bemoans Lack Of EU Unity

European Publisher Stresses Strength In Numbers

BY NIGEL HUNTER

LONDON-Michael Karnstedt, European president of peermusic, is concerned about the lack of unity and common purpose among his contemporaries throughout the European Union.

Karnstedt, who is treasurer of Deutsche Musikverleger-Verband (DMV), the German music publishers' association, believes that European publishers' organizations are insular and locally orient-

"I wish the pub-

lishers of Europe

gether through

"We've had dis-



cussions and expressed the wish to change and improve things together, but nobody seems to follow it up and make effective cooperation a reality.

Karnstedt is an advocate of strength in numbers and sees unified policies and action as critical at this juncture, when music dissemination and the world of copyrights are undergoing the biggest and most far-reaching transformation in history. He regards the assertion and protection of copyrights as crucial during this transformation to safeguard the future of creators and to ensure that use of their works in the new digital age is adequately policed and remunerated.

"What we need is a supranational European music publishers association, and we should form one. In its absence, the International Confederation of Music Publishers is probably the best vehicle available. There are a number of initiatives under consideration, such as obtaining a far greater degree of control for publishers over [performing] right societies when the latter are negotiating with record companies. The copyright is No. 1 in the rights hierarchy and takes precedence over the neighboring right. If we can establish that for songwriters, musicians, authors, and actors, we can go forward."

The extension of copyright to 70 years after the creator's death is growing in acceptance. But this change leaves Karnstedt distinctly unimpressed. "Why 70 years? Why not 300 years? If your grandfather leaves you a villa and some surrounding land, you don't have to sit in your living room after a number of years have elapsed and watch strangers walking through your garden because it has become

public domain.

"People are living longer, extending their life span with the help of modern medicine," Karnstedt continues, "but we're not extending our copyright protection while the creators are alive. There's none at all, of course, in some Eastern European territories and China. As far as the period after death is concerned, I don't understand the logic or see why it shouldn't be 10 generations after death."

Karnstedt suspects that some British publishers believe that negotiations on copyright policies and other matters should be formulated and conducted from London. He sees "some strength" in that argument because of the U.K.'s pre-eminence as a talent source.

"Anglo-American repertoire is certainly ruling the world, and it is right that Anglo-American publishers should have a considerable say in what the rights societies do and how they run their business."

Karnstedt is convinced that the only feasible way of controlling the use of copyrights in digital transmission is with a credit-card system, whereby a form of identification must be provided before a copyright can be used.

"Whatever happens, there must be (Continued on page 70)



Rented. EMI Music Publishing recently signed a worldwide administration agreement with the estate of Jonathan Larson, who wrote the score and libretto for "Rent." the Pulitzer Prize- and Tony Award-winning musical. Shown at the publishing company's New York offices, from left, are Jay Harris, attorney for Larson; Martin Bandier, chairman/CEO of EMI Music Publishing; Allan Larson, Jonathan's father; Robert Flax, executive VP of EMI Music Publishing; Peter Thall, attorney for the producers of "Rent"; and Bruce Scavuzzo, senior director of legal and business affairs at EMI Music Publishing.



Next Of Kin. Children of the Forest, a new publishing division of Emerald Forest Entertainment, has signed singer/writer Holly Palmer, whose selftitled first album has been released on Reprise Records. Shown, from left, are Linda Blum-Huntington, co-owner of Emerald Forest: Palmer: and Marla McNally, co-owner of Emerald Forest



One Of A Kind, SOCAN, Canada's writer and publisher rights society, recently presented artist Paul Brandt with his first SOCAN No. 1 plaque, in recognition of his Reprise Records song "My Heart Has A History," which reached No. 1 on the RPM Country Tracks chart in April. Eddie Schwartz, left, SOCAN board member, presented the plaque to Brandt before the singer/songwriter played an engage ment at the Molson Amphitheatre at Toronto's Ontario Place, where he opened for BlackHawk and Wynonna. Brandt wrote his No. 1 song with Mark Sanders.

Major Domos. Alternative rock band the Violet Burning recently signed a publishing deal with Windswept Pacific Publishing. Its debut album, "The Violet Burning" on Domo Records, spawned the single "Low." Shown at Domo's Los Angeles offices, from left, are group managers Steve Levesque and David Crowley; Eiichi Naito, president of Domo; Michael Pritzl, the group's lead singer; Jonathan Stone, senior VP of Windswept Pacific; and Mitch Rabin, GM of Domo



Kamen Comes On Strong. BMI film composer Michael Kamen was recognized twice at the recent Ivor Novello Awards show, the long-running U.K. honors event. Kamen won for best commissioned film score ("Don Juan DeMarco") and best song included in a film or television program ("Have You Every Really Loved A Woman?") Shown, from left, are Phil Graham, VP of European writer/publisher relations at BMI in London; Kamen; and producer Liam Teeling of Perfect Songs.

www.americanradiohistory.com



HOT 100 SINGLES MACARENA (BAYSIDE BOYS MIX) • A Romero Monge, R. Ruiz • SGAE/ASCAP, Rightsongs/BMI

HOT COUNTRY SINGLES & TRACKS LIVING IN A MOMENT • Pat Bunch, Doug Johnson • Pat Price/BMI, Sydney Erin/BMI

HOT R&B SINGLES IF YOUR GIRL ONLY KNEW • Tim Mosley, Missy Elliott • Virginia Beach/ASCAP, Mass Confusion/ASCAP, WB/ASCAP

HOT RAP SINGLES HOW DO U WANT IT/CALIFORNIA LOVE • Tupac Shakur, J. Jackson, Dr. Dre, Roger Trout-nan, L. Troutman, N. Durham, W. Cunningham • Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, Black/Hispanic/ASCAP, Suge/ASCAP, Emoni's/ASCAP

HOT LATIN TRACKS NO LLORES POR MI • Enrique Iglesias, Roberto Morales • Fonomusic/SESAC, Unimusic/ASCAP

Dial Up A Song From BMG; Why There Was No 'Hello, Barry!'

Words & Music

by Irv Lichtman

QUICK ON THE DRAW: Claiming that it has developed the quickest song-search system around, BMG Songs, the U.S. wing of BMG Music Publishing, has unveiled a key element in its marketing division, formed last May under the direction of Los Angeles-based Art Ford, VP of film/television/catalog marketing.

The heart of the system is BMG Songs' computer diskette. On either Mac or PC, it gives the user access to songs via many approaches, such as title, category, style, tempo, label, artist, writer, year of release, or chart position, or by a single associative word. After the search is completed, the user can hear a 60-second snippet of the song by dialing tollfree 1-888-BMG-SONG and entering the corresponding song code number.

The phone line is also tied with a

roaming pager that clients can use to page a BMG rep 24 hours a day, seven days a week. Another part of the song-search system is a 20-CD sampler

with 350 songs presented in their entirety, along with a print catalog.

BMG Songs introduced the system at its Los Angeles office Sept. 25, with a special performance by John Hiatt.

NO, BARRY: Words & Music has been reminded that there has been at least one other instance when attempts to use a hit song as a presidential campaign theme were rebuffed; recently, the Robert Dole campaign's use of Isaac Hayes and David Porter's "Soul Man" as "Dole Man" proved to have a limited run (Billboard, Sept. 21).

In the presidential election year of 1964, Jerry Herman's "Hello, Dolly!" was a big Broadway hit, not to mention the smash version of the title song by Louis Armstrong that started climbing the charts before the show even got to the Great White Way. The Barry Goldwater campaign made a bid to use the song as 'Hello, Barry!" Both the show's producer, David Merrick, and its star, Carol Channing, a lifelong Democrat, insisted that the Goldwater campaign drop the song, which it did.

Channing says, "David said that any association [between] 'Hello, Dolly!' and the Republican Party would adversely affect the box office.'

The song, however, was used by the Democrats as a campaign theme for President Johnson's re-election bid.

EMI/SCHIRMER RENTAL TIES: EMI Music Publishing has made a worldwide rental licensing deal with G. Schirmer, a move designed to maximize orchestral performances of the million-plus copyrights in the EMI Music catalog, says Joanne Boris, executive VP of EMI Music.

Barrie Edwards, president of G. Schirmer, a big player in the publishing and rental of serious music works notes that EMI's rental catalog includes works by Sergei Rach-

maninoff and Krzysztof Penderecki, as well as semiclassical concert favorites that include works by Leroy Anderson, **Bruce Brough**ton, and Miklos Rozsa. In

addition, both EMI and Schirmer have pieces by the late Morton Gould in their catalogs.

PRESTIGE VALUE: ASCAP's pop and standard awards panels have voted to award more than \$1.56 million in cash to writers whose works have a "unique prestige value for which adequate compensation would not otherwise be received, and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP."

LAST WEEK, we listed the incorrect address for Hawksnest Music's World Wide Web site. It should have read http://www.hawksmusic.com.

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

- 1. Alanis Morissette, "Jagged Little Pill.
- 2. Hootie & the Blowfish, "Fairweather Johnson."
- "The Hunchback Of Notre Dame," soundtrack.
- 4. Silverchair, "Frogstomp."
- 5. Live, "Throwing Copper."

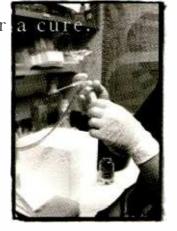




Cynthia Galvez died one week after these photographs were taken. She had struggled with leukemia for three of her ten years. She never complained and she never missed watching *Beverly Hills 90210*. Cynthia leaves behind a grieving family, including a younger brother and sister.

Hope for a cu

In the treatment of children's cancer, leukemia and AIDS, there are many potential cures - unproven untested, unlimited in possibilities - that need seed money in order for vital, life-saving research to begin. *The Neil Bogart Memorial Fund* provides that money, giving children the opportunity to receive groundbreaking treatments and cures.









A chance to help. On NOVEMBER 14TH, 1996 the gala dinner of *The Neil Bogart Memorial Fund* will honor CAPITOL RECORDS PRESIDENT & CEO GARY GERSH. But we all know this evening is about more than honoring Gary Gersh. It's about helping children in need. It's about you. It's about all of us.

THE NEIL BOGART MEMORIAL FUND A Division Of The T.J. Martell Foundation

A Division of the F.J. Martell Foundation Call (310) 247-2980 for information on how you can help. — Photographi: Beth Herzhaft is a consistent with



Seperations: Wate 2019 11 1996 - 45 1046

Studio Action

Larrabee Gets A Face Lift New SSL Boards Part Of Upgrade

BY ALAN di PERNA

LOS ANGELES—Larrabee Sound Studios owner Kevin Mills is not a man who does things by half measures. He's been known to buy bankrupt recording facilities just for their vintage outboard gear, and all his studios have been lavishly furnished by decorators-to-the-



Award-winning engineer Dave Reitzas is shown in Studio 2 at Larrabee North mixing Madonna's "Evita" soundtrack for Warner Bros. Reitzas used both of Larrabee's Solid State Logic 9000 J series consoles for the mix.

stars Jeffrey Goodman and Steven Charlton.

So when Mills decided he liked Solid State Logic's new 9000 J series console, he didn't stop at purchasing one—he bought two. The 80-input consoles now reside at Larrabee North's two studios, making it the only facility in the West with two SSL 9000Js.

Was Mills' investment of more than \$1.5 million worth it? Well, Madonna had both Larrabee North rooms locked out for most of September mixing her forthcoming "Evita" soundtrack.

"Everyone in this business wants to distinguish themselves," Mills reasons, "the artists, the mixers, and the recording studios. The role of the commercial studio in today's world is to help the engineer distinguish himself by giving him, at a reasonable price, options, and tools that he can't get anywhere else."

The new SSLs are part of a recent general upgrade of both of Mills' two-studio California facilities: Larrabee North in North Hollywood and Larrabee West in West Hollywood. The upgrade also includes a face lift of North's two rooms, a new Sony 3348 digital multitrack recorder, an Ultimation retrofit for the SSL 4072G in Studio A at Larrabee West, and "upwards of \$100,000 in outboard gear," Mills estimates.

The decision to go with the new 9000 J consoles was an easy one, according to Mills. "Everyone has been waiting for a truly new SSL product for years. The G series was an updated E. And the G+ was an updated G. But the 9000 is a different console—electronically and in terms of the way it's put together. It's still an SSL, undeniably, but different. The response has been overwhelmingly positive. Larrabee has been an all-SSL studio for 17 years. Our first SSL, which we purchased in 1979, was one of the first in Los Angeles, if not all America. Having a reputation as an SSL studio, my inclination has always been to keep it that way."

The installation of the new consoles provided Mills with an opportunity to improve Larrabee North's two studios, acoustically, electronically, and aesthetically. Work began on Studio 2 in September 1995 and took eight weeks to complete.

"We literally put in a new floor and ceiling," says Mills. "We gutted the studio almost down to the cinderblocks, put in all new wiring, and redid the acoustics. [Studio] 2 really is a new room. Studio 1 we took down in April 1996 and did about four weeks of work in there—mainly acoustics, wiring, and a new airconditioning system for both rooms."

One aspect of Larrabee that did not change is the custom, George Augspurger-designed TAD doublewoofer monitor system that is a mainstay of all four of its rooms.

Mills also took the opportunity to fortify Larrabee's already-impressive store of outboard signal-processing gear. While he acquired some modern digital multi-effects processors—such as the Sony V77, TC Electronics 2000, and Lexicon PCM 90—Larrabee's owner focused on analog equalizers and compressors, both vintage and new.

OUTBOARD EXPANSION

"I've been on a mission to augment and diversify our outboard gear more than ever," says Mills, noting that all of Larrabee's rooms have Manley stereo compressors, Tubetech compressors, Summit Audio VCL 200s, Neve 33609 modules, and NTI EQ units.

We've also added things like the old Massenburg EQs to round out the selection," continues Mills. "And we have what we refer to as our Motown EQs. When Motown 'Hitsville' went out of business a few years ago, they auctioned off a lot of their gear, and I purchased all the equalizers that were available. It's a solid state design that goes back to the '60s in Detroit. Larrabee is one of the only places I know of that has a pair in each room. I've always been a collector of older, esoteric gear and probably have one of the largest selections anywhere. I've always prided myself on offering all of this to clients at no extra charge

Doing away with the traditional and pricey—"menu" of outboard rental items is one of the business strategies Mills has implemented since purchasing Larrabee in 1985. He bought the business from his parents, Jackie Mills and Dolores Kaniger, who in turn had purchased it from songwriter Gerry Goffin in 1969 and opened Larrabee West. On taking over the family business in 1985, Mills—who holds a business degree from UCLA and worked as a stock and commodity broker and investment adviser in the early '80s—decided to focus on the highend album-mixing market.

"I felt—and history has proven me correct—that mixing, which is perhaps the most capital-intensive part of the recording process, was going to survive the move toward home studios," says Mills. "I can safely say that I started the concept of lockout mixing, where you can have the whole room for an entire day for one price. In those days, it was standard for studios to charge \$125 a day for the use of an AMS."

RELAXED ENVIRONMENT

In 1990, Mills launched Larrabee North, which was built on the site of producer Giorgio Moroder's Oasis Studios. Compared with Larrabee West, North offers clients a more relaxed, suburban environment. North Studio 2, with its wroughtiron furniture and outdoor lounge area, has a patio-like vibe.

"What distinguishes West," says Mills, "is that it's the only studio in a very good area right among the high-end West Hollywood hotels. The Bel Age, Mondrian, Chateau Marmont, and Sunset Marquis are all nearby. Also, it's in an historic building, with lots of exposed brick and skylights. People really like that. But the common denominator is that you always know you're at Larrabee. There's the same monitor system, the same large collection of outboard gear, a great SSL console, and a cohesive support staff."

Mills' operating philosophy is simple, although admittedly capitalintensive. Not only does he offer clients equipment and amenities they could not get in a home studio, he also exceeds the possibilities of most commercial studios. So far, it's proved to be highly practical.

"In 1996, our occupancy rate has been 90%," says Mills. "Heavy D, the artist and president of Uptown Records, has been at West on a lockout basis since April, producing his own projects and everything that's on Uptown as well. We also recently did a month of work with Depeche Mode. In the last year or two, we've also done a lot of twoweek alternative projects, including Tool, Sponge, Stabbing Westward, and Throwing Muses."

Mills says that just about all of Larrabee's clients are interested in combining the studio's cache of vintage analog gear with its up-to-theminute '90s technology.

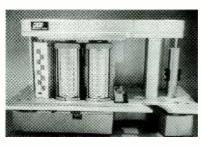
"The role of the commercial studio today is to be a chameleon," says Mills. "To adapt to a Death Row Records project one day and to Madonna doing 'Evita' the next."



Studio Bau:ton Builds Up. Los Angeles-based studio bau:ton has formed a division to provide support services for in-house projects. Headed by industry veteran John Neff, the new group, TEC:ton Engineering, will develop equipment packages and system designs for the architectural firm's clients, in addition to providing a liaison with support vendors. Shown, from left, are TEC:ton GM Neff and studio bau:ton principals Peter Maurer and Peter Grueneisen.

NEW PRODUCTS & SERVICES

JRF MAGNETIC SCIENCES of Greendell, N.J., has introduced UltraAnalog MKII, an improved and low-cost version of its 2-inch, 8-track modification for Studer



analog multitrack tape recorders. In its new incarnation, the UltraAnalog unit integrates the timecode head into the record and playback heads at the "track 24" position, eliminating the fourth timecode head and associated electronics of the original Ultra-Analog, introduced last year. Furthermore, the track layout of the MKII version is compatible with standard 16- and 24-track analog recorders.

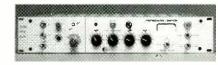
JFR president John French says that "everybody was blown away by the sound of the original UltraAnalog format," which was used by producer Michael Beinhorn on the recent Ozzy Osbourne album "Ozzmosis." French adds, "But the separate timecode head and electronics made it expensive and somewhat cumbersome to set up. With the new MKII version, you pop on the headstack, calibrate the machine, and you are ready to record. It takes no more time than going from a stock 24-track headblock to a stock 16-track—less time actually, since you have fewer tracks to calibrate."

A JRF statement says that performance of UltraAnalog-equipped recorders varies with tape speed and tape type, but users typically experience output levels at least 10 decibels hotter than they do with standard 24-track headstack.

The MKII system costs \$9,000 when mounted on a user's existing headblock; additional charges apply when installed on new Studer A800 or A827 headblocks.

SUMMIT AUDIO of Los Gatos, Calif., will debut the MPC-100A microphone preamp/compressor/limiter at the Audio Engineering Society (AES) Convention Nov. 8-11 in Los Angeles. The single-channel unit features a tube preamplifier section and a separate tube compressor/limiter.

Summit Audio president Michael Papp says, "With digital audio recording and editing systems flooding both project and professional recording studios, there is a great



need for high-quality, good-sounding input devices. With the MPC-100A, a musical-sounding compressor with a fast-acting yet musical-sounding limiter maximizes the amount of signal before going into the digital domain, rather than taking the approach that the signal will be optimized once it is in the digital format."

SOUNDTRACS introduces a new range of Topaz mixing consoles: the rack-mountable Topaz 12-4, a 12-channel board that lists for \$449; the 14-4, a version of the 12-4 with 10 phantom-powered microphone preamps that lists for \$599; the 24-4, which provides all the features of the 14-4 with 10 additional preamps for \$1,099; and the Maxi 8, a live-sound counterpart to Soundtracs' Project 8 recording console that carries a suggested list price of \$4,929. Soundtracs is distributed in the U.S. by Korg USA of Melville, N.Y.

CADAC is set to launch its F-Type console into the U.S. marketplace at the 101st AES Convention in November. The U.K. company says that the F-Type board, which was introduced at the 100th AES show in Copenhagen last May, has already been used for 3 Tenors concerts and the Atlanta Olympic Games.

Among the board's features are up to 112 dual or single-input channels; 12 subs, 24 matrix outputs, and up to 16 auxiliary mixes; a choice of manual, VCA, or motorized faders; a transformer-balanced output option; automation of key functions; 12 VCA masters; external control of MIDI devices; and dual PC and PSU connections for added backup security.

MIDI FILES GIVEN COPYRIGHT STATUS

(Continued from page 1)

Copyright Office-wrote, "The Office considers the media upon which aural sequences are recorded ... to be 'phonorecords' and that such media are subject to a mechanical license or compulsory license under Section 115. The output of standard MIDI files are works of authorship copyrightable as sound recordings, since the information in the file causes the sound device to render the pitch, timbre, speed, duration, and volume of the musical notes in a certain order, as does a player piano in conjunction with a piano roll or a compact disc player in conjunction with a compact disc.'

The opinion was announced Sept. 17 at a press conference held by the MIDI Manufacturers Assn. (MMA) at the Interactive Media Conference in New York. MMA president/CEO Tom White says the opinion will "level the playing field for MIDI recordings, allowing them to compete in the retail marketplace with CDs and audiocassettes, just like they do in Japan and parts of Europe."

Music publishers, industry attorneys, and officials at the Harry Fox Agency-which administers mechanical royalties-declined to comment on the opinion at press time, saying they were weighing its impact.

Meanwhile, Brian Ward, special counsel to the MMA, says, "This opinion clarifies for everyone that MIDI files are no different from other forms of audio. This has been the critical missing link for explosive growth in consumer interactive audio applications.

Similarly, musician and MIDI pioneer Thomas Dolby says that the Copyright Office opinion, by equating MIDI with sound recordings, implies that MIDI files will be subject to protection on the same level as songs.

"There are mechanisms in place to collect dues and pay them back to songwriters for mechanical, synchronization, and performance royalties,' says Dolby. "But there has been no mechanism in place to even consider what to do about MIDI files. It's been unclear what aspect of copyright law is embodied in a MIDI file. What the MMA did to ensure MIDI would stay in the mainstream was go to the Copyright Office and ask for an opinion as to what kind of property a MIDI file is. The Copyright Office said it's no different from a sound recording.'

To date, the rights to use MIDI files have been negotiated on an individual basis at rates ranging from 25 cents to \$1 per song, according to Ward. However, the Copyright Office opinion suggests that MIDI files may be subject to a compulsory license at a standard statutory rate of 6.9 cents per song, the current legally mandated rate for mechanical royalties.

While it's unclear whether music publishers will be willing to accept a less lucrative per-song fee for use of MIDI material, the MMA is lobbying publishers to abide by the Copyright Office opinion, according to Ward.

Dolby says that immediate losses suffered by publishers as a result of lower per-song rates will be eventually offset by an increase in MIDI licensing activity.

"While a statutory rate will result in fewer cents per unit, the market is going to open up to such an extent that there'll be such a traffic in MIDI files that revenues will be considerable." he says. "You'll be able to go ahead and make a MIDI file of a song and pay 6.9 cents per copy to a publisher.

Although the Copyright Office opinion has no judicial weight, it establishes an important legal precedent, according to Ward.

"The opinion of the Copyright Office is just that-an opinion," says Ward. "It has no legal weight, but it is an important opinion. If there is a [lawsuit] between a publisher and somebody trying to license music pursuant to this opinion. I would hope that a judge would determine that the Copyright Office was correct in its opinion.

Dolby says there are "gray areas" of MIDI legislation that need to be sorted out. For instance, because a MIDI file sent over the Internet is not a physical entity, tracking unit "sales' will be a challenge akin to the anticipated hornet's nest of tracking sales of electronically distributed prerecorded music.

"Some Internet technology results in caching of the file in the user's hard drive," explains Dolby. "Theoretically, once it's in your computer, you can do with it as you want. This is a gray area, because no owner of intellectual property is going to want someone using something just because it's there. And the complexity of global laws exaggerate all these problems.

"While the Copyright Office opinion doesn't solve that problem, it establishes that MIDI is copyrightable like a photograph is copyrightable. It puts a MIDI file on the same level as those other properties.

The Copyright Office opinion coincides with a planned upgrade in the sound quality of MIDI music, according to the MMA's White. He says. 'The common misperception is that MIDI is the sound card in a PC. which is not great in sound quality. But the sound quality on a PC card has nothing to do with MIDI; it has to do with the technology they use. The type of MIDI that's in sound cards is limited to 128 sounds. We will be adopting before the end of the year a new standard called 'downloadable sounds,' whereby a composer can distribute not only the composition, but the sounds he wanted the composition to play back. That's going to help a lot to ensure that when you write a MIDI file, you can control how it will sound

Dolby says, "The perceived quality of MIDI music in games and home keyboards has been poor," he says. "But it's not that MIDI inherently is bad. My song 'She Blinded Me With Science' was composed entirely in the MIDI domain, so there's no inherent quality problem with MIDI. More people are getting used to using it and exchanging it.

White expects the Copyright Office opinion to set the stage for advances in MIDI as an educational tool.

"MIDI technology can dramatically improve music education, games, and Internet applications," he says. "But until now, licensing for audioonly MIDI files has been difficult and expensive.'

Established in 1983, MIDI is an open standard digital interface for use between synthesizers, drum machines, effects modules, computers, recorders, and other sound-producing devices. MIDI allows these machines to communicate with one another via serial messages embodied in a file.

The MMA was established 10 years ago to represent the interests of manufacturers of MIDI-compatible products. The association's major members include such MIDI leaders as Roland, Yamaha, and Kurzweil, as well as major computer hardware and

software companies like IBM, Apple, and Microsoft.

In fact, the MMA's increasingly computer-based orientation is a sign of the Internet's growing vitality as a distribution mechanism for MIDI information.

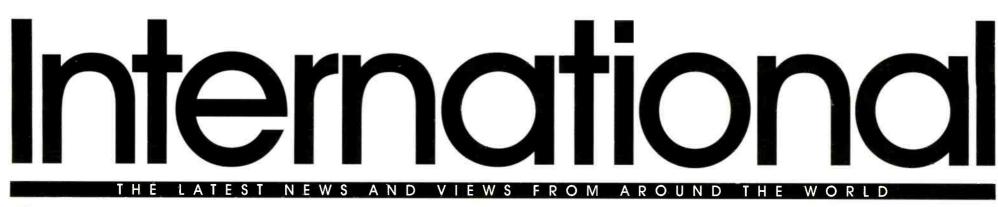
"You'll probably see a burst of musical activity on the Internet as a result of the Copyright Office opinion." says White.

Dolby uses a culinary analogy to explain the transmission of MIDI over the Internet: "You don't send the cake, you send the recipe, and the ingredients are at the user's end, and the cake gets baked there.'

Dolby's interactive music company, Headspace, has recently licensed MIDI music files to Netscape and is "committed to the cause of bringing music to the Internet, whether by PCs or Internet devices," Dolby says, adding, "In whatever medium I've worked in-going back to MTV-I've seen new possibilities."

PRODUCTION CREDITS BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 28. 1996) COUNTRY MODERN ROCK CLUB-PLAY R&B CATEGORY **HOT 100** SO MUCH FOR PRETENDING **KILLING ME SOFTLY** TITLE MACARENA IF YOUR GIRL ONLY DOWN (Bayside Boys Mix) WITH HIS SONG 311/ **KNEW** Artist/ Bryan White/ B.J. Walker, Jr., Aaliyah/ Timbaland Ron Saint Germain Los Del Rio Roberta Flack Bobby Guy, Ernie Lake, Jonathan Peters Roberta Flack Producer C.De Yarza, M. Triav (Capricorn) (Label) (Blackground/Atlantic) K. Lehning (RCA) 1 > > 8 (Asylum) (Atlantic) ESTUDIO BOLA/ BAYSIDE MUSIC WOODLAND REELTYME RECORDING NRG RECORDING PYRAMID SOUND (New York) Ernie Lake (North Hollywood) STUDIO(S) (Ithaca, NY) (Nashville) Joe Bogan, Alan Schul-(Seville, Spain/Miami) Jesus Bola/Mike Triay Engineer(s) **Jimmy Douglas** Scott Ralston man, Kevin Beamish ** 86 Z 101 S. M. S . a Soundtrax Quartz **NEVE 8068** RECORDING Sony MPX 3000/ NEVE VR **NEVE 8068** * ** Tascam 3500 CONSOLE(S) 110 Sony PCM 3324A/ Otari MTR 100A * Studer A827 Sony MCI JH24 RECORDER(S) Studer 827 Spectral Digital · *** MASTER TAPE 3M 996 3M 996 Ampex 499 Sony/Hard Disc * Ampex 499 REELTYME RECORDING NRG (North Hollywood) **PYRAMID SOUND** SEVENTEEN GRAND MIX DOWN BAYSIDE MUSIC (New York) STUDIO(S) (Ithaca, NY) (Nashville) (Miami) 1 **** Marshall Morgan, Jason Jimmy Douglas Scott Ralston Ernie Lake Engineers(s) Mike Triay Lehning * \ 9.6. T \$ 100 : 5 % Soundtrax Quartz NEVE VR60 Legend **NEVE 8068** CONSOLE(S) Tascam 3500 NEVE VR x > x . . . 1. " M & 3 RECORDER(S) Studer 827 Studer A827 Studer A827 SONY MCI JH24 Spectral Digital 3834 55 Workstation \$4. × Ampex 456 3M 996 ~ 2 Ampex 499 MASTER TAPE Hard Disc Ampex 499 MASTERING LAB OCEANVIEW FRANKFURT WAYNE HIT FACTORY MASTE. Doug Sax MASTERING ABSOLUTE AUDIO **Carlton Batts** Joe Gastwirt Rick Essig Engineer Leon Zervos iff they h n 4 4 * **** WEA PD0/HTM WEA CD/CASSETTE BMG WEA 20. * MANUFACTURER 2 k 13 *** 4 20 . 1 © 1996, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

CATEGORY	HOT 100	R & B	COUNTRY	ALBUM ROCK	RAP
MASTER TAPE	BASF	BASF	BASF	BASF	BASF
	v	/ishful thi	inking or f	ate?	



Japan May Revise C'right Protection Gov't Agency Recommends 50-Year Retroactive Period

■ BY STEVE McCLURE

TOKYO—Japan moved another step closer toward meeting international standards on protecting sound-recording copyrights when an advisory panel to the government's Cultural Affairs Agency recommended on Sept. 20 that the retroactive protection period be pushed back to 50 years from the current 25.

The agency, which oversees copyright-related matters, is expected to follow the recommendation of the Copyright Council, according to reports here.

Japanese law puts pre-1971 material by both Japanese and international artists in the public domain. This material is sold in Japan without payment of royalties to artists and soundrecording producers.

The U.S. and the European Union had earlier complained to the World Trade Organization (WTO) that under the WTO's Trade Related Intellectual Property Rights (TRIPS) agreement, which went into effect Jan. 1, Japan is

U.K. Radio Offers Online Music Sales

BY TERRY HEATH

LONDON—Four commercial radio stations have become the first in the U.K. to offer listeners the chance to buy music via the Internet through independent online CD retailer Internet Music Shop (IMS).

GWR outlets 2CR FM Bournemouth and LBC 1152 London were the first to feature the CD retail service on their stations' World Wide Web sites. EMAP's Hallam FM Sheffield and Metro FM Newcastle-upon-Tyne are also pioneering the scheme, which allows radio Web site visitors to order music (Continued on page 48) obliged to protect sound-recording copyrights retroactively for 50 years. U.S. Trade Representative Mickey

Kantor said Japan's failure to amend its copyright law to achieve parity with the world-

wide standard of 50 years' protection costs American companies about \$500 million a year. Japan is the second-largest market in the world for U.S. record-

PRESLEY

ings. A Cultural Affairs Agency source, claiming that amount is closer to \$100 million, says rolling back the protection period will not automatically result in a correspondingly large increase in income from Japan for foreign artists and master-rights holders.

As the 30-plus companies here that specialize in unauthorized-but-legal pre-1971 recordings prepare for the expected revision to the law, it is not clear whether they will be able to sell such product manufactured before the revision goes into effect. This could be another bone of contention between Japan and those countries pushing for the rollback.

The Recording Industry Assn. of Japan's member companies, which account for more than 90% of prerecorded music sold in Japan, already pay artists' and producers' royalties on pre-1971 product.

Japan takes the position that the 50year retroactive protection period is not specified in the TRIPS agreement but has said that in the interest of international harmony, it is not prepared to take a hard line on the issue.

Prime Minister Ryutaro Hashimoto, speaking at a press conference after his Feb. 23 summit with U.S. President Bill Clinton in Santa Monica, Calif., said that while the question of whether the protection period should be extended could be discussed from a strictly legal point of view at the WTO, it was important that Japan not be isolated on the issue

the issue. "We should follow the trend in other major countries and respect outstanding artists such as the Beatles, [Elvis] Presley, and others," he said.

That statement set the ball rolling toward revision of the Copyright Law, which could be delayed until next spring if, as expected, Japan's parliament is dissolved for a general election this fall. Agency sources say that given the current political situation, July 1, 1997, is the earliest date the revised law would likely come into effect. October 1997 is also mentioned as a possible date.



From Yesterday To Today. Four former chiefs of CBS Records (now Sony Music) in the U.K. and its current chairman stand shoulder to shoulder at a special reception at London's Les Ambassadeurs. Pictured, from left, are Paul Burger, Paul Russell, Dick Asher, Maurice Oberstein, and David Betteridge. The occasion was hosted for Asher by Russell, who is president of Sony Music Entertainment Europe. Burger currently heads Sony Music U.K. (Photograph: Terry Lott)

Avex D.D. Signs Licensing Deal With Zomba Labels For Japan

TOKYO—As part of its effort to put more emphasis on breaking new international acts in Japan, Avex D.D. has signed a licensing deal for the country with the Zomba group's Jive and Sil-

vertone labels. The deal, which is for three years starting Tuesday (1), was signed here recently by Avex D.D. chairman Tom Yoda and Zomba chairman/CEO Clive Calder.

"Their business f concept is diversification, and we're doing the same thing," says Yoda. "They have strong artists who suit dance music very well, and also R&B, which we are entering into aggressively. Therefore, I think it's a good marriage for us, because we have no worldwide network through which we can pick up strong artists, like Backstreet Boys or R. Kelly."

Avex's first release from the two labels will be in early November by the Backstreet Boys, on the Avex Trax

YODA

label.

The deal also includes the two labels' catalogs. Until now, their product has been released in Japan by BMG Japan (formerly BMG Victor).

Other newcomer international acts recently signed to Avex include pop/



dance artist Tajtiana—whose Stock/ Aitken-produced single "Santa Maria" has sold 52,000 copies (unusually high for a non-Japanese artist), thanks to heavy airplay on leading FM outlets here—and R&B singer Elisha Laverne, for whom Avex has high hopes. Laverne's first Avex releases are the album "Her Name Is..." and single "I May Be Single," both of which will be released by Avex subsidiary Cutting Edge on Oct. 23.

Meanwhile, Avex continues to achieve impressive results in the Japanese market with veteran foreign acts such as Earth, Wind & Fire, (Continued on page 70)

In U.K., Billboard Ceases Publication Of Music Monitor

LONDON—The Billboard Music Group has suspended publication of its U.K. trade weekly, Music Monitor, following the Sept. 27 issue.

The magazine was launched in January 1995 to offer more choice in trade press coverage of the British music and related industries. Its editorial coverage particularly focused on the programming of music on the country's 200-plus commercial and public radio stations and emphasized business issues common to the record, radio, and retail sectors.

"We felt that the United Kingdom, one of the world's most creative, influential markets, deserved an alternative to existing trade publications," comments Adam White, international editor in chief of the Billboard Music Group. "Certain parts of the industry supported (Continued on page 48)



INTERNATIONAL DEPUTY EDITOR Thom Duffy

INTERNATIONAL MUSIC EDITOR **Dominic Pride**

EUROPEAN NEWS EDITOR leff Clark-Meads

Billboard London, 23 Ridgmount Street London WC1E 7AH, England; Phone: 44 171 323 6686; Fax: 44 171 323 2314/2316.

GERMAN BUREAU CHIEF Wolfgang Spahr, P.O. Box 1150, Keltingstrasse 18, 23795 Bad Segeberg, Germany; Phone: 49 4551 81428; Fax: 49 4551 88 95 99.

JAPAN BUREAU CHIEF Steve McClure, 5-12-13 Higashi Oizumi, Nerima-Ku Tokyo 178; Phone: 813 3867 0617; Fax: 813 3867 0216

FAR EAST BUREAU CHIEF Geoff Burpee, No. 1 Princes Terrace, 4th Floor, Midlevels, Hong Kong. Phone: 852-2526 9550; Fax: 852-2522-3595

INTERNATIONAL CORRESPONDENTS AUSTRALIA - Glenn A.Baker, PO, Box 166, Kenthurst New South Wales 2156; Phone: 61 2 654 1999; Fax 61 2 654 1899. Christie Eliezer, Ace Media Int'l. 160 oulevard, East Ivanhoe, Victoria 3079; Phone: 61 3 9499 6017; Fax: 61 3 9499 7786.

AUSTRIA - Manfred Schreiber, Neuwaldegger Str. 38A 1170 Wien; Phone: 43 1450 1775.

BELGIUM - Marc Maes, Kapelstratt 41, 2041 Antwerp; Phone: 32 3 568 8082.

BULGARIA - Chavdar Chendov, Liulin Complex, Block 210, vh. A. 1343 Sofia: Phone: 359 2 240 786

CANADA - Larry LeBlanc, 15 Independence Drive, Scarbor ough, Ontario, M1K 3R7: Phone: 1 416 265 3277; Fax: 1 416 265 3280.

DENMARK - Charles Ferro Hardangergade 4 lth DK-2100 Copenhagen; Phone: 45 3139 5022/45 3142 0635; Fax: 45 3139 5088

FINLAND - Antti Isokangas, P.O. Box 190, 00251, Helsinki Phone/Fax: 358 0 498 908

FRANCE - Emmanuel Legrand, 34. rue Joseph de Maistre 75018 Paris: Phone: 331 4254 3461; Fax: 331 4254 7343

GERMANY - Ellie Weinert, Wilhelm-Dull Str. 9, 80638 Munich; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

IRELAND - Ken Stewart, 5 Sydney Gate, Sydney Parade Avenue, Dublin 4; Phone: 353 1 283 7695.

ITALY - Mark Dezzani, Via Matteotti 7, Vallebona 18012 (IM), Sanremo; Phone: 39 184 29 28 24; Fax: 39 184 29 28 42

JAMAICA - Elena Oumano, 51 Macdougal St. Suite 180. New York, N.Y., USA; Fax: 1 212 533 3862.

MALAYSIA- Alexandra Nuvich, No. 7, Jalan SS3/26, 47300 Petaling Jaya, Selangor; Phone: 603 776 9416

NETHERLANDS- Robert Tilli, PC Hoofstraat 140, 1071 CE n; Phone/Fax: 31 20 67 22 566

NEW ZEALAND - Graham Reid, 19 Stott Avenue, Birkdale Auckland 10; Phone: 64 9 79 5050; Fax: 64 936 61568.

POLAND - Rick Richardson, 01-119 Warsaw, Nowolipk 14/7; Phone/Fax: 48 22 38 21 18.

PORTUGAL - Fernando Tenente, Rua Santa Helena, 122 RC/DTO, 4000 Oporto: Phone: 351 2 527 465.

-)

ROMANIA - Octavian Ursulescu, Str. Radu De La Afumati Nr. 57-B, Sector 2, Bucharest.

RUSSIA - Vadim D.Yurchenkov, P.O. Box 110, 195268 St. Petersburg; Phone: 7 812 225 3588/231 7874; Fax: 7 812 545 0662. Erkin Touzmohammed, Apt. 317, Tsandera 7, 129 075 Moscow; Phone: 7 095 215 8286

SERBIA - Peter Janjatovic, Hadzi Milentijeva 53, 11000 Belgrade

SINGAPORE-Philip Cheah, Big 0, PO, Box 748 Marine Parade, Singapore 9144; Phone: 65 348 4007; Fax: 65 348 0362

SPAIN - Howell Llewellyn, Modesto Lafuente 6, Quinta Planta-A, 28010 Madrid; Phone: 34 1 593 2429.

SOUTH AFRICA - Arthur Goldstuck, P.O. Box 752, Pinegowrie 2123; Phone/Fax: 27 11 886 1426.

SOUTH KOREA - Cho Yoon-Jung, c/o Korea Herald, Culture Desk, CPO Box 6479, Seoul; Phone: 822 727 0248; Fax: 822 727 0619.

TURKEY - Adrian Higgs, Asım Us Sok 16/1, Kiziltoprak-Kadikoy, 81300 Istanbul; Phone/Fax: 90 216 345 0118

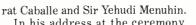
BY WOLFGANG SPAHR

DRESDEN, Germany-The popularity of the 3 Tenors and a generation of young, unconventional stars such as Vanessa-Mae and Nigel Kennedy has moved classical mu-

sic from an elitist ghetto to broader, more mainstream acceptance, an audience at Germany's premier classical CABALLE awards was told

According to Gerd Gebhardt, chairman of the Deutsche Phono Akademie, many young people are coming to appreciate Bach, Beethoven, and Mozart.

The academy presents its classical awards based on voting from a panindustry panel. This year's ceremony at the Semper Opera House in Dresden was broadcast live by the national ZDF television network. Among a host of stars present were Montser-



In his address at the ceremony, Gebhardt said that in 1995, German consumers bought 18 million classical recordings. He added that he anticipates a rise this year to bring

Echos Honor Classical's Finest

the genre's share of total sales to 9%. Gebhardt, who

is managing director of WEA Germany, stressed, though, that more young performers

are needed for the further development of the classical market and to ensure that it shakes off its elitist and crusty image for good.

"We don't need the 100th recording of popular works by international stars; we want to see young, creative artists breaking into the market," he stated.

He added that the success of Mae, Kennedy, Anne-Sophie Mutter, the Kronos Quarter, the 3 Tenors, and

other new acts demonstrates that the right records, properly marketed, can achieve success on a par with pop releases.

Following are select winners of the Echo Klassik Awards 1996: Female singer: Montserrat

Caballe (BMG Ariola). Male singer: tenor Peter Seiffert,

(EMI). Instrumentalist: clarinetist

Sabine Meyer (EMI).

Lifetime achievement: jointly to conductor Guenter Wand (BMG Ariola) and violinist Sir Yehudi Menuhin (EMI).

New talent of the year: pianist Sophie Mautner (Sony).

Classic Without Frontiers Award: Vanessa-Mae's "The Violin Player" (EMI).

Conductor of the year: Giuseppe Sinopoli (Deutsche Grammophon). Best seller of the year: Vanessa-

Mae's "The Violin Player" (EMI). Special prize of the Deutsche Phono-Akadamie: trumpeter Ludwig Guettler.

Retail Chains Set Growth In Asian Markets New CEO To Expand Reach Of KPS Tower Opens 4th Korean Store BY CHO YOON-JUNG

■ BY GEOFF BURPEE

HONG KONG-Home-entertainment retail chain KPS, already acknowledged as an aggressive expansionist in its home market here, has recruited a CEO of marketing to continue the push.

The appointee is Rodney Miles, former managing director of U.S. convenience-store chain Circle K, to which KPS supplies home video. "We've recruited Rodney to take [KPS' operations in] Hong Kong up to 60 stores in the next two years," says company managing director Garrie Roman. "He comes with a wealth of experience in opening small variety stores, particularly in housing estates, where we forecast KPS' biggest growth in Hong Kong will be. He also has contacts in Hong Kong government." Miles takes up his new post in November.

KPS, founded in 1981, has 32 outlets in Hong Kong and Taiwan that range in size from 4,000 to 15,000 square feet. It is primarily known for home video rental and sellthrough but also carries audio CDs and computer software.

Roman says the appointment of a marketing CEO comes as KPS prepares to announce a "significant" inflow of capital to fuel growth. Miles says its objective in Hong Kong is "to expand rapidly to include over 100 stores this decade and to establish our leading presence. This frees up Garrie Roman to expand the operation regionally.

Miles is credited with expanding Circle K in Hong Kong from 70 to 125 outlets. He did the same as managing director for food-store chain Park 'N' Shop and brought U.K. drugstore chain Watson's from less than 20 to 120 outlets, with openings in Macao, Singapore, and Beijing. He is also chairman of Hong Kong's retail association.

While music is not considered the primary business of KPS, the web is a growing presence on Hong Kong's volatile retail scene. Competition from Tower and HMV has intensified the battle for market share, and KPS has capitalized on what has been, to date, a hit-driven market. It remains to be seen how that formula will play on a more regional scale.

"As far as music goes, KPS inhabits this sort of no-man's land between a mom-and-pop music store and a more sophisticated chain," comments one senior music executive in Hong Kong. "People are often buying the big releases there. But Hong Kong is one thing-Asia-wide is another."

Apart from Hong Kong, where it operates 30 outlets, KPS has two stores in Taiwan and a third under construction. Roman admits that the original goal-a dozen Taiwan outlets by the end of this year-has not been met. "We need a dozen there to break even," he says, adding that the stumbling block is staff. "It's difficult to find top-notch people. Nevertheless, the KPS chief says he is moving ahead with expansion plans in Thailand, Malaysia, and Singapore.

Irish Music Expo **To Help Maximize Market Potential**

DUBLIN-The failure of an independent record label because of a lack of business expertise prompted Phil Gaston to promote the first Irish Music Expo (ITMEX), to be held at the Old Ground Hotel, Ennis, County Clare, Oct. 18-19.

Gaston, a band manager who was involved in the World Music Expo when he lived in London, realized the need for an Irish event when he saw an Ennis-based label. Kerbstone Records -whose acts included Josephine Marsh, Tommy Keene, the Kilfenors Ceili Band, and Kevin Crawford (now with Green Linnet)-go out of business. Gaston says his event will help

artists and labels maximize market potentials at a minimum cost.

ITMEX will consist of showcases attended by festival organizers from Ireland, continental Europe, and the U.S.; a trade fair; and a conference with such speakers as Dermot McLoughlin (of the Irish government's Arts Council); Seamus MacMathuna (Comhaltas Ceoltoiri Eireann, the Assn. of Traditional Irish Musicians); Hugh Duffy (the Irish Music Rights Organization); Joe Malone, project officer of the proposed 6 million pound (\$9.6 million) international folk music center in Ennis; and Joe Galligan of local retail outlet the Irish Music Store, whose theme is distribution through the Internet.

ITMEX aims to show that markets in which millions of copies of the music of Enva, Clannad, and the stage show "Riverdance" have been sold can be tapped by other Irish acts

KEN STEWART

Executive Changes At PolyGram Ibérico

MADRID—PolyGram Ibérico is to appoint a new managing director for its Mercury division following the Sept. 16 departure of Javier del Moral for "personal reasons," says PolyGram president/CEO Paco Bestard.

PolyGram international product manager Simone Bosé will be at the Mercury helm on a temporary basis until a new director is appointed, Bestard adds.

Bestard says that PolyGram international marketing director Mari Cruz Laguna has been appointed Mercury marketing director following the July departure from the post of Pedro de la Escalera, also for "personal reasons." HOWELL LLEWELLYN

FOR THE RECORD

Peter Andre is affiliated with Mushroom Records U.K. through Melodian Records, the label formed by Mushroom group CEO Michael Gudinski and Australian TV presenter/record producer Ian Meldrum. This affiliation was omitted from a report on Mushroom's international expansion (Billboard, Sept. 14).

BILLBOARD OCTOBER 5, 1996

but we can compete in the marketplace." The new outlet is 396 square meters in size and is located on the fourth floor of the new wing of the Taewha Department Store (formerly Taewha Shopping), which has recently RECORDS - VIDEO - BOOKS been redesigned to target

SEOUL-Tower Records continues to expand in South

Korea, Asia's largest music market outside Japan. The

company has opened its fourth store there, located in the

Korea," says Bob Kaufman, Tower GM of Asian develop-

ment. "Despite all its restrictions, the Korean market

extends far beyond the capital city. We're not going to

have the same selection as in a free port like Hong Kong,

"It's exciting to be in a new market, and a new city in

country's second-largest city, the port of Pusan.

vounger consumers. Tower officially opened the store Sept. 5, with local acts Geenie, Next, and Lee Dong-kyu

on hand. Kaufman says Tower's offering will resemble its customary fare, but Pusan consumers will not necessarily buy the same music as consumers elsewhere. (Tower has three other Korean stores: two in Seoul and one in Taegu.) "[Pusan] is a different city at a different stage of development. The market [in Korea] is lopsided toward the capital, but that's not all that's going on there," he says.

Tower has appointed a new director for its Korean operations, J.J. Noh, and a new regional manager, Joon Mo-Kim. Both have previous experience with Western retailers in Korea, Noh at Burger King, Joon at Eddie Bauer. Both are based at Tower's Korean headquarters in Seoul. Store manager in Pusan is Seong Han Hong.

"Competition is quite stiff in most of the Asian region," says Kaufman, "but for responsible [music] retailers, there is lots of room. This will be Pusan's first store to have the level of in-store promotion that Tower offers.

"Korea is a market where we have lots of plans to develop," he says. "The volume—it's the tenth-largest music market in the world-is pretty impressive.'

According to International Federation of the Phonographic Industry figures, the South Korean market was worth \$505 million at retail in 1995, up from \$484.5 million the year before. Local repertoire is approximately 70% of music sales.

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.



www.americanradiohistory.com





HIS LAST THE LAST THE

		(Dempa Publications Inc.) 09/30/96	pa Publications Inc.) 09/30/96 EUROCHART HOT 100 09/18/96 MUSIC & MEDIA					NY (Media Control) 09/24/96	FRANCE (SNEP/IFOP/Tite-Live) 09/21/96			
THIS		SINGLES		LAST	SINGLES		LAST	SINGLES	THIS	LAST		
1	NEW	TAKE ME HIGHER V6 AVEX TRAX	1	1	WANNABE SPICE GIRLS VIRGIN	1	1	WANNABE SPICE GIRLS VIRGIN	WEEK 1	WEEK	SINGLES KILLING ME SOFTLY FUGEES SONY	
23	3	DENEN KOJI TAMAKI SONY ANOTHER ORION FUMIYA FUJII PONY CANYON	2	2	KILLING ME SOFTLY FUGEES COLUMBIA READY OR NOT FUGEES COLUMBIA	2	2	I CAN'T HELP MYSELF KELLY FAMILY EMI	2	2	AICHA KHALED BARCLAY	
4	4	SWALLOWTAIL BUTTERFLY YEN TOWN BAND EPIC	4	3	MACARENA LOS DEL RIO SERDISCO	3	13 6	PRAY DJ BOBO EASTWEST IF I RULED THE WORLD (IMAGINE THAT) NAS	3	3 5	WANNABE SPICE GIRLS VIRGIN TIC, TIC, TAC CARRAPICHO RCA	
5	1	SONY NAGISA SPITZ POLYDOR	5	10 6	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE I CAN'T HELP MYSELF KELLY FAMILY EMI		5	COLUMBIA	5	4	MACARENA LOS DEL RIO ARIOLA	
6	6	BELOVED GLAY PLATINUM	7	7	INSOMNIA FAITHLESS CHEEKY	5 6	5	INSOMNIA FAITHLESS INTERCORD SEVEN DAYS AND ONE WEEK B.B.E. MOTOR MUSIC	6	6	MA CARAVANE FESTIVAL ROBLES VERSAILLES	
7 8	5	IS THIS LOVE GLOBE AVEX TRAX	8 9	4	WHERE DO YOU GO NO MERCY MCI COCO JAMBOO MR. PRESIDENT CLUB CULTUREWEA	7	8	SALVA MEA FAITHLESS INTERCORO	7	7	WHERE DO YOU GO NO MERCY BMG JE TE DONNE WORLDS APART EMI	
9	8	BODY & SOUL SPEED TOY'S FACTORY SWEET 19 BLUES NAMIE AMURO AVEX TRAX	10 11	18 13	FLAVA PETER ANDRE MUSHROOM TIC, TIC, TAC CARRAPICHO RCA	8	4	KILLING ME SOFTLY FUGEES COLUMBIA READY OR NOT FUGEES COLUMBIA	9	9	SAMBOLERA MAYI SON KHADJA NIN VOGUE	
10	NEW	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHI- BA EMI	12		MYSTERIOUS GIRL PETER ANDRE FEATURING	10	14	HOW BIZARRE OMC POLYDOR	10	10	TERRE INDIGO PHILIPPE CANDELON & BARBARA SCAFF UNF MUSIQUE	
			13	9	BUBBLER RANX MUSHROOM FOREVER LOVE GARY BARLOW RCA	11 12	7	WHERE DO YOU GO NO MERCY ARIOLA I GIVE YOU MY HEART MR. PRESIDENT WEA	11	11	LES POEMES DE MICHELLE TERI MOISE	
1	NEW	YEN TOWN BAND MONTAGE EPIC SONY	14	19	IF I RULED THE WORLD (IMAGINE THAT) NAS	13	10	VAMONOS GARCIA WEA			SOURCE/VIRGIN	
2	1	HITOMI BY MYSELF AVEX TRAX	15	14	COLUMBIA THEME FROM MISSION: IMPOSSIBLE ADAM	14	18	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST	12 13	12 16	SEVEN DAYS AND ONE WEEK B.B.E. VIRGIN MACARENA LOS DEL MAR BAX DANCE	
3	NEW 4	FUMIYA FUJII TEARS PONY CANYON KOJI TAMAKI CAFE JAPAN SONY	16	NEW	CLAYTON & LARRY MULLEN MOTHER/POLYDOR BREAKFAST AT TIFFANY'S DEEP BLUE SOME-	15	15	REVOLUTION IN PARADISE HEATH HUNTER &	14	NEW	TES TENDRES ANNEES JOHNNY HALLYDAY MERCUR	
5	3	DEEN I WISH B-GRAM	10	NEW	THING INTERSCOPE/MCA	16	11	THE PLEAS METRONOME MYSTERIOUS GIRL PETER ANDRE FEATURING	15	NEW	IF I RULED THE WORLD (IMAGINE THAT) NAS	
6	2	LINDBERG LINDBERG IX TMC JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC	17	16	I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRR/LONDON			BUBBLER RANX RCA	16	17	COLUMBIA FABLE ROBERT MILES SONY	
		SONY	18	20	VIRTUAL INSANITY JAMIROQUAL SONY S2	17	12	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR	17	13	WHY 3T FEATURING MICHAEL JACKSON EPIC	
8 9	5	T-BOLAN SINGLES ZAIN NAMIE AMURO SWEET 19 BLUES AVEX TRAX	19 20	17 8	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC SPINNING THE WHEEL GEORGE MICHAEL VIRGIN	18	19	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP	18 19	15	PIU BELLA COSA EROS RAMAZZOTTI ARIOLA WOMAN NENEH CHERRY VIRGIN	
10	8	SWING OUT SISTER THE BEST OF SWING OUT			ALBUMS	19	NEW	BOYS EMI BORN SLIPPY UNDERWORLD ARIOLA	20	NEW	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA	
		SISTER MERCURY MUSIC	1	9	R.E.M. NEW ADVENTURES IN HI-FI WARNER	20	17	MILLION MILES FROM HOME DUNE VIRGIN			ALBUMS	
CAN	NAD/	A (The Record) 09/30/96	2	1	BROS./WEA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-			ALBUMS	1	1	FUGEES THE SCORE SONY	
THIS I					ICK/REPRISE	1	1 3	PUR LIVE-DIE ZWEITE INTERCORD	2	3	EDDY MITCHELL MR. EDDY POLYDOR JAMIROQUAI TRAVELLING WITHOUT MOVING SONY	
WEEK V	WEEK		3 4	2 4	FUGEES THE SCORE COLUMBIA EROS RAMAZZOTTI DOVE C'E MUSICA DDD	23	2	WOLFGANG PETRY ALLES ARIOLA R.E.M. NEW ADVENTURES IN HI-FI WEA	4	9	ZUCCHERO SPIRITO DIVINO POLYDOR	
1 2	NEW 1	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.	5	3 5	PEARL JAM NO CODE EPIC GEORGE MICHAEL OLDER VIRGIN	4	NEW 5	WESTERNHAGEN KEINE ZEIT WEA	5	8	CELINE DION FALLING INTO YOU COLUMBIA	
3	5	PEARL JAM NO CODE EPIC CELINE DION FALLING INTO YOU COLUMBIA	7	6	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	6	5	FUGEES THE SCORE COLUMBIA EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	6 7	5 NEW	P. OLIVER FLUTE DES ANDES PODIS	
4	2	TRACY CHAPMAN NEW BEGINNING ELEKTRA	8	NEW	JAMIROQUAL TRAVELLING WITHOUT MOVING	7	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	8	6	R.E.M. NEW ADVENTURES IN HI-FI WEA	
5 6	NEW 4	NEW EDITION HOME AGAIN MCA ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	9	7	SUEDE COMING UP NUDE	8 9	10 7	PET SHOP BOYS BILINGUAL EMI DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI	9 10	4 NEW	NENEH CHERRY MAN VIRGIN JEAN-LOUIS MURAT DOLORES VIRGIN	
	4 NEW	RUSH TEST FOR ECHO ANTHEM	10 11	8 12	ROBERT MILES DREAMLAND DBX PET SHOP BOYS BILINGUAL PARLOPHONE	10	8	BAP AMERIKA EMI	11	NEW	MARK SNOW THE TRUTH AND THE LIGHT WEA	
8	3	SOUNDTRACK TRAINSPOTTING PREMIER	12	10	MIKE OLDFIELD VOYAGER WEA	11 12	12 20	SOUNDTRACK TRAINSPOTTING EMI JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC	12	10	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
9 10	6 NEW	VARIOUS ARTISTS DANCE MIX '96 QUALITY JOHN MELLENCAMP MR. HAPPY GO LUCKY MERCURY	13 14	19 11	NENEH CHERRY MAN HUT/VIRGIN METALLICA LOAD VERTIGO/MERCURY	13	13	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	13 14	NEW 16	ZAZIE ZEN MERCURY NAS IT WAS WRITTEN COLUMBIA	
10	8	TONI BRAXTON SECRETS ARISTA	15 16	14 13	PUR LIVE-DIE ZWEITE INTERCORD BACKSTREET BOYS BACKSTREET BOYS ZOMBAUIVE	14 15	14 9	CELINE DION FALLING INTO YOU COLUMBIA ZZ TOP RHYTHMEEN RCA	15	7	ROBERT MILES DREAMLAND SONY	
	10	SMASHING PUMPKINS MELLON COLLIE AND THE	17	15	OASIS (WHAT'S THE STORY) MORNING GLORY?	16	11	PEARL JAM NO CODE EPIC	16	20	GARBAGE GARBAGE MCA	
1.2		INFINITE SADNESS VIRGIN	18	NEW	CREATION ZZ TOP RHYTHMEEN RCA	17	NEW 17	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST NAS IT WAS WRITTEN COLUMBIA	17 18	18 19	EELS BEAUTIFUL FREAK MCA JOHNNY HALLYDAY LORADA TOUR MERCURY	
13	9	TRAGICALLY HIP TROUBLE AT THE HENHOUSE	19	17	BRYAN ADAMS 18 TILI DIE A&M	19	NEW	FAITHLESS REVERENCE INTERCORD	19	12	GENERATION DISCO GENERATION DISCO BMG	
14	7	FUGEES THE SCORE COLUMBIA	20	NEW	KULA SHAKER K COLUMBIA	20	18	METALLICA LOAD MERCURY	20	11	MAXIME LE FORESTIER CHIENNE DE ROUTE POLYDO	
	13	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC					_		ITA	LY o	Musica e Dischi/FIMI) 09/23/96	
	11 RE	NO DOUBT TRAGIC KINGDOM INTERSCOPE SHANIA TWAIN THE WOMAN IN ME MERCURY			ITS OF TH					LAST		
18	14	CRANBERRIES TO THE FAITHFUL DEPARTED							WEEK	WEEK	SINGLES	
19	15	ISLAND GARBAGE GARBAGE GEFFEN	@1	996 P	Ilboard/BPI Communications/Chart-Track 09/27/96			© 1996. Music Control GmbH 09/27/96	1 2	1 4	KILLING ME SOFTLY REGINA DO IT YOURSELF/NITELITI PROFESSIONAL WIDOW TORI AMOS ATLANTIC/EAST	
20		METALLICA LOAD ELEKTRA	THIS	LAST		THIS	LAST				WEST	
			WEEK	WEEK	SINGLES	WEEK	WEEK	AIRPLAY	3	9	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE/DANCE FACTORY	
		ALIA (Australian Record Industry Assn.) 09/29/96	1 2	NEW	READY OR NOT FUGEES COLUMBIA SEVEN DAYS AND ONE WEEK B.B.E. POSITIVAVEMI	1 2	34	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN GOODBYE HEARTBREAK LIGHTHOUSE FAMILY	4 5	NEW 7	STRANGER IN MOSCOW MICHAEL JACKSON EPIC FREED FROM DESIRE GALA DO IT YOURSELF/NITELITE	
THIS L		SINGLES	3	5	BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPE/MCA			WILD CARD/POLYDOR	6	10	READY OR NOT FUGEES COLUMBIA	
1	1		4	NEW	ESCAPING DINA CARROLL IST AVENUE/MERCURY	3	1 7	VIRTUAL INSANITY JAMIROQUAL SONY S2	7 8	3 NEW	KILLING ME SOFTLY FUGEES COLUMBIA MY DIMENSION DJ PANDA ALA BIANCA/OUTTA	
2 1		MACARENA LOS DEL RIO BMG		2 9	FLAVA PETER ANDRE MUSHROOM I LOVE YOU ALWAYS FOREVER DONNA LEWIS			ATLANTIC/EASTWEST	9	5	VIRTUAL INSANITY JAMIROQUAL SONY S2	
	NEW	HERO OF THE DAY METALLICA VERTIGO/MERCURY	5			-						
3 4	NEW 3 2	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL	6			5	52	I AM, I FEEL ALISHA'S ATTIC MERCURY GOOD ENOUGH DODGY A&M	10	2	WHAT GOES AROUND COMES AROUND BOB	
3	NEW 3 2 6 4	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TON BRAXTON BMG		NEW 3	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG"	6 7	2 9	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM			WHAT GOES AROUND COMES AROUND BOB MARLEY DANCE FACTORY/EMI ALBUMS	
3 4 5 6 7	NEW 3 2 6 4 5	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA	6 7 8	NEW 3	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRR/LONDON	6	2	GOOD ENOUGH DODGY A&M	10 1	2 NEW	MARLEY DANCE FACTORY/EMI ALBUMS LUCIO DALLA CANZONI PRESSING	
3 4 5 6	NEW 3 2 6 4	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART	6 7 8 9	NEW 3 NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRR/LONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALTY RECORDINGS/ABM	6 7 8 9	2 9 26 6	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMICA HOW BIZARRE OMC POLYDOR	10 1 2	2 NEW 2	MARLEY DANCE FACTORY/EMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG	
3 4 5 6 7 8 9	NEW 3 2 6 4 5 8 9	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND	6 7 8 9 10 11	NEW 3 NEW 7 6	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRR/LONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALTY RECORDINGS/ABM VIRTUAL INSANITY JAMIROQUAI SONY S2 WANNABE SPICE GIRLS VIRGIN	6 7 8	2 9 26	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA	10 1 2 3	2 NEW 2 1	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA	
3 4 5 6 7 8 9 10 11	NEW 3 2 6 4 5 8 9 11 13	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN ROOART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON	6 7 8 9 10	NEW 3 NEW 7	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRR/LONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR GUALITY RECORDINGS/A&M VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER-	6 7 8 9 10 11	2 9 26 6 8 15	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL 1ST AVENUE/MERCURY	10 1 2 3 4	2 NEW 2 1 NEW	MARLEY DANCE FACTORY/EMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER	
3 4 5 6 7 8 9 10 11 12	NEW 3 2 6 4 5 8 9 111 13 7	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR VESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPRIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN	6 7 8 9 10 11 12 13	NEW 3 NEW 7 6 4 NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRR/LONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGS/ABM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPE/ELEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA	6 7 8 9 10	2 9 26 6 8	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL 1ST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA	10 1 2 3	2 NEW 2 1	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNER JAMIROQUAI TRAVELLING WITHOUT MOVING	
3 4 5 6 7 8 9 10 11 12 13	NEW 3 2 6 4 5 8 9 11 13 7 NEW	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST	6 7 8 9 10 11 12 13 14	NEW 3 NEW 7 6 4 NEW NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRRILONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR GUALITY RECORDINGSMARM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE CGRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERLEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN AGM	6 7 8 9 10 11 12 13 14	2 9 26 6 8 15 14 37 19	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA	10 1 2 3 4 5 6	2 NEW 2 1 NEW 3 NEW	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAL TRAVELLING WITHOUT MOVING SONY 52	
3 4 5 6 7 8 9 10 11 12 13 14	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10	HERO OF THE DAY METALLICA VERTIGONERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR VESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA	6 7 8 9 10 11 12 13	NEW 3 NEW 7 6 4 NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRR/LONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR GUALITY RECORDINGS/ABM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPE/ELEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN ABM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY	6 7 8 9 10 11 12 13	2 9 26 6 8 15 14 37	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOIDISCS	10 1 2 3 4 5 6 7 8	2 NEW 2 1 NEW 3 NEW 5 4	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNER JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC	
3 4 5 6 7 8 9 10 11 12 13 14 15	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN	6 7 8 9 10 11 12 13 14 15 16 17	NEW 3 NEW 7 6 4 NEW NEW 8 NEW 8 NEW 15	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRILONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR GUALITY RECORDINGS/ARM VIRTUAL INSANITY JAMIROQUAL SONY S2 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERLEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN ARM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR OH WHAT A NIGHT CLOCK MEDIA/MCA	6 7 8 9 10 11 12 13 14 15 16	2 9 26 6 8 15 14 37 19 24 21	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL 1ST AVENUE/MERCURY READY OR NOT FUGES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/PESTWEST FOR YOU ELECTRONIC PARLOPHONE	10 1 2 3 4 5 6 7	2 NEW 2 1 NEW 3 NEW 5 4 6	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA	
3 4 5 6 7 8 9 10 11 12 13 14 15	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR VESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM	6 7 8 9 10 11 12 13 14 15 16 17 18	NEW 3 NEW 7 6 4 NEW NEW 8 NEW 8 NEW 15 18	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRR/LONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR GUALITY RECORDINGS/ABM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPPEREMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN ABM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRAMPOLENE/POLYDOR	6 7 8 9 10 11 12 13 14 15	2 9 26 6 8 15 14 37 19 24	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/EASTWEST	10 1 2 3 4 5 6 7 8 9 10	2 NEW 2 1 NEW 3 NEW 5 4 6 7	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS ASM THA CROSSROADS BONE THUGS-N-HARMONY DAMCE FOOL/SONY	6 7 8 9 10 11 12 13 14 15 16 17	NEW 3 NEW 7 6 4 NEW NEW 8 NEW 8 NEW 15	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRILONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR GUALITY RECORDINGS/ARM VIRTUAL INSANITY JAMIROQUAL SONY S2 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERLEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN ARM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR OH WHAT A NIGHT CLOCK MEDIA/MCA	6 7 8 9 10 11 12 13 14 15 16 17 18	2 9 26 6 8 15 14 37 19 24 21 30 13	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M	10 1 2 3 4 5 6 7 8 9 10	2 NEW 2 1 NEW 3 NEW 5 4 6 7	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA	
3 4 5 6 7 8 9 10 11 12 13 14 15 16	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW	HERO OF THE DAY METALLICA VERTIGONERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR VESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOLSONY	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	NEW 3 NEW 7 6 4 NEW 8 NEW 8 NEW 15 18 NEW 14	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAUDODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALTY RECORDINGSARM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPEREEMENTAL THE CIRCLE OCEAN COLOUR SCENE MGA BURDEN IN MY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRANPOLENE/POLYDOR TEENAGE ANGST PLACEBO ELEVATOR/MGIN IF IT MAKES YOU HAPPY SHERYL CROW AAM	6 7 8 9 10 11 12 13 14 15 16 17	2 9 26 6 8 15 14 37 19 24 21 30	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUERASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M MARBLEHEAD JOHNSON BLUETONES SUPERIOR CIMILITY BERDEMUSALM	10 1 2 3 4 5 6 7 8 9 10 SP/ THIS	2 NEW 2 1 NEW 3 NEW 5 4 6 7	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96	
3 4 5 6 7 8 9 10 11 11 12 13 14 15 16 17 18	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM THA CROSSROADS BONE THUGS-N-HARMONY DANCE POULSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP	6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20	NEW 3 NEW 7 6 4 NEW 8 NEW 8 NEW 15 18 NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRR/LONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR GUALITY RECORDINGS/ABM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPE/ELEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRANPOLENE/POLYDOR TEENAGE ANGST PLACEBO ELEVATOR/MICIN IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAKER K COLUMBIA	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	2 9 26 8 15 14 37 19 24 21 30 13 22 12	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUERASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALITY RECORDINGS/A&M WANNABE SPICE GIRLS VIRGIN	10 1 2 3 4 5 6 7 8 9 10 7 8 9 10 SP/ THIS WEEK	2 NEW 2 1 NEW 5 4 6 7	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-F! WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY \$2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18 15	HERO OF THE DAY METALLICA VERTIGO/MERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS ASM THA CROSSROADS BONE THUGS-N-HARMONY DAAGE FOOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	NEW 3 NEW 7 6 4 NEW 8 NEW 8 NEW 15 18 NEW 14	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAUDODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSARM VIRTUAL INSANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPEREEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDPOLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRANPOLENEPOLYDOR TEENAGE ANGST PLACEDO LEVENTORYDOR IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.WEA JAMIROQUAJ TRAVELLING WITHOUT MOVING	6 7 8 9 10 11 12 13 14 15 16 17 18 19	2 9 26 6 8 15 14 37 19 24 21 30 13 22	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL 1ST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M LET'S MAKE A NIGHT TO PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALITY RECORDINGS/MAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG"	10 1 2 3 4 5 6 7 8 9 10 SP/ THIS WEEK 1	2 NEW 2 1 NEW 3 NEW 5 4 6 7 7	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-F! WARNER ALANIS MORISSETTE JAGGED LITTLE PILL MIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18 15 14	HERO OF THE DAY METALLICA VERTIGONERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR PESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI	6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20 1 2 3	NEW 3 NEW 7 6 4 NEW NEW 8 NEW 15 18 NEW 14 3 1	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRALDNODN MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALTY RECORDINGS/ABM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPEREMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN ABM THREE EP MANSUN PRALOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRAMPOLENE/POLYDOR TEENAGE ANGST PLACEBOD ELEVATOR/MIGIN IF IT MAKES YOU HAPPY SHERYL CROW ABM ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FT WARNER BROS.WEA JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	2 9 26 8 15 14 37 19 24 21 30 13 22 12 20 11	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/EASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUAUTY RECORDINGS/A&M WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRRIONDON	10 1 2 3 4 5 6 7 8 9 10 7 8 9 10 SP/ THIS WEEK	2 NEW 2 1 NEW 5 4 6 7	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNER JAMIROQUAI TRAVELLING WITHOUT MOVING SONY \$2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES	
3 4 5 6 6 7 8 9 10 11 12 13 11 12 13 14 15 16 17 18 19 20 20	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18 15 14 2 20	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACH BRICK LAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M THA CROSSROADS BONE THUGS-N-HARMONY DAMCE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS A&M	6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20 1 2 3 3 4	NEW 3 NEW 7 6 4 NEW NEW 15 18 NEW 15 18 NEW 14 3 1 2 7	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAUDODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGS/ARM VIRTUAL INSANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPEREMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR OH WHAT A NIGHT CLOCK MEDIA/MCA LOVEFOOL CARD/GIANS TRAMPOLENE/POLYDOR TEENAGE ANGST PLACEBO ELEVATOR/MIGIN IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS/WEA JAMIROQUAL TRAVELLING WITHOUT MOVING SONY 52 ORSIS (WHAT'S THE STORY) MORNING GLORY? CREATION	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	2 9 26 8 15 14 37 19 24 21 30 13 22 12 20 11 25	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL 1ST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALITY RECORDINGSMAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRRILONDON UNDIVIDED LOVE LOUISE 1ST AVENUE/EMI	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4	2 NEW 2 1 NEW 3 NEW 5 4 6 7 7 LAST WEEK 2 1 4 9	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 ARTICOLO 31 COSI' COM'E' PICORDI PEARL JAM NO CODE EPIC FUGES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO	
3 4 5 6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20 1 2 20	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18 15 14 2 20 1	HERO OF THE DAY METALLICA VERTIGONERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR PESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AAM RE.M. NEW ADVENTURES IN HI-FI WEA	6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20 1 2 3 4 5	NEW 3 NEW 7 6 4 NEW NEW 8 NEW 15 18 NEW 14 3 1	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAIDODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSAAM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERELEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDFOLYDOR THEE AD CARDIGAN TRAMPOLENE/POLYDOR TEENAGE ANGST PLACEBO ELEVATOR/MRGIN IF IT MAKES YOU HAPPY SHERYL CROW A&M ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS/WEA JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY?	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	2 9 26 6 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUAULY RECORDINGS/MAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRERVLOROON UNDIVIDED LOVE LOUISE IST AVENUE/EMI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS	10 1 2 3 4 5 6 7 8 9 10 SP/ THIS WEEK 1 2 3 4 5	2 NEW 2 1 NEW 3 NEW 5 4 6 7 LAST LAST WEEK 2 1 4 9 3	MARLEY DANCE FACTORY/EMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC HAPPY DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 17 18 19 20 1 2 2 3 4 5	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18 15 14 2 20 1 4 6	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACH PRICT LAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM ADAMS AAM HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AAM R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGGED LITLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR	6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20 1 2 3 3 4	NEW 3 NEW 7 6 4 NEW NEW 15 18 NEW 14 3 1 2 7 12	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAUDODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALTY RECORDINGSARM VIRTUAL INSANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPEREMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRANPOLENE/POLYDOR TEENAGE ANGST PLACEBO ELEVATOR/MIGIN IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS/MEA JAMIROQUAL TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION FUGEES THE SCORE COLUMBIA SPACE SPIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER.	6 7 8 9 10 11 12 13 14 15 15 16 17 17 18 19 20 21 22 23 24 25	2 9 26 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10	GOOD ENOUGH DODGY A&M FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPE/MCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M ADAMS A&M MARBLEHEAD JOHNSON BLUETONES SUPERIOR QUALITY RECORDINGS/A&M WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRRADDON UNDIVIDED LOVE LOUISE IST AVENUE/EMI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 31 FEATURING MICHAEL JACKSON MUSEPIC	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4	2 NEW 2 1 NEW 3 NEW 5 4 6 7 7 LAST WEEK 2 1 4 9	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 ARTICOLO 31 COSI' COM'E' PICORDI PEARL JAM NO CODE EPIC FUGES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO	
3 4 5 6 7 8 9 10 11 11 12 13 14 15 16 17 17 18 19 20 1 2 20 1 2 3 4 5 6	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18 15 14 2 20 1 4 5 5	HERO OF THE DAY METALLICA VERTIGONERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR PESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AAM R.E.M. NEW ADVENTURES IN HI-FI WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR	6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20 1 2 3 4 5	NEW 3 NEW 7 6 4 NEW 8 NEW 15 18 NEW 14 3 1 2 7 12 NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAIDNDON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSADM VIRTUAL INISANITY JAMIROQUAL SONY S2 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERLEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN WY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDFOLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRAMPOLENEPOLYDOR TEENAGE ANGST PLACEBOD LEVENTORYDOR IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS AVEA JAMIROQUAL TRAVELLING WITHOUT MOVING SONY S2 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATON FUGESS THE SCORE COLUMBIA SPACE SPIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKREPRISE LIGHTHOUSE FAMILY OCEAN DRIVE WILD	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27	2 9 26 8 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFATOY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOIDISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALLY RECORDINGS/MAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRALODON UNDIVIDED LOVE LOUISE IST AVENUE/MI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BEAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MJJEPIC ONE TO ANOTHER CHARLATANS BEGGARS BANQUET	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4 5 6 7 8 9 10 SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA THIS SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SP	2 NEW 2 1 NEW 3 NEW 5 4 6 7 7 LAST 2 1 4 9 3 8	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS AND ONE WEEK B.B.E. MAX MUSIC HAPPY DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 17 18 19 20 1 2 2 3 4 5	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18 15 14 2 20 1 4 6	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS A&M R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGGED LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARL JAM NO CODE EPIC CROWDED HOUSE RECURRING DREAMTHE	6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20 1 2 3 3 4 5 6 7 8	NEW 3 NEW 7 6 4 NEW NEW 15 18 NEW 14 15 18 NEW 14 3 1 2 7 12 NEW 4 NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAUDNON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALTY RECORDINGSARM VIRTUAL INSANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIN ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPEREMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARD/GOLSS TRAMPOLENE/POLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARD/GOLSS TRAMPOLENE/POLYDOR TEENAGE ANGST PLACEBO ELEVATOR/MRGIN IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS/WEA JAMIROQUAL TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION FUGEES THE SCORE COLUMBIA SPACE SPIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKREPRISE LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 7 27 28	2 9 26 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/REATWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALITY RECORDINGS/AAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRRIJONDON UNDIVIDED LOVE LOUISE IST AVENUE/EMI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSAUS WHY 3T FEATURING MICHAEL JACKSON MUMEPIC ONE TO ANOTHER CHARLATANS BEGGARS BANQUET ME AND YOU VERSUS THE WORLD SPACE GUT WAANLAGE SHICH COLUMEN AND PRICE ON	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4 5 6 7 8 9 10 SPA THIS SPA THIS SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA S	2 NEW 2 1 NEW 3 NEW 5 4 6 7 7 LAST 9 3 8 8 8 8 8 NEW NEW	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' PICORDI PEARL JAM NO CODE EPIC FUGES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 2 3 4 5 6 7 8 9 9 9 9 9 9 10 11 12 13 14 15 15 16 10 11 12 15 16 17 17 18 9 9 9 10 10 11 11 15 16 16 17 17 18 18 19 10 10 11 11 12 11 11 15 16 16 17 17 18 18 19 10 10 11 11 15 15 16 16 17 17 17 17 17 17 17 17 17 17 17 17 17	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18 15 14 2 20 1 4 6 5 3 9 7 7 NEW 7 7 7 8 8 9 7 7 7 8 8 9 9 7 7 8 8 9 9 7 7 8 8 9 9 7 7 8 8 9 9 7 7 8 8 8 9 9 7 7 8 8 8 9 9 11 13 7 7 8 8 8 9 9 11 13 7 7 8 8 8 8 9 9 11 13 7 8 8 8 8 8 10 10 12 12 13 13 7 7 8 8 10 12 12 13 13 7 7 8 8 10 12 12 12 13 13 7 7 8 8 15 14 15 17 17 17 16 17 17 10 12 14 15 17 14 15 17 17 17 17 17 17 17 17 17 17	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPEMICA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AM THA CROSSROADS BONE THUGS-N-HARMONY DANGE FOOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AAM R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGGED LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARL JAM NO CODE EPIC	6 7 8 9 10 11 11 12 13 14 15 16 17 18 9 20 1 2 3 3 4 5 6 7	NEW 3 NEW 7 6 4 NEW NEW 15 18 NEW 14 3 1 2 7 12 NEW 4	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAUDODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSAAM VIRTUALINSANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERELEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDROLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRAMPOLENEPOLYDOR TEENAGE ANGST PLACEBO LEVENTORYDOR IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS MEA JAMIROQUAL TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION FUGEES THE SCORE COLUMBIA SPACE STIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKREPRIBE LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARDPOLYDOR	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29	2 9 26 8 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35 18	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFATNY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALLY RECORDINGS/MAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERIN PRESENT "MADDOG" FRARLONDON UNDIVIDED LOVE LOUISE IST AVENUE/EMI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BEAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MUMPIC ONE TO ANOTHER CHARLATANS BEGGARS BANQUET MEAD OVE FEET ALANIS MORISSETTE MAYERICKREPRISE	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4 5 6 7 8 9 10 SPA THIS 8 9 10 SPA S 6 7 8 9 10 S S S S S S S S	2 NEW 2 1 NEW 3 NEW 5 4 6 7 LAST LAST 9 3 8 8 NEW NEW 6	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC HAPPY DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 17 18 19 20 1 2 2 3 4 5 5 6 7 7 8 9 10	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 10 12 NEW 16 18 15 14 2 20 1 4 6 5 3 9 9 7 11 13 7 7 NEW 10 12 12 13 7 7 12 13 7 13 13 7 7 14 15 15 16 16 16 17 17 16 16 16 16 16 16 16 16 16 16	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACK MARK MORRISON WEA ECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS COORS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS A&M R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGEDE LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARL JAM NO CODE EPIC CROWDED HOUSE RECURRING DREAMTHE VERY BEST OF EMI BILL WHELAN RIVERDANCE EASTWEST ENZING CHICE	6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20 1 1 2 3 4 5 6 7 8 9 10	NEW 3 NEW 7 6 4 NEW 8 NEW 15 18 NEW 14 3 1 2 7 12 NEW 4 NEW 4 NEW 10 5 6	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRARLONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALTY RECORDINGSABM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERELEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN WY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDFOLYDOR THEENAGE ANGST PLACEDOLENE/POLYDOR TEENAGE ANGST PLACEDOLENE/POLYDOR TEENAGE ANGST PLACEDOLENE/POLYDOR TEENAGE ANGST PLACEDOLENE/POLYDOR TEENAGE ANGST PLACEDO ELEVATOR/INGIN IF IT MAKES YOU HAPPY SHERYL CROW A&M ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN H-FI WARNER BROS.WEA JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION FUGEES THE SCORE COLUMBIA SPACE SPIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- IGATION COEAN COLOUR SCENE MOSELEY SHOALS MCA VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC: 34 EMANRED HORS WHAT'S WHAT I CALL MUSIC: 34 EMANRED HORS WIGH	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 7 27 28	2 9 26 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35 18 39	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOIDISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/EASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALUT RECORDINGS/AAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRRIONDON UNDIVIDED LOVE LOUISE IST AVENUE/EMI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC ONE TO ANOTHER CHARLATANS BEGGARS BANQUET WATCHING THE WORLD GO BY MAXI PRIEST VIRGIN HEAD OVER FEET ALANIS MORISSETTE MAVERICKREPRISE STRIPPER VICAR MANSUN PARLOPHONE	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4 5 6 7 8 9 10 SPA THIS SPA THIS SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA S	2 NEW 2 1 NEW 3 NEW 5 4 6 7 7 LAST 9 3 8 8 8 8 8 NEW NEW	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FJ WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' PICORDI PEARL JAM NO CODE EPIC FUGESS THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC TO THE HOUSE BEAT SISTEMA 3 MAX MUSIC	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 7 8 9 9 10 11 12 13 14 15 6 7 8 9 9 10 11 12 13 14 15 16 7 7 8 9 9 10 11 12 15 16 17 17 17 18 19 10 10 11 12 15 16 16 17 17 18 19 10 10 11 12 15 16 16 17 17 17 17 17 17 17 17 17 17 17 17 17	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 10 12 NEW 16 18 15 14 4 6 5 3 9 7 11 13 13 15 14 15 16 16 16 16 16 16 16 16 16 16	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPEMICA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AM THA CROSSROADS BONE THUGS-N-HARMONY DANGE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AAM R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGGED LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARLJAM NO CODE EPIC CROWDED HOUSE RECURRING DREAMTHE VERY BEST OF EMI BILL WHELA RIVERDANCE EASTWEST ENTINE S DIE SHOP EPIC LEANN RIMES BLUE SONYCURB ROBERT MILES DREAMLAND BMG	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 20 1 1 2 3 4 5 6 7 7 8 9 10 11 12	NEW 3 NEW 7 6 4 NEW 8 NEW 15 18 NEW 14 3 1 2 7 12 NEW 4 NEW 10 5 6 NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAUDODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSAAM VIRTUALINSANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPEREEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IM Y HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDROLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRAMPOLENEPOLYDOR TEENAGE ANGST PLACEBO LEVENTORYDOR IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS/WEA JAMIROQUAL TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION FUGEES THE SCORE COLUMBIA SPACE STHE SCORE COLUMBIA SPACE STHES CORE COLUMBIA SPACE STHE SCORE COLUMBIA SPACE STHES RORY DAGEN DRIVE WILD CARD/POLYDOR OCEAN COLOUR SCENE MOSELEY SHOALS MCA VARIOUS ARTISTS NOW THAT'S WHAT'I CALL MUSICI 34 EMININGIN/POLYGRAM GEORGE MICHAEL OLDER VIRGIN SHED SEVEN A MAXIMUM HIGH POLYDOR	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 6 7 27 28 29 30	2 9 26 8 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35 18	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM MARBLEHEAD JOHNSON BLUETONES SUPEROR GUALTY RECORDINGSMAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRALONDON UNDIVIDED LOVE LOUISE IST AVENUE/MI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BERAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MJJEPIC ONE TO A NOTHER CHARLATANS BEGGARS BAROUET MEAD OVER FEET ALANIS MORISSETTE MAYEN VINREPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERDMACA NOBODY'S BUSINESS H20 FEATURING BILLE LIO	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4 5 6 7 8 9 10 SPA THIS 8 9 10 SPA S 6 7 8 9 10 S S S S S S S S	2 NEW 2 1 NEW 3 NEW 5 4 6 7 XIN (1 LAST WEEK 2 1 4 9 3 8 NEW NEW 6 5	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FJ WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGESS THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC TO THE HOUSE BEAT SISTEMA 3 MAX MUSIC ALBUMS	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 12 13 14 15 16 17 12 20 1 20 1 22 3 4 5 5 6 7 7 8 9 9 10 11 11 12 13 14 15 16 7 7 8 9 9 10 11 12 13 14 15 16 7 7 8 9 9 10 11 12 13 14 15 16 7 7 8 9 9 10 11 12 15 16 17 17 17 17 17 17 17 17 17 17 17 17 17	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 10 12 NEW 16 18 15 14 2 20 1 4 6 5 3 9 7 11 13 15 15 15 16 10 10 10 10 10 10 10 10 10 10	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS A&M R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGEDE LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARLJAN NO CODE EPIC CROWDED HOUSE RECURRING DREAMTHE VERY BEST OF EMI BILL WHELAM RIVERDANCE EASTWEST ENZO ENZIO EPIC LEANN RIVERDANCE DE SONYCURB ROBERT MILES DREAMLAND BMG NENEH CHERRY MAN VIRGIN	6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20 1 1 2 3 4 5 6 7 8 9 10	NEW 3 NEW 7 6 4 NEW 8 NEW 15 18 NEW 14 3 1 2 7 12 NEW 4 NEW 4 NEW 10 5 6	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRARLONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALTY RECORDINGSABM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERELEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN WY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDFOLYDOR THEENAGE ANGST PLACEDOLENE/POLYDOR TEENAGE ANGST PLACEDOLENE/POLYDOR TEENAGE ANGST PLACEDOLENE/POLYDOR TEENAGE ANGST PLACEDOLENE/POLYDOR TEENAGE ANGST PLACEDO ELEVATOR/INGIN IF IT MAKES YOU HAPPY SHERYL CROW A&M ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN H-FI WARNER BROS.WEA JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION FUGEES THE SCORE COLUMBIA SPACE SPIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- IGATION COEAN COLOUR SCENE MOSELEY SHOALS MCA VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC: 34 EMANRED HORS WHAT'S WHAT I CALL MUSIC: 34 EMANRED HORS WIGH	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 67 27 28 29 30 31 32	2 9 26 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35 18 39 23 NEW	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/ASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUAUTY RECORDING/SAAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRRIONDON UNDIVIDED LOVE LOUISE IST AVENUE/MI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MJJKEPIC ONE TO ANOTHER CHARLATANS BEGGARS BANQUET WATCHING THE WORLD GO BY MAXI PRIEST VIRGIN HEAD OVER FEET ALANIS MORISSETTE MAYERICKREPISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA NOBODY'S BUSINESS H20 FEATURING BILLIE LIQ- UD GROVE/ABM	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 7 8 9 10 SPA 7 8 9 10 SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA	2 NEW 2 1 NEW 3 NEW 5 4 6 7 LAST LAST 9 3 8 8 NEW NEW 6	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FJ WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' PICORDI PEARL JAM NO CODE EPIC FUGESS THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC TO THE HOUSE BEAT SISTEMA 3 MAX MUSIC	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 2 3 4 5 6 7 8 9 9 10 11 12 13 14 15 16 17 18 19 10 11 12 13 14 15 16 17 18 19 10 11 12 13 14 15 16 16 17 17 18 19 10 11 12 13 14 15 16 16 17 17 18 19 20 11 12 20 11 12 20 11 11 12 20 11 11 12 20 11 11 12 20 11 11 12 20 10 11 11 12 20 11 11 12 20 11 11 12 20 11 11 12 20 11 11 12 20 11 11 12 20 10 11 11 12 20 11 11 12 20 11 11 12 20 11 11 12 20 11 11 12 20 11 11 12 20 11 11 12 20 11 11 12 13 14 15 16 16 17 18 8 9 9 10 11 12 13 14 15 11 12 13 14 15 11 12 13 14 15 11 12 13 14 11 12 13 14 11 12 13 14 14 15 16 16 17 10 10 10 10 10 10 10 10 10 10	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 10 12 NEW 16 18 15 14 4 6 5 3 9 7 11 13 13 7 NEW 10 12 13 14 15 16 16 16 16 16 16 16 16 16 16	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPEMICA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AM THA CROSSROADS BONE THUGS-N-HARMONY DANGE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AAM R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGGED LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARLJAM NO CODE EPIC CROWDED HOUSE RECURRING DREAMTHE VERY BEST OF EMI BILL WHELA RIVERDANCE EASTWEST ENTINE S DIE SHOP EPIC LEANN RIMES BLUE SONYCURB ROBERT MILES DREAMLAND BMG	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 1 2 3 4 5 6 7 7 8 9 10 11 12 13 14	NEW 3 NEW 7 6 4 NEW NEW 15 18 NEW 14 15 18 NEW 14 3 1 2 7 7 12 NEW 4 8 NEW 10 5 6 NEW 8 NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAUDODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSARM VIRTUALINSANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPEREEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDFOLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRAMPOLENE/POLYDOR TEENAGE ANGST PLACEDO ELEVATORYMGIN IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS/WEA JAMIROQUAJ TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATOM FUGEES THE SCORE COLUMBIA SPACE STHES CORE COLUMBIA SPACE STHES CORE GUIMBIA SPACE STHES CORE COLUMBIA CALINIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKREPRISE LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR OCEAN COLOUR SCENE MOSELEY SHOALS MCA VARIOUS ATHOUR SCIPE VIRGIN SHED SEVEN A MAXIM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RCA VICTOR JANIROGUNA STIEST SHOW THATS WHAT I CALL MUSICI 34 EMININGIN/POLYGRAM GEORGE MICHAEL OLDER VIRGIN SHED SEVEN A MAXIMUM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RCA VICTOR JANADOW	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 6 27 28 29 30 132 33	2 9 26 8 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 6 17 35 18 39 23 NEW 28	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLVDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM MARBLEHEAD JOHNSON BLUETONES SUPEROR GUALITY RECORDINGSMAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRALONDON UNDIVIDED LOVE LOUISE IST AVENUE/EMI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BERAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MJJEPIC ONE TO A NOTHER CHARLATANS BEGGARS BAROUET MEAD OVER FEET ALANIS MORISSETTE MAYENGUREPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA NOBOVY'S BUSINESS H2O FEATURING MICHAEL JACKSON THEAD OVER FEET ALANIS MORISSETTE MAYENGKREPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA NOBODY'S BUSINESS H2O FEATURING MICHAEL JACKSON THE GIFT WAY OUT WEST FEATURING MISS JOANNA LAW YS DESINESS H2O FEATURING MISS JOANNA	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4 5 6 7 8 9 10 SPA THIS 9 10 SPA THIS 9 10 SPA THIS 9 10 SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA 	2 NEW 2 1 NEW 3 NEW 5 4 6 7 LAST VEK 2 1 4 9 3 8 NEW NEW 6 5 2 1 NEW NEW 6 5 2 1 NEW	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS AND ONE WEEK B.B.E. MAX MUSIC HAPPY DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC TO THE HOUSE BEAT SISTEMA 3 MAX MUSIC ALBUMS ROSANA LUNAS ROTAS MCA MIKE OLDFIELD VOYAGER WARNER LAURA PAUSINI LAS COSAS QUE VIVES DRO	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 1 2 3 3 4 5 6 6 7 8 9 9 10 11 11 12 13 14 15 14 15 14 15 16 17 11 12 13 14 15 16 17 11 12 13 14 15 16 17 11 12 17 11 12 17 11 12 13 14 15 16 17 11 12 17 17 17 17 17 17 17 17 17 17 17 17 17	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 10 12 NEW 16 18 15 14 6 5 3 3 9 7 11 13 16 10 12 20 1 1 4 6 5 13 10 12 12 10 12 12 10 11 13 12 10 12 10 12 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 13 7 7 13 13 7 7 14 13 13 7 7 14 13 13 7 7 14 13 13 7 7 14 13 13 7 7 14 11 13 7 7 14 11 13 7 7 14 11 13 7 7 11 13 13 7 7 11 11 13 7 7 14 11 13 14 11 13 7 7 11 11 13 7 7 14 11 13 12 14 11 13 13 7 7 14 11 13 14 11 13 7 7 14 11 13 7 7 14 11 13 7 7 11 11 13 7 7 11 11 12 7 7 11 11 13 7 7 11 11 13 7 7 11 11 11 11 13 7 7 11 11 11 12 12 11 11 12 12 11 11 12 12	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOLSONY HIT ME OFF NEW EDITION. MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS A&M R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGEDE LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARLJAM NO CODE EPIC CROWDED HOUSE RECURRING DREAMTHE VERY BEST OF EMI BILL WHELAM RIVERDANCE EASTWEST ENSIGE NEW CORDS FORGIVEN, NOT FORGOTTEN EASTWEST ENSIGENT MILES DREAMLAND BMG NENEH CHERRY MAN VIRGIN BUSH SIXTEEN STONE INTERSCOPE/MCA PRESIDENTS OF THE UNITED STATES OF	6 7 8 9 10 11 12 13 14 15 16 17 18 9 20 1 2 3 4 5 6 7 8 9 10 11 2 3 4 12 13 14 15 11 15 16 11 12 15 16 16 11 12 15 16 16 17 11 15 16 16 11 12 15 16 16 17 17 17 17 17 17 17 17 17 17 18 19 10 11 11 17 17 10 11 11 12 17 10 11 11 12 15 16 16 17 17 17 17 17 17 17 17 17 17 17 17 17	NEW 3 NEW 7 6 4 NEW NEW 8 NEW 15 18 NEW 14 3 1 2 7 7 12 NEW 4 NEW 10 5 6 NEW NEW 10 5 6 16	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRARLONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSADM VIRTUAL INISANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERLEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN WY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDROLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRANPOLENEPOLYDOR TEENAGE ANGST PLACEBO LEVEYTORYMRGIN IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS/MEA JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATOM FUGEES THE SCORE COLUMBIA SPACE STIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKARPRISE LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARDPOLYDOR OCEAN COLOUR SCENE MOSELEY SHOALS MCA VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSICI 34 EMININGIN/POLYGRAM GEORGE MICHAEL OLDER YIRGIN SHED SEVEN A MAXIMUM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RA WICTOR DJ SHADOW ENDTRODUCING DJ SHADOW MO WAXAAM CROWDED HOUSE RECURRING DREAM.—THE VERY BEST OF CARTOPARD	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 6 27 28 29 30 31 32 33 34	2 9 26 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35 18 39 23 NEW 28 27	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/ASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW A&M LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALUTY RESTICT & VERN PRESENT "MADDOG" FRRALONDON UNDIVIDED LOVE LOUISE IST AVENUE/MI HEY DUDE KULA SHAKER COLUMBIA ALWAS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MUXEPIC ONE TO ANOTHER CHARLATANS BEGGARS BANQUET MATCHING THE WORLD GO BY MAXI PRIEST VIRGIN HEAD OVER FEET ALANIS MORISSETTE MAYERICKREPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA NOBODY'S BUSINESS H2O FEATURING MICHAEL JACOVERAM THE GIFT WAY OUT WEST FEATURING MISS JOANNA LAW DEONSTRUCTION WOMAN NENEH CHERRY HUTWIRGIN	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEX 1 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 10 10 10 10 10 10 10 10 10	2 NEW 2 1 NEW 3 NEW 5 4 6 7 7 LAST 9 3 8 NEW NEW 6 5 5 2 1 NEW 3	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIAR COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' PICORDI PEARL JAM NO CODE EPIC FUGES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC TO THE HOUSE BEAT SISTEMA 3 MAX MUSIC ALBUMS ROSANA LUNAS ROTAS MCA MIKE OLDFIELD VOYAGER WARNER LAVRA PAUSINI LAS COSAS QUE VIVES DRO ALANIS MORISSETTE JAGGED LITTLE PILL WARNE	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 1 2 3 3 4 5 6 6 7 8 9 9 10 11 11 12 13 14 15 14 15 14 15 16 17 11 12 13 14 15 16 17 11 12 13 14 15 16 17 11 12 17 11 12 17 11 12 13 14 15 16 17 11 12 17 17 17 17 17 17 17 17 17 17 17 17 17	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 10 12 NEW 16 18 15 14 6 5 3 3 9 7 11 13 16 10 12 20 1 1 4 6 5 13 10 12 12 10 12 12 10 11 13 12 10 12 10 12 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 7 13 13 13 7 7 13 13 7 7 14 13 13 7 7 14 13 13 7 7 14 13 13 7 7 14 13 13 7 7 14 11 13 7 7 14 11 13 7 7 14 11 13 7 7 11 13 13 7 7 11 11 13 7 7 14 11 13 14 11 13 7 7 11 11 13 7 7 14 11 13 12 14 11 13 13 7 7 14 11 13 14 11 13 7 7 14 11 13 7 7 14 11 13 7 7 11 11 13 7 7 11 11 12 7 7 11 11 13 7 7 11 11 13 7 7 11 11 11 11 13 7 7 11 11 11 12 12 11 11 12 12 11 11 12 12	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CLANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AM THA CROSSROADS BONE THUGS-N-HARMONY DANGE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (ITAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AAM R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGGED LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARLJAM NO CODE EPIC CROWDED HOUSE RECURRING DREAMTHE VERY BEST OF EMI BILL WHELA RIVERDANCE EASTWEST ENZSO ENZSO EPIC LEANN RIMES BLUE SONYICURB ROBERT MILES DREAMLAND BMG NENEH CHERRY MAN VIRGIN BUSH SIXTEEN STONE INTERSCOPE/MCA PRESIDENTS OF THE UNITED STATES OF AMERICA	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 1 2 3 4 5 6 7 7 8 9 10 11 12 13 14	NEW 3 NEW 7 6 4 NEW NEW 15 18 NEW 14 15 18 NEW 14 3 1 2 7 7 12 NEW 4 8 NEW 10 5 6 NEW 8 NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRAUDODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSARM VIRTUAL INSANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPEREEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN MY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDFOLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRAMPOLENE/POLYDOR TEENAGE ANGST PLACEBO LEVENTORYDOR IF IT MAKES YOU HAPPY SHERYL CROW AAM ALBUMS KULA SHAAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.WEA JAMIROQUAJ TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATOM FUGEES THE SCORE COLUMBIA SPACE STHES SCORE COLUMBIA SPACE STHES SCORE COLUMBIA SPACE STHES CORE MOSELEY SHOALS MCA VARIOUS ARTISTS NOW THATS WHAT I CALL MUSIC' 34 EMMINGIN/POLYGRAM GEORGE MICHAEL OLDER VIRGIN SHED SEVEN A MAXIMUM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RCA WICTOR MISCI 34 EMMINGIN/POLYGRAM GEORGE MICHAEL OLDER VIRGIN SHED SEVEN A MAXIMUM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RCA WICTOR JAHADOW ENDTRODUCING DJ SHADOW MO WAXAAM CROWDED HOUSE RECURRING DREAMTHE VERY BEST OF CAPITOL/PARLOPHONE	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 6	2 9 26 8 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35 18 39 23 NEW 28 27 NEW 28 27 NEW 28 27 23 23 23	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLVDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM MARBLEHEAD JOHNSON BLUETONES SUPEROR GUALTY RECORDINGSMAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRALONDON UNDIVIDED LOVE LOUISE IST AVENUE/MEI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BERAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MJJEPIC ONE TO A NOTHER CHARLATANS BEGGARS BANOUET MEAD OYU VERSUS THE WORLD SPACE GUT WATCHING THE WORLD GO BY MAXI PRIEST VIRGIN HEAD OVE FEET ALANIS MORISSETTE MAVERIGIVREPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA NOBON'S BUSINESS H2O FEATURING MILLE LIQ- UID GROVE/AAM THE GIFT WAY OUT WEST FEATURING MILLE LIQ- UID GROVE/AAM THE GIFT WAY OUT WEST FEATURING MISS JOANNA LAW NENEH CHERRY HUTWING MISS JOANNA LAW DON BUSINESS H2O FEATURING MISS JOANNA LAW DON'S BUSINESS TH2O FEATURING MISS JOANNA LAW DEONSTRUCTION WOMAN NENEH CHERRY HUTWING MIS JOANNA LAW DEONSTRUCTION	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4 5 6 7 8 9 10 SPA THIS 9 10 SPA THIS 9 10 SPA THIS 9 10 SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA SPA 	2 NEW 2 1 NEW 3 NEW 5 4 6 7 7 LAST 9 3 8 NEW NEW 6 5 5 2 1 NEW 3	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGEES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS AND ONE WEEK B.B.E. MAX MUSIC HAPPY DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AJUCAR MORENO EPIC TO THE HOUSE BEAT SISTEMA 3 MAX MUSIC ALBUMS ROSANA LUNAS ROTAS MCA MIKE OLDFIELD VOYAGER WARNER	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 12 3 4 5 6 7 7 8 9 10 11 12 13 14 15 16 10 11 12 13 14 15 16 7 7 8 9 9 10 11 12 13 14 15 16 7 7 8 9 10 11 12 15 16 17 17 10 11 12 15 16 17 17 10 11 12 15 16 17 17 17 10 11 12 15 16 17 17 17 17 17 17 17 17 17 17 17 17 17	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 10 12 NEW 10 12 14 6 5 3 9 7 11 13 7 NEW 10 12 15 15 15 15 15 15 15 15 15 15	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AM THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AAM R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGGED LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARLJAM NO CODE EPIC CROWDED HOUSE RECURRING DREAMTHE VERY BEST OF EMI BILL WHELAN RIVERDANCE EASTWEST ENZO ENZSO EPIC LEANN RIMES BLUE SONYCURB ROBERT MILES DREAMLAND BMG NENEH CHERRY MAN VIRGIN BUSH SIXTEEN STONE INTERSCOPE/MCA PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA PET SHOP BOYS BILINGUAL EMI NEW EDITION HOME AGAIN MCA	6 7 8 9 10 11 12 13 14 15 16 17 18 9 20 1 12 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 12 20 20 11 12 12 13 14 15 16 16 11 12 15 16 16 11 12 15 16 16 17 17 17 17 17 17 17 17 17 17 17 18 17 20 20 17 17 17 17 17 17 17 17 17 17 17 17 17	NEW 3 NEW 7 6 4 NEW 8 NEW 15 18 NEW 14 3 1 2 7 7 12 NEW 4 NEW 4 NEW 10 5 6 NEW NEW 16 NEW NEW	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRARLONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSADM VIRTUALINSANITY JAMIROQUAL SONY S2 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERLEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN WY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDROLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRAMPOLENE/POLYDOR TEENAGE ANGST PLACEBO LIEVATORVIRGIN IF IT MAKES YOU HAPPY SHERYL CROW ASM ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.WEA JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION FUGEES THE SCORE COLUMBIA SPACE STIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICK/RPRISE LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARDPOLYDOR OCEAN COLOUR SCENE MOSELEY SHOALS MCA VARIOUS ARTISTS NOW THAT'S WHATI CALL MUSICI 34 EMINARGIN/POLYGRAM GEORGE MICHAEL OLDER VIRGIN SHED SEVEN A MAXIMUM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RCA VICTOR DJ SHADOW ENDTRODUCING DJ SHADOW MO WAXAM CROWDED HOUSE RECURRING DREAM.—THE VERY BEST OF CAPITOL/PARLOPHONE VARIOUS ARTISTS FRESH HITS 96 WARKER ESPRILORING INFOLVER HITS 96 WARKER ESPRILORING NED	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 27 28 29 30 31 34 35 36 37 37	2 9 26 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35 18 39 23 NEW 28 27 NEW 29	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFATVY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALTY RECORDINGS/MAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRERIONOON UNDIVIDED LOVE LOUISE IST AVENUE/MI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MJJEPIC ONE TO ANOTHER CHARLATANS BEGGARS BANQUET ME AND YOU VERSUS THE WORLD SPACE GUT WATCHING THE WORLD GO BY MAXI PRIEST VIRGIN HEAD OVER FEET ALANIS MORISSETTE MAYEROREMISES STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA ADBODY'S BUSINESS H20 FEATURING BILLIE LIQ- UID GROOVE/AAM THE GIFT WAY OUT WEST FEATURING MISS JOANNA LAW DEONSTRUCTION WOMAN NENEH CHERRY HUTVIRGIN LOVEFOOL CARDIGANS TRAMPOLENE/POLYDOR MACARCING HENDENE SDEIR MORA	10 1 2 3 4 5 6 7 8 9 10 SP THIS WEEX 1 2 3 4 5 6 7 8 9 10 SP THIS WEEX 1 2 3 4 5 6 7 8 9 10 SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP S SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP S SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP SP S SP S S S S S S S S	2 NEW 2 1 NEW 3 NEW 5 4 6 7 LAST VEEK 2 1 4 9 3 8 NEW NEW 6 5 2 1 NEW 3 NEW 8 4 8 4 8 1 1 1 1 1 1 1 1 1 1 1 1 1	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGESS THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC TO THE HOUSE BEAT SISTEMA 3 MAX MUSIC ALBUMS ROSANA LUNAS ROTAS MCA MIKE OLDFIELD VOYAGER WARNER LAURA PAUSINI LAS COSAS QUE VIVES DRO ALANIS MORISSETTE JAGGED LITTLE PILL WARNER R.E.M. NEW ADVENTURES IN HI-FI WARNER	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 20 1 20 1 20 1 1 1 1 1 1 1 1 1 1 1 1 1	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18 15 14 4 6 5 3 9 7 11 13 7 NEW 10 12 14 15 14 15 14 15 14 15 14 15 14 15 16 16 16 16 16 16 16 16 16 16	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION PRIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AM THA CROSSROADS BONE THUGS-N-HARMONY DANGE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (HAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AAM R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGGED LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARL JAM NO CODE EPIC CROWDED HOUSE RECURRING DREAMTHE VERY BEST OF EMI BILL WHELA RIVERDANCE EASTWEST ENZSO ENZSO EPIC LEANN RIMES BLUE SONYCURB ROBERT MILES DREAMLAND BMG NENEH CHERRY MAN VIRGIN BUSH SIXTEEN STONE INTERSCOPEMCA PERSIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA BUSH SIXTEEN STONE INTERSCOPEMCA PESTEDDENTS OF THE UNITED STATES OF AMERICA COLUMBIA PET SHOP BOYS BLINGUAL EMI NEW EDITION HOME AGAIN MCA GEORGE MICHAEL OLDER VIRGIN JOHN FARNHAM ROMEO'S HEART BMG	6 7 8 9 10 11 11 12 13 14 15 16 17 18 19 20 1 2 3 4 5 6 7 8 9 10 11 12 2 3 4 5 6 7 8 9 10 11 11 12 13 14 15 16 11 12 12 13 14 11 12 12 13 14 11 12 12 13 14 11 12 12 13 14 11 12 12 13 14 11 12 12 13 14 11 12 12 13 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 12 14 11 12 14 11 12 12 11 12 12 11 12 12 13 14 11 12 12 13 14 11 12 12 11 12 12 14 11 12 12 13 14 11 12 12 13 14 11 12 12 11 12 12 13 14 11 12 12 13 11 13 14 15 15 16 17 17 11 12 13 11 12 13 11 12 13 11 12 13 11 12 13 11 12 13 11 12 13 11 12 13 11 12 13 11 11 12 13 11 11 12 13 11 14 11 11 12 13 11 14 11 11 12 11 11 11 12 11 11 11 11 11 11	NEW NEW 7 6 4 NEW 8 NEW 15 18 NEW 14 3 12 7 12 NEW 4 NEW 10 5 6 NEW 16 NEW 8	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRARLONDON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSAAM VIRTUAL INSANITY JAMIROQUAI SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERELEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN WY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDFOLYDOR THEENAGE ANGST PLACEDO LURY ON A MAD HARES YOU HAPPY SHERYL CROW AAM KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.WEA JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION FUGEES THE SCORE COLUMBIA SPACE SPIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- IGARDENES LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARDPOLYDOR OCEAN COLOUR SCENE MOSELEY SHOALS MCA VARIOLS ARTISTS NOW THAT'S WHAT I CALL MUSICI 34 EMCHANGINADUSARM GEORGE MICHAEL OLDER VIRGIN SHED SEVEN A MAXIMUM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RCA WICH MATISTS FRESH HITS 96 WARAMA	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 6	2 9 26 8 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35 18 39 23 NEW 28 27 NEW 28 27 NEW 28 27 23 23 23	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLVDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/EASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALITY RECORDINGSMAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FREADDON UNDIVIDED LOVE LOUISE IST AVENUE/EMI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MIJJEPIC ONE TO ANOTHER CHARLATANS BEGGARS BRAQUET MEAD YOU VERSUS THE WORLD SPACE GUT WATCHING THE WORLD GO BY MAXIPRIEST VIRGIN HEAD OVER FEET ALANIS MORISSETTE MAVERICKREPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA NOBODY'S BUSINESS H20 FEATURING MICHAEL JACKSON MIJJEPIC UND GROVE/AAM HEAD OVER FEET ALANIS MORISSETTE MAVERICKREPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA NOBODY'S BUSINESS H20 FEATURING MISS JOANNA LAW DECONSTRUCTION WOMAN NENEH CHERRY HUT/WIRGIN LOVEFOOL CARDIGANS TRAMPOLENE/POLYDOR MACARENA LOS DEL RIO RCA LIFE, LOVE & HAPPINESS BRIAN KENNEDY RCA ON STANDBY SHED SEVEN POLYDOR MACARENA LOS DEL RIO RCA	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEK 1 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 7 8 9 10 7 8 9 10 7 8 8 9 10 7 8 8 9 10 7 8 8 8 7 8 8 8 7 8 8 9 10 7 8 8 8 7 8 8 8 8 8 8 8 8 8 8 8 8 8	2 NEW 2 1 NEW 3 NEW 5 4 6 7 LAST WEK 2 1 4 9 3 8 NEW NEW 6 5 2 1 NEW 8 NEW 8 4 5 5 4 5 5 6 7 7 8 8 8 8 8 8 8 8 8 8 8 8 8	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINCLES CIBERDREAM IMPERIO GINGER SEVEN DAYS AND ONE WEEK B.B.E. MAX MUSIC HAPPY DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC TO THE HOUSE BEAT SISTEMA 3 MAX MUSIC ALBUMS ROSANA LUNAS ROTAS MCA MIKE OLDFIELD VOYAGER WARNER LAURA PAUSINI LAS COSAS QUE VIVES DRO ALANIS MORISSETTE JAGGED LITTLE PILL WARNER R.E.M. NEW ADVENTURES IN HI-FI WARNER ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX LUS MIGUEL NADA ES IGUAL WARNER ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 11 12 13 14 15 16 17 18 19 20 11 12 23 3 4 5 6 6 7 8 9 10 11 12 13 14 15 16 11 12 13 14 15 16 17 17 18 9 10 11 12 13 14 15 16 11 12 13 14 15 16 17 17 18 19 10 11 12 13 14 15 16 11 12 15 16 11 12 15 16 11 12 15 16 11 12 15 16 11 12 15 16 11 12 15 16 11 12 15 16 11 12 15 16 11 12 15 16 11 12 15 16 11 12 15 16 11 12 15 16 17 17 18 19 10 11 12 15 16 11 12 15 16 11 11 12 15 16 11 12 11 12 11 14 15 16 11 12 11 11 12 11 14 15 16 11 12 11 12 15 16 11 11 12 11 12 11 13 11 15 16 11 11 12 11 14 15 16 11 11 12 11 15 16 11 11 12 15 16 11 11 12 15 16 17 11 12 11 11 11 15 16 11 11 12 15 16 11 11 12 15 16 16 11 11 12 15 16 16 11 11 12 15 16 16 11 11 12 13 14 15 16 16 11 11 12 11 11 12 13 14 11 12 11 11 12 11 11 12 11 11 12 11 11	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 16 18 15 14 2 20 1 4 6 5 3 9 7 11 13 16 15 8 8 8 11 13 15 8 8 9 11 13 13 7 7 NEW 10 12 15 8 8 15 15 16 16 16 16 16 16 16 16 16 16	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MOTHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MALI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AM THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AMM R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGGED LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARLJAM NO CODE EPIC CROWED HOUSE RECURRING DREAMTHE VERY BEST OF EMI BILL WHELAN RIVERDANCE EASTWEST ENZSO ENZSO EPIC LEANN RIMES BLUE SONYICURB ROBERT MILES DREAMLAND BMG NENEH CHERRY MAN VIRGIN BUSH SIXTEEN STONE INTERSCOPE/MCA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA DENS SILLING DATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA UNITED TATES OF THE UNITED STATES OF AMERICA COLUMBIA NEW EDITION HOME AGAIN MCA GEORGE MICHAEL OLDER VIRGIN DIAN FARNHAM ROMEO'S HEART BMG OASIS (WHAT'S THE STORY) MORNING GLORY?	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 1 23 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 12 20 20 11 12 13 14 15 16 11 12 12 11 12 12 11 12 12 13 14 15 16 16 17 11 12 12 16 17 11 12 17 16 17 17 17 17 17 16 17 17 17 17 17 17 17 17 17 17 17 17 17	NEW NEW 7 6 4 NEW 8 NEW 15 15 12 7 12 NEW 4 NEW 10 5 6 NEW 10 5 6 NEW 16 NEW 8 9	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRADODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSADM VIRTUALINSANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERLEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN WY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDROLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRAMPOLENEPOLYDOR TEENAGE ANGST PLACEBO LELEVATORVIRGIN IF IT MAKES YOU HAPPY SHERYL CROW ABM ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.WEA JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION FUGEES THE SCORE COLUMBIA SPACE SPIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICK/RPRISE LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARDPOVTOR OCEAN COLOUR SCENE MOSELEY SHOALS MCA VARIOUS ARTISTS NOW THAT'S WHATI CALL MUSICI 34 EMINARGIN/POLYGRAM GEORGE MICHAEL OLDER YIRGIN SHED SEVEN A MAXIMUM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RCA VICTOR JU SEED OF COLUMBIA SHED SEVEN A MAXIMUM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RCA VICTOR JIM REEVES THE ULTIMATE COLLECTION RCA VICTOR USAAAM CROWDED HOUSE RECURRING DREAM—THE VERY BESL FUEL—THE XTO SINGLES 1977-92 VIRGIN VARIOUS ARTISTS THE HOUSE COLLE	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 27 28 29 30 31 32 33 34 35 36 37 38 39	2 9 26 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35 18 39 23 NEW 28 27 NEW 28 27 33 NEW	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKFAST AT TIFFATVY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLYDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGEES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOIDISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM MARBLEHEAD JOHNSON BLUETONES SUPERIOR GUALTY RECORDINGS/MAM WANNABE SPICE GIRLS VIRGIN I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRARLONDON UNDIVIDED LOVE LOUISE IST AVENUE/MI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MJJEPIC ONE TO ANOTHER CHARLATANS BEGGARS BANQUET ME AD YOU VERSUS THE WORLD SPACE GUT WATCHING THE WORLD GO BY MAXI PRIEST VIRGIN HEAD OVER THE NORLD GO BY MAXI PRIEST VIRGIN HEAD OVE FET ALANIS MORISSETTE MAYERICKREPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA NOBOOY'S BUSINESS H2O FEATURING BILLE LIQ- UID GROOVE/AAM THE GIFT WAY OUT WEST FEATURING MISS JOANNA LOVEFOOL CARDIGNS TRAMPOLENL/POLYDOR MACARCIKREPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA ANDEDOSTRUCTION WOMAN NENEH CHERRY HUT/NIRGIN LOVEFOOL CARDIGNS TRAMPOLENL/POLYDOR MACARENA LOS DEL RIO RCA LIFE, LOVE & HAPPINESS BRIAN KENNEDY RCA ON STANDBY SHED SEVEN POLYDOR TOUCH ME TEASE ME CASE FEATURING FOXXY BROWN DEF JAMMERCURY	10 1 2 3 4 5 6 7 8 9 10 SPA THIS WEEX 1 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 2 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 I 12 3 4 5 6 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10 7 8 8 9 10 7 8 8 9 10 7 8 8 9 10 7 8 8 9 10 8 8 8 8 8 8 8 8 8 8 8 8 8	2 NEW 2 1 NEW 3 NEW 5 4 6 7 NEW 2 1 4 9 3 8 NEW NEW 6 5 2 1 NEW 8 4 5 7 NEW 8 4 5 7 1 NEW 3 8 1 1 1 1 1 1 1 1 1 1 1 1 1	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINGLES CIBERDREAM IMPERIO GINGER SEVEN DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC TO THE HOUSE BEAT SISTEMA 3 MAX MUSIC ALBUMS ROSANA LUNAS ROTAS MCA MIKE OLDFIELD VOYAGER WARNER LAURA PAUSINI LAS COSAS QUE VIVES DRO ALANIS MORISSETTE JAGGED LITTLE PILL WARNE R.E.M. NEW ADVENTURES IN HI-FI WARNER ELABALA SOLA ELLA BALA SOLA HISPAVOX LUIS MIGUEL NADA ES IGUAL WARNER REBECA REBECA MAX MUSIC JOAQUIN SABINA YO, MI, ME, CONTIGO ARIOLA	
3 4 5 6 7 8 9 10 11 12 13 14 15 16 7 8 9 10 11 15 16 7 8 9 10 11 12 13 14 15 16 7 8 9 10 11 12 13 14 15 6 7 7 8 9 10 11 11 12 13 14 15 6 7 7 8 9 10 10 11 12 13 14 15 16 7 7 7 8 9 10 10 11 12 13 14 15 16 17 7 7 8 9 10 10 11 12 13 14 15 16 17 7 17 7 17 7 10 11 12 13 14 15 16 17 7 17 7 17 7 10 11 12 13 14 15 16 17 7 17 7 17 7 17 7 17 7 17 7 17	NEW 3 2 6 4 5 8 9 11 13 7 NEW 10 12 NEW 10 12 NEW 16 18 15 14 2 20 1 4 6 5 3 9 7 11 13 16 10 12 15 8 8 14 17 13 19 9 7 11 13 7 8 9 11 13 7 7 8 9 11 13 7 7 8 9 11 13 7 7 8 8 9 9 11 13 7 7 8 8 9 9 11 13 7 7 8 8 9 9 11 13 7 7 8 8 9 9 11 13 7 7 8 8 9 9 11 13 7 7 8 8 9 9 11 13 7 7 8 8 9 11 13 7 7 8 8 8 9 11 13 7 7 8 8 8 9 11 13 7 7 8 8 8 10 10 12 10 10 11 13 7 7 8 8 8 10 11 13 7 7 8 8 8 11 13 7 7 8 8 8 11 13 13 7 7 8 8 8 11 13 7 7 8 8 11 13 13 7 7 8 8 11 13 13 14 14 14 14 14 11 13 14 14 14 14 14 14 14 14 14 113 14 113 17 113 113 113 113 113 113 113 113	HERO OF THE DAY METALLICA VERTIGOMERCURY YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG MACARENA LOS DEL MAR FESTIVAL I'LL BE THERE FOR YOU REMBRANDTS EASTWEST I WANT YOU SAVAGE GARDEN RODART RETURN OF THE MACK MARK MORRISON WEA BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC MOTHER MACHER TRACY BONHAM ISLAND CHANGE THE WORLD ERIC CLAPTON WEA CLOSER TO FREE BODEANS LONDON THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST JUST A GIRL NO DOUBT INTERSCOPE/MCA KILLING ME SOFTLY FUGEES COLUMBIA LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AM THA CROSSROADS BONE THUGS-N-HARMONY DANGE POOLSONY HIT ME OFF NEW EDITION MCA SPINNING THE WHEEL GEORGE MICHAEL VIRGIN SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI ALBUMS CORRS FORGIVEN, NOT FORGOTTEN EASTWEST TONI CHILDS THE BEST OF TONI CHILDS AAM R.E.M. NEW ADVENTURES IN HI-FI WEA ALANIS MORISSETTE JAGGED LITTLE PILL WEA POWDERFINGER DOUBLE ALLERGIC POLYDOR CELINE DION FALLING INTO YOU EPIC PEARLJAM NO CODE EPIC CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI BILL WHELAN RIVERDANCE EASTWEST ENZSO ENZSO EPIC LEANN RIME SIDILE SINTERSCOPE/MCA THE MELAN RIVERDANCE EASTWEST ENZSO ENZSO EPIC LEANN RIMES BLUE SONY/CURB ROBERT MILES DREAMLAND BMG NENEH CHERRY MAN VIRGIN BUSH SIXTEEN STONE INTERSCOPE/MCA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA DIST SIGTEN SOFT HUNITED STATES OF AMERICA COLUMBIA DIST SIGT THE UNITED STATES OF AMERICA COLUMBIA PET SHOP BOYS BLINGUAL EMI NEW EDITION HOME AGAIN MCA GEORGE MICHAEL OLDER VIRGIN DONN FARNHAM ROMEO'S HEART BMG OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	6 7 8 9 10 11 12 13 14 15 16 17 18 9 10 11 12 13 4 5 6 7 8 9 10 11 12 3 3 4 5 6 7 7 8 9 10 11 11 15 16 17 18 9 10 11 12 15 16 16 17 11 15 16 16 17 11 15 16 16 17 17 17 17 17 18 19 20 20 10 11 12 17 18 19 20 20 10 11 12 12 12 12 12 12 12 12 12 12 12 12	NEW 3 NEW 7 6 4 NEW NEW 8 NEW 15 18 NEW 14 3 1 2 7 7 12 NEW 4 NEW 4 NEW 10 5 6 NEW NEW 16 NEW NEW 8 9 17	HERO OF THE DAY METALLICA VERTIGOMERCURY I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FRRADODON MARBLEHEAD JOHNSON BLUETONES SUPEROR QUALITY RECORDINGSADM VIRTUALINSANITY JAMIROQUAL SONY 52 WANNABE SPICE GIRLS VIRGIM ON A ROPE ROCKET FROM THE CRYPT INTER- SCOPERLEMENTAL THE CIRCLE OCEAN COLOUR SCENE MCA BURDEN IN WY HAND SOUNDGARDEN AAM THREE EP MANSUN PARLOPHONE GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARDROLYDOR OH WHAT A NIGHT CLOCK MEDIAMCA LOVEFOOL CARDIGANS TRAMPOLENEPOLYDOR TEENAGE ANGST PLACEBO LELEVATORVIRGIN IF IT MAKES YOU HAPPY SHERYL CROW ABM ALBUMS KULA SHAKER K COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.WEA JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION FUGEES THE SCORE COLUMBIA SPACE SPIDERS GUT ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICK/RPRISE LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARDPOVTOR OCEAN COLOUR SCENE MOSELEY SHOALS MCA VARIOUS ARTISTS NOW THAT'S WHATI CALL MUSICI 34 EMINARGIN/POLYGRAM GEORGE MICHAEL OLDER YIRGIN SHED SEVEN A MAXIMUM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RCA VICTOR JU SEED OF COLUMBIA SHED SEVEN A MAXIMUM HIGH POLYDOR JIM REEVES THE ULTIMATE COLLECTION RCA VICTOR JIM REEVES THE ULTIMATE COLLECTION RCA VICTOR USAAAM CROWDED HOUSE RECURRING DREAM—THE VERY BESL FUEL—THE XTO SINGLES 1977-92 VIRGIN VARIOUS ARTISTS THE HOUSE COLLE	6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 9 9 40	2 9 26 8 8 15 14 37 19 24 21 30 13 22 12 20 11 25 NEW 10 16 17 35 18 39 23 NEW 28 27 NEW 28 27 NEW 36 29 23 NEW NEW	GOOD ENOUGH DODGY AAM FLAVA PETER ANDRE MUSHROOM BREAKRAST AT TIFRANY'S DEEP BLUE SOME- THING INTERSCOPEMCA HOW BIZARRE OMC POLVDOR SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE ESCAPING DINA CARROLL IST AVENUE/MERCURY READY OR NOT FUGES COLUMBIA ROTTERDAM BEAUTIFUL SOUTH GOI DISCS THE CIRCLE OCEAN COLOUR SCENE MCA DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/BASTWEST FOR YOU ELECTRONIC PARLOPHONE IF IT MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM WANNABE SPICE GIRLS VIRGIN UNDIVIDED LOVE LOUISE IST AVENUE/MENT FOR YOU ELECTRONIC BARLOPHONE IF MAKES YOU HAPPY SHERYL CROW AAM LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS AAM WANNABE SPICE GIRLS VIRGIN UNDIVIDED LOVE LOUISE IST AVENUE/MI HEY DUDE KULA SHAKER COLUMBIA ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS WHY 3T FEATURING MICHAEL JACKSON MJJEPIC ONE TO A NOTHER CHARLATANS BEGGARS BAROUET MEAD OVE FEET ALANIS MORISSETTE MAYERICK/REPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA NOBODY'S BUSINESS H2O FEATURING MILLE LIQ- UND GROVE/AAM THE GIFT WAY OUT WEST FEATURING MISS JOANNA LAW DY SUSINESS H2O FEATURING MISS JOANNA LAW DY SUSINESS H2O FEATURING MISS JOANNA LAW DY SUSINESS H2O FEATURING MISS JOANNA LAW DY DUT KEND THANPOLENE/POLYDOR MACARICK/REPRISE STRIPPER VICAR MANSUN PARLOPHONE DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA NOBODY'S BUSINESS H2O FEATURING MISS JOANNA LAW DECONSTRUCTON WOMAN NENEH CHERRY HUTWIRGIN LOVEFOOL CARDIGANS TRAMPOLENE/POLYDOR MACARENA LOS DEL RIO RCA LIFF, LOVE & HAPPINESS BRIAN KENNEDY RCA ON STANDBY SHED SEVEN POLYDOR MACARENA LOS DEL RIO RCA LIFF, LOVE & MAPPINESS BRIAN KENNEDY RCA ON STANDBY SHED SEVEN POLYDOR MACARENA LOS DEL RIO RCA LIFF, LOVE & MAPPINESS BRIAN KENNEDY RCA ON STANDBY SHED SEVEN POLYDOR MACARENA LOS DEL RIO RCA	10 1 2 3 4 5 6 7 8 9 10 SP/ THIS WEEX 1 2 3 4 5 6 7 8 9 10 SP/ 1 2 3 4 5 6 7 8 9 10 SP/ 1 2 3 4 5 6 7 8 9 10 SP/ 1 2 3 4 5 6 7 8 9 10 SP/ 1 2 3 4 5 6 7 8 9 10 SP/ 1 2 3 4 5 6 7 8 9 10 SP/ 1 S / 1 S / 1 S / 1 S / S /	2 NEW 2 1 NEW 3 NEW 5 4 6 7 LAST 4 9 3 8 NEW NEW 6 5 2 1 NEW 3 8 NEW 8 4 5 7 1 1 1 1 1 1 1 1 1 1 1 1 1	MARLEY DANCE FACTORYJEMI ALBUMS LUCIO DALLA CANZONI PRESSING EROS RAMAZZOTTI DOVE C'E MUSICA BMG FRANCESCO DE GREGORI PRENDERE E LASCIARI COLUMBIA R.E.M. NEW ADVENTURES IN HI-FI WARNER ALANIS MORISSETTE JAGGED LITTLE PILL WARNE JAMIROQUAI TRAVELLING WITHOUT MOVING SONY 52 ARTICOLO 31 COSI' COM'E' RICORDI PEARL JAM NO CODE EPIC FUGES THE SCORE COLUMBIA FABIO CONCATO BLU MERCURY TVE/AFYVE) 09/14/96 SINCLES CIBERDREAM IMPERIO GINGER SEVEN DAYS AND ONE WEEK B.B.E. MAX MUSIC HAPPY DAYS FRAKTAL 3 MAX MUSIC ALCHEMY FRANK T.R.A.X. BLANCO Y NEGRO DURO DE PELAR REBECA MAX MUSIC BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC LET'S GO EMPHASSIS BIT MUSIC BOING DJ SILVERADO GINGER SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC TO THE HOUSE BEAT SISTEMA 3 MAX MUSIC ALBUMS ROSANA LUNAS ROTAS MCA MIKE OLDFIELD VOYAGER WARNER LAURA PAUSINI LAS COSAS QUE VIVES DRO ALANIS MORISSETTE JAGGED LITTLE PILL WARNER R.E.M. NEW ADVENTURES IN HI-FI WARNER ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX LUS MIGUEL NADA ES IGUAL WARNER ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX	

www.americanradiohistory.com

s of the wor

- 7		RLANDS (Stichting Mega Top 50) 09/18/96			EALAND (RIANZ) 09/18/96
	last Week	SINGLES	this Week	LAST	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN	1	1	TWISTED KEITH SWEAT WARNER
2	2	BANGER HART ROB DE NIJS EMI	2	6	MACARENA LOS DEL RIO BMG
3	3	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA	3	3	HOW DO U WANT IT 2PAC FEATURING KC AND
4	NEW	READY OR NOT FUGEES COLUMBIA		-	JOJO ISLAND
5	9	HIJ MAAKTE ME GEK MET Z'N VINGERS DE FOET-	4	7	BLACKBERRY MOLASSES MISTA WARNER
		SIES BUNNY	5	2	HIT ME OFF NEW EDITION MCA
6	5	I'M A RAVER LIPSTICK VAN	6	4	IF I RULED THE WORLD (IMAGINE THAT) NAS
7	8	MACARENA LOS DEL RIO BMG	7	8	SONY HAY CRUCIAL CONFLICT MCA
8	10	DE ZEE (ARENA HYMNE) TRIJNTJE OOSTERHUIS	8	8	READY OR NOT FUGEES SONY
		BMG	9		CHAINS DLT FEATURING CHE FU BMG
9	NEW	IF I RULED THE WORLD (IMAGINE THAT) NAS	10	5 10	MY BOO GHOST TOWN DJ'S TRI/SONY
		COLUMBIA	10	10	MIT BOU GHUST TUWN UJS TRISONY
10	4	AQUARIUS PARTY ANIMALS EDEL/ROADRUNNER			ALBUMS
		ALBUMS	1	NEW	R.E.M. NEW ADVENTURES IN HI-FI WARNER
1	2	FRANS BAUER VOOR JOU TIPTOP	2	1	PEARL JAM NO CODE SONY
2	1	RENE FROGER ILLEGAL ROMEO PART 1 DINO	3	2	SUPERGROOVE BACKSPACER BMG
3	3	ANDREA BOCELLI BOCELLI POLYDOR	4	3	CELINE DION FALLING INTO YOU SONY
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	5	4	CROWDED HOUSE RECURRING DREAM-THE
5	6	CELINE DION FALLING INTO YOU COLUMBIA			VERY BEST OF EMI
6	5	PEARL JAM NO CODE EPIC	6	5	STRAWPEOPLE VICARIOUS SONY
7	9	FUGEES THE SCORE COLUMBIA	7	NEW	SOUNDTRACK PHENOMENON WARNER
8	8	MARCO BORSATO ALS GEEN ANDER POLYDOR	8	NEW	EMMA PAKI OXYGEN OF LOVE VIRGIN
9	NEW	FRANK GALAN PASTORALE RPC	9	9	SMASHING PUMPKINS MELLON COLLIE AND TH
10	NEW	ROB DE NIJS DE BAND, DE ZANGER EN HET			INFINITE SADNESS VIRGIN
		MEISJE EMI	10	NEW	KORN KORN TRI/SONY
DE			SW	177	ERLAND (Media Control Switzerland) 09/18/5
	LGIU	(Promuvi) 09/27/96	THIS		ERLAND (Media Control Switzerland) 09/18/9
	LAST WEEK	SINGLES		WEEK	SINGLES
1	2	WANNABE SPICE GIRLS VIRGIN	1	1	WANNABE SPICE GIRLS VIRGIN
2	1	KILLING ME SOFTLY FUGEES COLUMBIA	2	2	INSOMNIA FAITHLESS WARNER
3	3	BAILANDO PARADISIO DANCE DEVELOPMENT	3	3	I CAN'T HELP MYSELF KELLY FAMILY EMI
4	5	BANGER HART ROB DE NIJS EMI	4	6	PRAY DJ BOBO EAMS
	4		5	4	KILLING ME SOFTLY FUGEES SONY
5	8	MACARENA LOS DEL RIO RCA MYSTERIOUS GIRL PETER ANDRE FEATURING	6	5	WHERE DO YOU GO NO MERCY BMG
6	8		7	9	MYSTERIOUS GIRL PETER ANDRE FEATURING
-		BUBBLER RANX MUSHROOM			BUBBLER RANX BMG
7	9	SI TU TE VAS ENRIQUE IGLESIAS MCA	8	NEW	GET DOWN (YOU'RE THE ONE FOR ME) BACK-
8	6	TIC, TIC, TAC CARRAPICHO RCA			STREET BOYS BMG
	10	NOBELPRIJS CLOUSEAU EMI	9	NEW	
9			9		THEME FROM MISSION: IMPOSSIBLE ADAM
-	7	FOREVER LOVE GARY BARLOW RCA	9		CLAYTON & LARRY MULLEN POLYDOR
9		ALBUMS	10	7	
9 10	7	ALBUMS		7	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG
9 10 1	7	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.	10		CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS
9 10 1 2	7 8 3	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. JEAN JACQUES GOLDMAN SINGULIER COLUMBIA	10	NEW	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER
9 10 1	7	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. JEAN JACQUES GOLDMAN SINGULIER COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-	10 1 2	NEW	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER FUGEES THE SCORE SONY
9 10 1 2 3	7 8 3 1	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. JEAN JACQUES GOLDMAN SINGULIER COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKWARNER BROS.	10 1 2 3	NEW 1 2	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER FUGEES THE SCORE SONY ALANIS MORISSETTE JAGGED LITTLE PILL WARN
9 10 1 2 3 4	7 8 3 1 2	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. JEAN JACQUES GOLDMAN SINGULIER COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKWARNER BROS. FUGEES THE SCORE COLUMBIA	10 1 2 3 4	NEW 1 2 3	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER FUGEES THE SCORE SONY ALANIS MORISSETTE JAGGED LITTLE PILL WARN CELINE DION FALLING INTO YOU SONY
9 10 1 2 3 4 5	7 8 3 1 2 4	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. JEAN JACQUES GOLDMAN SINGULIER COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKWARNER BROS. FUGEES THE SCORE COLUMBIA CELINE DION FALLING INTO YOU COLUMBIA	10 1 2 3 4 5	NEW 1 2 3 5	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER FUGEES THE SCORE SONY ALANIS MORISSETTE JAGGED LITTLE PILL WARN CELINE DION FALLING INTO YOU SONY NENEH CHERRY MAN VIRGIN
9 10 1 2 3 4 5 6	7 8 3 1 2 4 6	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. JEAN JACQUES GOLDMAN SINGULIER COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKWARNER BROS. FUGEES THE SCORE COLUMBIA CELINE DION FALLING INTO YOU COLUMBIA WENDY VAN WANTEN KOM DICHTER JRP	10 1 2 3 4 5 6	NEW 1 2 3 5 4	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER FUGEES THE SCORE SONY ALANIS MORISSETTE JAGGED LITTLE PILL WARN CELINE DION FALLING INTO YOU SONY NENEH CHERRY MAN VIRGIN EROS RAMAZZOTTI DOVE C'E MUSICA BMG
9 10 1 2 3 4 5	7 8 3 1 2 4	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. JEAN JACQUES GOLDMAN SINGULIER COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKWARNER BROS. FUGEES THE SCORE COLUMBIA CELINE DION FALLING INTO YOU COLUMBIA WENDY VAN WANTEN KOM DICHTER JRP ROB DE NIJS DE BAND, DE ZANGER EN HET	10 1 2 3 4 5	NEW 1 2 3 5	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER FUGEES THE SCORE SONY ALANIS MORISSETTE JAGGED LITTLE PILL WARN CELINE DION FALLING INTO YOU SONY NENEH CHERRY MAN VIRGIN EROS RAMAZZOTTI DOVE C'E MUSICA BMG JAMIROQUAI TRAVELLING WITHOUT MOVING
9 10 1 2 3 4 5 6 7	7 8 3 1 2 4 6 9	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. JEAN JACQUES GOLDMAN SINGULIER COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKWARNER BROS. FUGEES THE SCORE COLUMBIA CELINE DION FALLING INTO YOU COLUMBIA WENDY VAN WANTEN KOM DICHTER JRP ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI	10 1 2 3 4 5 6 7	NEW 1 2 3 5 4 NEW	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER FUGEES THE SCORE SONY ALANIS MORISSETTE JAGGED LITTLE PILL WARN CELINE DION FALLING INTO YOU SONY NENEH CHERRY MAN VIRGIN EROS RAMAZZOTTI DOVE C'E MUSICA BMG JAMIROQUAI TRAVELLING WITHOUT MOVING SONY
9 10 1 2 3 4 5 6 7 8	7 8 3 1 2 4 6 9 5	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. JEAN JACQUES GOLDMAN SINGULIER COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKWARNER BROS. FUGEES THE SCORE COLUMBIA CELINE DION FALLING INTO YOU COLUMBIA WENDY VAN WANTEN KOM DICHTER JRP ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI ANDREA BOCELLI BOCELLI POLYDOR	10 1 2 3 4 5 6 7 8	NEW 1 2 3 5 4 NEW NEW	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER FUGEES THE SCORE SONY ALANIS MORISSETTE JAGGED LITTLE PILL WARN CELINE DION FALLING INTO YOU SONY NENEH CHERRY MAN VIRGIN EROS RAMAZZOTTI DOVE C'E MUSICA BMG JAMIROQUAI TRAVELLING WITHOUT MOVING SONY ZZ TOP RHYTHMEEN BMG
9 10 1 2 3 4 5 6 7 8 9	7 8 3 1 2 4 6 9 5 7	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS, JEAN JACQUES GOLDMAN SINGULIER COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKWARNER BROS. FUGEES THE SCORE COLUMBIA CELINE DION FALLING INTO YOU COLUMBIA WENDY VAN WANTEN KOM DICHTER JRP ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI ANDREA BOCELLI BOCELLI POLYDOR PEARL JAM NO CODE EPIC	10 1 2 3 4 5 6 7 8 9	NEW 1 2 3 5 4 NEW NEW 6	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER FUGEES THE SCORE SONY ALANIS MORISSETTE JAGGED LITTLE PILL WARN CELINE DION FALLING INTO YOU SONY NENEH CHERRY MAN VIRGIN EROS RAMAZZOTTI DOVE C'E MUSICA BMG JAMIROQUAI TRAVELLING WITHOUT MOVING SONY ZZ TOP RHYTHMEEN BMG DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
9 10 1 2 3 4 5 6 7 8 9	7 8 3 1 2 4 6 9 5 7	ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. JEAN JACQUES GOLDMAN SINGULIER COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVER- ICKWARNER BROS. FUGEES THE SCORE COLUMBIA CELINE DION FALLING INTO YOU COLUMBIA WENDY VAN WANTEN KOM DICHTER JRP ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI ANDREA BOCELLI BOCELLI POLYDOR	10 1 2 3 4 5 6 7 8	NEW 1 2 3 5 4 NEW NEW	CLAYTON & LARRY MULLEN POLYDOR FOREVER LOVE GARY BARLOW BMG ALBUMS R.E.M. NEW ADVENTURES IN HI-FI WARNER FUGEES THE SCORE SONY ALANIS MORISSETTE JAGGED LITTLE PILL WARN CELINE DION FALLING INTO YOU SONY NENEH CHERRY MAN VIRGIN EROS RAMAZZOTTI DOVE C'E MUSICA BMG JAMIROQUAI TRAVELLING WITHOUT MOVING SONY ZZ TOP RHYTHMEEN BMG

(GLF) 09/20/96 THIS LAST THIS LAST SINGLES SINGLES MEEK WEEK NEEK WEEK COCO JAMBOO MR. PRESIDENT WARNER INSOMNIA FAITHLESS ORANGE/K-TEL 2 1 1 1 2 3 1 4 WANNABE SPICE GIRLS VI READY OR NOT FUGEES COLUMBIA IF I RULED THE WORLD (IMAGINE THAT) NAS HERO OF THE DAY METALLICA VERTIGO/POLYGRAM 4 2 WANNABE SPICE GIRLS VIRGIN SUMMER IS CRAZY ALEXIA DANCE POOL/SON 3 GYLLENE TIDER EP GYLLENE TIDER PARLOPHONE 5 6 5 6 7 5 FREE LIKE A FLYING DEMON E-TYPE STOCKHOLM 6 3 VIRUS IRON MAIDEN EMI READY OR NOT FUGEES COLUMBIA NEW PALA RAUHAA KLAMYDIA KRAKLUN NEW GHOSTBUSTERS RASMUS FAZER/WARNER NEW HOW BIZARRE OMC HOLLYWOOD 8 NEW MARIA RICKY MARTIN COLUMBIA LOVEFOOL CARDIGANS TRAMPOLENE/POLYGRAM 8 NEW THA CROSSROADS BONE THUGS-N-HARMONY 10 NEW 9 9 JAMBOREE DUBLIN FAIR STOCKHOLM ALBUMS 10 NEW HERO OF THE DAY METALLICA MERCURY R.E.M. NEW ADVENTURES IN HI-FI WEA 1 ALBUMS 2 ALANIS MORISSETTE JAGGED LITTLE PILL MAVER 2 R.E.M. NEW ADVENTURES IN HI-FI WARNER 1 2 2 CARDIGANS FIRST BAND ON THE MOON TRAMPO ZZ TOP RHYTHMEEN RCA 6 NEW LEEVI & THE LEAVINGS KAARMENAYTTELY PYRA 4 3 ENE/POLYDOR SUEDE COMING UP NUDE 3 MR. PRESIDENT WE SEE THE SAME SUN WEA 5 4 NEW JAMIROQUAL TRAVELLING WITHOUT MOVING EPIC 5 AKI SIRKESALO ALKA EPIC SUEDE COMING UP NUDE/SONT 5 ALANIS MORISSETTE JAGGED LITTLE PILL WARNER 6 NEW 6 6 7 NEW ZZ TOP RHYTHMEEN RCA 4 GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE NEW JAMIROQUAL TRAVELLING WITHOUT MOVING 8 8 9 5 PEARL JAM NO CODE EPIC RUSH TEST FOR ECHO ATLANTIC/WEA 10 EROS RAMAZZOTTI DOVE C'E MUSICA DDD 10 LAURA VOUTILAINEN KAKSI KARTTAA FAZER/WARNER 10 10 Δ PET SHOP BOYS BILINGUAL PARLOPHONE 8 HONG KONG (IFPI Hong Kong Group) 09/15/96 PORTUGAL (Portugal/AFP) 09/24/96 THIS LAST WEEK WEEK THIS LAST ALBUMS MEEK ALBUMS MEED LEO KOO SECOND FAVORITE BMG/MUSIC IMPACT 3 PEARL JAM NO CODE EPIC 5 ANDY LAU BECAUSE I CARE BMG/MUSIC IMPA 2 1 2 NEW LAURA PAUSINI LE COSE CHE VIVI GAS 3 NEW ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL R.E.M. NEW ADVENTURES IN HI-FI WARNED 3 2 METALLICA LOAD VERTIGO/MERCURY AMANDA LEE QI SHI GOLDEN PONY 4 4 4 2 SAMMI CHENG WORTH IT WARNER NORMAN TAM NORMAN 25 BMG 5 DELFINS O CAMINHO DA FELICIDADE ARIOLA 7 10 6 ALANIS MORISSETTE JAGGED LITTLE PILL w/ 6 NEW ALAN TAM POLYGRAM 88 EXTREME TONE 7 8 PET SHOP BOYS BILINGUAL PARLOPHONE COLOUR SERIES POLYGRAM EKIN CHENG IF THE SKY RAIN BMG ENRIQUE IGLESIAS CANTA EM PORTUGUES

6 8 9

NEW

10 8 TERESA TANG POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM

SALLY YEH TRUE WARNER



EDITED BY DAVID SINCLAIR

SOUTH AFRICA: Despite the ending of apartheid, not all of the country's musicians have been able to take advantage of the "peace dividend" that has seen the music industry here boom in the last two years. It remains a violent society in which lives are cheap and careers fragile. This fact was



brought home with shocking force recently when Peta Teanet, the undisputed king of the ethnic musical style known as Shangaan disco, was shot dead during a brawl with two off-duty policemen at a hotel in a rural area of the Mpumalanga province. One of the policemen was also shot dead. Police claim that the fight started when Teanet entered the hotel bar and asked the DJ to play one of his cassettes. One of the policemen objected, an argument broke out, and the officer drew his pistol. Teanet kicked it out of his hand and ran outside. He was followed out, shots were fired, and the man who had seen every one of his 10 albums go gold (25,000), and several multiplatinum (multiples of 50,000), was dead at the age of 30. Teanet's flamboyant lifestyle—he had eight wives and lived in a palatial home in the town of Tzaneen-was matched by his dedication to improving the lot of the community in his hometown. Tzaneen Mayor Ojay Moshwang said in his tribute to the singer that he had played a major role in development projects aimed at eradicating poverty in the area.

Teanet's career began in 1988, when he was quickly hailed as the spiritual successor to Paul Ndlovu, a pioneer of Shangaan disco who was killed in a car accident in the late '80s. At the time Teanet was killed, he was becoming one of South Africa's "superstar/producers," an elite group of individuals who enjoy huge success with their own recordings as well as with albums they produce for other stars. Teanet's protégés include his daughter Emma Teanet. His final album, "Pashasha Volume II," completed in June of this year, is due for immediate release by CCP. Irving Schlosberg, managing director of EMI South Africa and former head of RPM, which first recorded Teanet, described him as "a man of incredible energy, focus, and commitment who will ARTHUR GOLDSTUCK be missed and mourned terribly."

SPAIN: As far as most Spaniards outside the troubled northern Basque Country are concerned, popular Basque music is either the furious, politico-punk cocktail dubbed "Basque radical rock" or the folk/rock band Oskorri. Polka/Tex-Mex accordionist Flaco Jiménez is one of many musicians who have guested on Oskorri albums, which have won the band a reputation as pioneers of Basque folk music sung in the Euskera (or Basque) language. In September, the band celebrated its 25th anniversary by performing a special concert at Getxo, just outside Bilbao, in a Basque pelota stadium (pelota is a sport similar to squash; it is known as jai alai in the Americas). The band selected 25 songs from its repertoire and was joined onstage by 18 guests, who sang partly in Basque and partly in a variety of native tongues, including Spanish, Catalan, Galician, French, and Gaelic. Among the guests was diatonic accor-



dion (or "trikitrixa") supremo Kepa Junkera, Irish bagpiper Liam O'Flynn, the French group **Gwendall**, Canary Islands singer **Pedro Guerra**, Catalan vocalist **Albert Pla**, and Galicia's **Antón Reixa**. The concert was recorded by Basque TV Euskal Telebista and is to be issued as a live HOWELL LLEWELLYN album

FRANCE: Dozens of musicians, including Graeme Allwright, Guy Boart, Patrick Bruel, Sacha Distel, Didier Lockwood, and Georges Moustaki paid tribute to French country guitarist Marcel Dadi during a concert at the Olympia in Paris Sept. 16. Dadi was among the casualties of TWA Flight 800, which crashed soon after taking off from New York July 17, killing all on board. All proceeds from the show were donated to Dadi's three children. Born Aug. 20, 1951, in Tunisia, Dadi rose to fame in the '70s via the unusual route of playing country music in France. His guitar style owed much to Chet Atkins' finger-picking technique. Dadi made frequent trips to Nashville, where he recorded with Atkins on the album "Nashville Rendez-vous" and with other U.S. musicians. For many would-be guitarists, Dadi was also known for creating a specific teach-ing method in his book, "La Guitare A Dadi," and as the owner of a musical instrument store in Paris. In the '80s, Dadi took a break from his recording career but resumed in the early '90s. A few weeks before his death, he was recording an album titled "Nashville" with Steve Morse, Larry Coryell, Albert Lee, and Atkins. Dadi was also planning to record an album of French songs with Atkins and another solo album featuring new material. He died returning from a visit to the U.S. during which he was inducted into the Country Music Hall of Fame. Interviewed a few weeks before his death for the monthly magazine Rock & Folk, Dadi enthused about being part of the Country Music Hall of Fame alongside artists he admired, such as Johnny Cash, Merle Travis, and Dolly Parton. "The great pride is to be inducted, of course," he said. "But being the EMMANUEL LEGRAND first foreigner is very important to me."

ROMANIA/GERMANY: Two outstanding musicians from the town of Timisoara, Romania, bass player Dixi Krauser (ex-Pro Musica) and guitarist Tavi Iepan (ex-Cargo), emigrated to Germany 10 years ago. Settling in Hamburg, they formed the group Flying Wood, whose latest album, "Buy Now... Pay Later," has just been released in Romania. It seems their change of country has had little effect on their style of music, and according to Krauser and Iepan, the latter of whom wrote one of Cargo's biggest hits, "Brigadierii" (The Brigadier Lads), Germans have a remarkably open-minded appreciation of music. The pair are certainly in good company. Other prominent Romanian musicians now residing in Germany include the rock group Phoenix (Global Music Pulse, Billboard, Sept. 14), Ovidiu Lipan, Nicolae Govaci, Mircea Florian, and Josef Kappl. OCTAVIAN URSULESCU

STRAUSS

TINA TURNER WILDEST DREAMS PARLOPHONI

QUINZINHO PORTUGAL BACALHAU PIMBA DISCOSSETE

8 NEW

10 NFW

NEW

Canada

Kinnie Starr's Self-Released Album Leads To Major-Label Courtship

BY LARRY LeBLANC

TORONTO—Vancouver-based independent, alternative singer/songwriter Kinnie Starr is in the midst of a memorable year.

In 1995, the 24-year-old, who plays a Fender Stratocaster named Ethel, was seemingly going nowhere. She had no management, had performed only six shows in 18 months, and was working with a band whose members had little faith in her musical abilities.

However, since the beginning of this year, Starr has found a new band, has enlisted managers Linda Chinfen and Mandy Wheelwright of Blister Management of Vancouver, and has attracted intense A&R interest from more than a dozen labels, according to Starr. These include such American-based companies as Arista, Mercury, Elektra, and Warner Bros., and such Canadian-based companies as Warner Music Canada, BMG Music Canada, and A&M/Island/Motown.

Additionally, Starr's 11-song, selfproduced album "Tidy," which blends spoken word, blues, gospel, hip-hop, and rock, was released in Canada Aug. 28 on her own Violet Inch Records, distributed by Outside Music of Toronto. Her spoken-word video "Ophelia" is being played on MuchMusic, Canada's national video service.

"We brought in 15 pieces of the album at the beginning of the month,

and we've sold half of them," says Neil Gremell, GM of the Sam the Record Man retail store on Seymour Street in Vancouver. "That's pretty good for an independent artist."

According to Starr, Canadian labels started coming around last December, when she "started playing my ass off around Vancouver with the new band. Canadian [A&R reps] then told their American counterparts, and word spread. All of a sudden, I've had to deal with [label offers], getting management, and doing shows. I haven't got any of this figured out yet. All I want to do is make art and music."

Kim Cooke, VP of Warner Music Canada, says the A&R bidding for Starr was "very intense." She adds, "Kinnie's a very galvanizing and compelling artist who reeks of charisma. At her shows, people react to her. She doesn't leave people neutral."

It appears that Mercury Records U.S. has the inside track to signing Starr, with A&M/Island/Motown distributing her future product in Canada. It's anticipated that "Tidy" will remain an independent title in Canada but will be licensed to Mercury U.S. for an early 1997 release.

"We have an agreement, and the attorneys are now going through all the little details," says Jenny Price, A&R rep based in Mercury's L.A. office. "She's absolutely wonderful. I saw her in Vancouver last April, and her performance blew me away." According to Starr, whose musical influences include the Dream Warriors, De La Soul, Urban Species, Black Sabbath, Deep Purple, Metallica, and Kyuss, the Mercury deal isn't finalized. "I'm still far away from signing the contract," she says. "Fortunately, with so many labels interested in me, I have some kind of leverage. I want to establish a precedent of a more artist-friendly contract so other artists behind me can eite my contract."

Starr is in the midst of her first tour outside of British Columbia, performing 10 club and university dates around Ontario and Quebec. "It's not a long tour, but it has not been easy," she says. "I don't yet know how to handle the amount of work, the stress, the driving, and the chaos of touring, while trying to stay focused. I'm used to traveling, but I'm not used to playing music and traveling."

Admittedly uneasy about playing before audiences who have just discovered her, Starr says, "I don't know if people know [who I am] yet, and I don't know if they like [the music] or care."

Born in Calgary, Alberta, Starr left her hometown of Victoria, British Columbia, in 1991 to study theater and women's studies at Queen's University in Kingston, Ontario, and later at the University of Victoria.

Linking with veteran group B.K. Lounge in Victoria, Starr says, was a bittersweet experience. "Those guys really resented me, and justifiably so," says Starr. "I didn't know what I was doing. I had no vision. They didn't understand what I wanted, because I didn't know what I



was a natural progression for me, because I was doing silk screening, stick-

ers, and public graffiti," Starr says. "I wanted to do some sincere art, and spoken word and poetry and music were natural progressions of that. I didn't think people would get excited over it or that there'd be the potential to sign with a record company."

STARR

Despite knowing that her time with the band would be short-lived, Starr decided to release the "Learning 2 Cook" cassette in August 1995 on Violet Inch under the name Kin-

U.K. RADIO OFFERS ONLINE MUSIC SALES (Continued from page 44)

from various categories of the IMS top 200 CD album charts and to pay for it with credit cards via a secure online order form. IMS promises delivery by mail in an average of eight days.

"We are interested in forging longterm relationships with radio stations," says IMS managing director Christopher Codrington. "It is an opportunity [for stations] to generate additional revenue and to get a better understanding as to the music choices of their listeners."

Within the retail partnership, IMS and the radio stations share revenues from all online sales made from station Web sites, and IMS supplies each station with customer details. The link between retailer and radio station is operated and maintained by IMS, incurring no additional expenses or involvement for the broadcaster. Stations may brand the service on their Web sites with their own identifications.

"We have been operating the IMS retail connection on our Hallam FM and Metro FM Web sites for three or four weeks," says Chris J. Reed, director of EMAP Radio Connections. "It's an opportunity to test demand and explore the potential for EMAP Radio to expand its off-air retailing processes through the Internet," he continues. "We would certainly extend it to other stations if it is viable, and other outlets in the EMAP Radio group are already looking at it."

At this stage, Reed explains, the level of retail business generated is "not significant and won't be for at least a couple of years yet. Our primary focus is broadcasting and will remain so, but we see this as an addon benefit for our listeners. We are in it for the long term, and with IMS, we have a low-cost way to give our listeners an opportunity to buy music from IMS' top 200 at discounted prices."

Reed sees no conflict with music stores. "There has been a lot of media hype about electronic retailing, but the amount of Internet business is still very small, and people who want to go into record stores will always do so. There will be a growing number of people in the future who want the convenience of buying from home. It's a logical step for us," he concludes. "We play music, our listeners hear it—they want to buy it." nie Starr Loves B.K. Lounge. Produced by Starr, it was recorded and mixed in two days and cost \$16,000 (Canadian). She says it has sold 2,000 copies.

"I produced the album because I financed it, wrote all the songs, and did the artwork," Starr says. "The cassette was used to say, 'Hello, I know how to write songs."

Shortly after the cassette's release, Starr and B.K. Lounge parted ways, and Starr moved to Vancouver. She played one show on her own before meeting her current band last summer: drummer Sam Cino and bassist Adam Carlo III. When a friend who had heard her cassette offered to finance a CD, Starr jumped at the chance. With Cino and Carlo, she tested the waters by recording the tracks "Rime Gong Rong" and "Woven."

Original B.K. Lounge keyboardist Jacob Cino (Sam's brother) joined Starr's band after the recordings were made.

"Tidy" was filled out with tracks recorded by Starr at the Canadian Broadcasting Corp.'s Realtime studio in Vancouver, with tracks co-produced by Starr and engineer Matt DeMatteo (Rheostatics, Jane Siberry, Rusty) at Presence Sound in Toronto, and with the B.K. Lounge cassette version of "Ophelia."

"The CD is interesting because it is all over the map," says Kelly Mulvey, director of promotion and A&R of Outside Music. On Sept. 21, Mulvey says, Starr "packed" the El Mocombo club in Toronto. "It was jammed with 300 people wanting to see her."

"I really want to communicate with people," says Starr. "At a certain point, you get pissed off with people's complacency and apathy. Sometimes I get caught up in idealism and believe that a spiritual revolution could take place, but I don't think that's really going to happen. I can, however, grow as a person and communicate with one or two people a night."

MUSIC MONITOR CEASES PUBLICATION IN U.K. (Continued from page 44)

what we were offering. Others, evidently, were indifferent to our goals."

Among its features, Music Monitor published the playlists of U.K. national, regional, and local radio stations (and music television outlets), making this monitored-airplay data available to many industry professionals for the first time. Influential broadcasters whose playlists appeared regularly included BBC Radio 1 and Radio 2, Virgin, Atlantic 252, Capital, and MTV.

Another issue affecting Music Monitor was access to the "official" U.K. charts, produced by Chart Information Network (CIN). The exclusive trade publishing rights to these are held by the trade paper Music Week. A condition of sublicensing the charts to the Billboard Music Group was that they could appear in print only after—not concurrently with—their publication in Music Week.

Outside the U.K., the trade pub-

lishing rights to the "official" charts are held by CIN, which is a joint venture between Miller-Freeman, publisher of Music Week, and the British Phonographic Industry, the trade body of the country's record companies.

In 1994, another publication in the Billboard Music Group, Music & Media, licensed and published these charts. However, the contract was terminated after three months by CIN. No reason was provided, although the timing coincided with the launch of Music Monitor.

Typical of U.K. radio industry reaction to the disappearance of Music Monitor was a comment by Paul Chantler, PD of Essex FM Southend-on-Sea. "At a time when the [British] record industry is bleating about better relationships with the radio industry," he wrote in a letter to the editor, "the only publication that builds bridges between the two and helps set the agenda is sadly killed off."



1. International Buyer's Guide: The worldwide music & video businessto-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109

2. International Talent & Touring Directory: The source for U.S. & International talent, booking agencies, facilities, services & products, \$99

3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$145

4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/Video tape/disc industry. \$55

 Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre, \$55

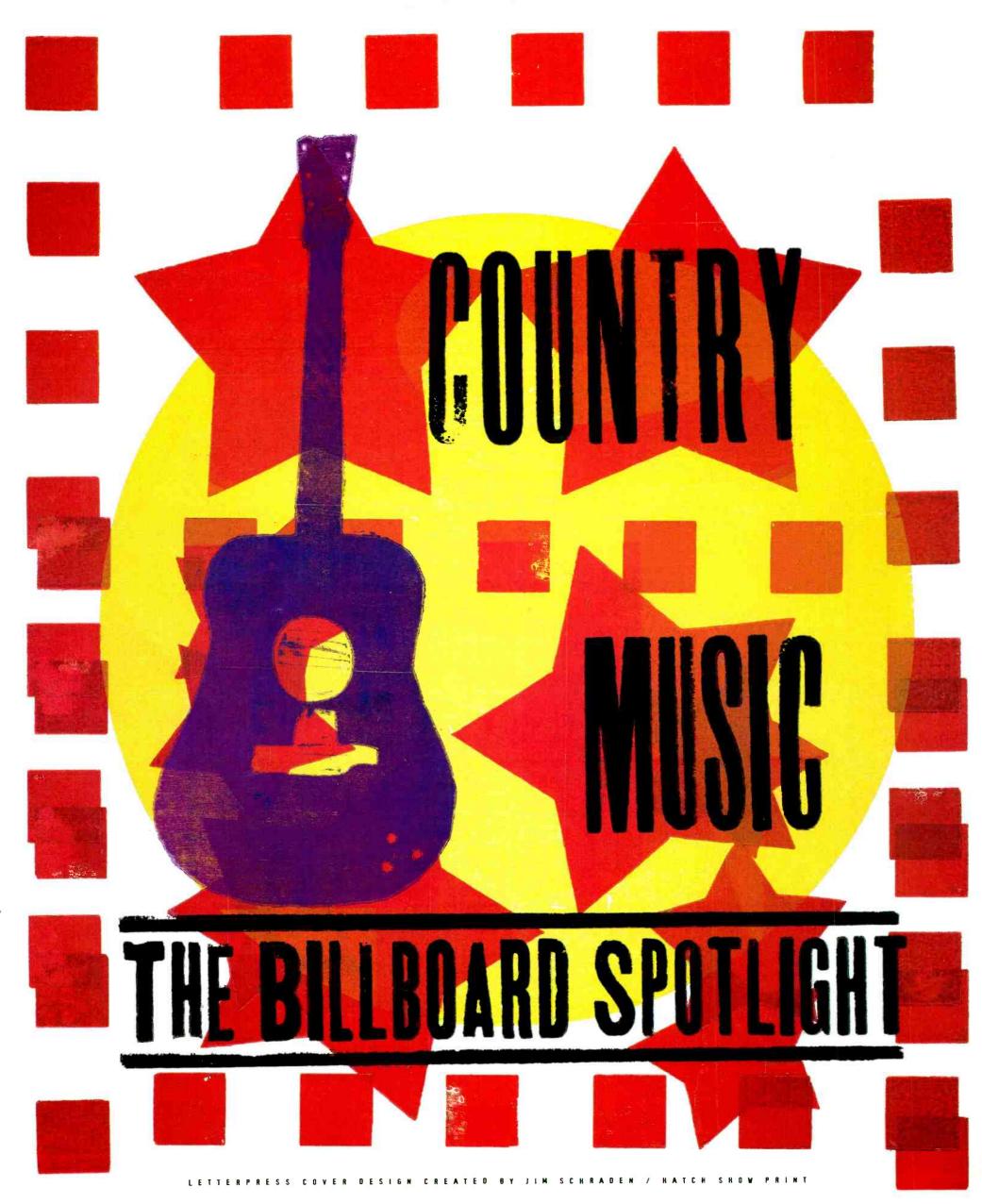
6. NEW The Power Book September 1996 Edition: The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40). Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.
 2 BOOK BUY The Power Book September Edition AND The Power Book March 1997 Edition —\$119 (order March 97 edition now & save more than 20% and beat 97 price increase! — mails in March 97)

 International Latin Music Buyer's Guide: The essential tool for finding business contacts in the latin music marketplace. \$65

8. SALE International Recording Equipment & Studio Directory: All the facts on professional recording equipment, studios & equipment usage, (1994 Edition) \$50 \$40

Mail in this ad with check or money order or call today! For fast service call: 1-800-223-7524 or 1-800-344-7119. In NY call (212) 536-5174. In NJ call (908) 363-4156.

Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701 Please add 55 per directory for shipping (\$12 for International orders).Add applicable sales tax in NY, NJ, CA. TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final. BDZZ3076



RISING TIDE

MATRACA BERG JACK INGRAM J.C. JONES DELBERT MCCLINTON DOLLY PARTON KEITH SEWELL KRIS TAYLOR TONY TOLIVER

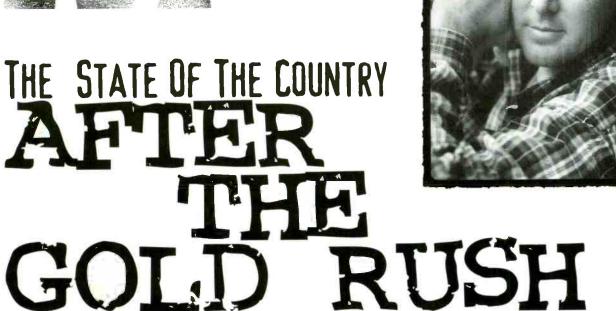


Country's Next Wave

www.americanradiohistory

48 Music Square East Nashville, TN 37203 615.254.5050 Fax 615.313.3700





BY CHET FLIPPO

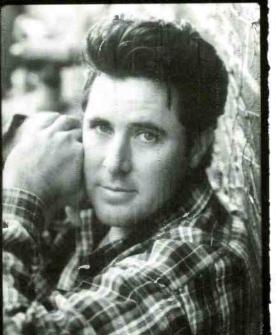
hile country music finally sits atop its longpredicted and long-awaited plateau, the question remains: How do you tell when the gold rush is over? Answer: when everyone getting off the plane is carrying a shiny new shovel and doesn't have any mud on his boots.

On almost every front, the gold (and platinum) rush is over. Only one major front has not leveled off, and that's a front where the public has voted with its pocketbook. That's the LeAnn Rimes front, where this unheralded 13-year-old popped up with a decades-

old retro song and has sold a total of 1,202,000 units (SoundScan figures as of Sept. 20). That's 387,000 singles and 815,000 albums.



TIM MCGRAW



VINCE GILL

That stems from a single that hardly anybody knew was out there. Mike Curb himself says he didn't know that "Blue" was a hit till it debuted in Billboard's Country Airplay Monitor at No. 49 with a bullet on May 6. The public demanded to hear that song on radio and couldn't wait till it was in the stores. Music-store clerks reported an unheard-of rush by fans asking for "the song by that little girl." The album was rush-released, went No. 1 Country and top 10 on the Billboard 200. Public demand is an amazing thing and might well serve as a wake-up call for this industry.

Naturally, the success of that song led to squabbling within the industry: did or did not radio abandon the song once it went top 10 because it was too retro for some markets? That's a moot question at this point because the impact of that song and that album and that artist is plain: any vacuum that exists is going to be filled. Rimes filled a vacuum, pure and simple. People have been preaching in the business for years now (without taking their own advice) that too many artists looked and sounded the same and too much music coming out of Nashville bore a stultifying sameness, to the point where album sales were off. Why? because nobody could identify the artist or even remember the song title. And nobody rushed Tower Records demanding that song about a dog or a truck, for instance. Tour numbers were off for the same reasons. But, if you give the public what it wants.

On other fronts, things are down. Country album sales are off, compared to this time last year: 32.8 million units for the first six months of 1995, and 29.3 million for the same period this year (according to SoundScan). The difference is about one triple-plus platinum album that did not sell this year. While country sales are off, industry-wide the numbers are up slightly, with total shipments up 6.8% for the first six months this year.

At the high end, country touring looks robust. Garth Brooks continues to break records, and other artists grossing in seven figures this year include George Strait, Reba McEntire, Alan Jackson, Vince Gill, Tim McGraw, Brooks & Dunn and Wynonna. Otherwise, country tour figures are down about 25% this year. Promoters have been saving for months that the market is saturated, that mid-level

artists are touring too much and trying to milk the same markets, that tour cycles have become too short and that new artists are touring before their time. In short, as RCA Label Group chairman Joe Galante says of the industry as a whole: supply is outstripping demand. The public is voting with its pocketbook.

Supply and demand is interesting in regard to record labels in Nashville, where the landscape is beginning to resemble a mushroom field, with new entities seemingly popping up overnight. On any given day, the number of functioning labels here hovers in the mid-30s. This causes alarm in some quarters, optimism in others. Some of the new labels are homegrown, and



ALAN JACKSON

others are tendrils of international conglomerates. Either way, they're caught up in an intense crapshoot.

Nashville's label history is fairly short, and it's sometimes forgotten that the early labels were planted here by outsiders. After such New York and Los Angeles-based labels as Victor, Decca and Capitol began regularly recording here in the 1940s, Capitol was the first major label to locate its country headquarters here, in 1950. Label growth was relatively slow until the past few years,

and as recently as five years ago, a handful of majors dominated the business. How much that will change will depend on the first few releases in coming months by the newcomers.

One trend here is the umbrella-type groups, such as Pioneer, which may record country acts but look increasingly to tap the growing non-country community here. Another trend seems to be niche-oriented labels, low-overhead imprints operated out of one's vestpocket with most services being outsourced.

The number of country radio stations is down slightly from a year ago, from 2,346 stations in 1995 to 2,321 today (according to *M* Street Journal).

Nashville's music infrastructure continues to grow, and office space continues to shrink. Music Row is full, Cummins Station is full, and people are moving to St. Bernard's Convent on 21st and to Maryland Farms in Brentwood. Banking services for the Row are expanding, as are studios and any number of support services.

Continued on page 68



WYNONNA



Second Chances

Signing artists on the rebound from false starts and stalled careers can present a big gamble for labels. Since the risks and rewards can be great, a variety of opinion-and evidence-exists on the wisdom of investing in such acts.

BY DEBORAH EVANS PRICE

NASHVILLE—One of the obvious by-products of the increase in the number of country labels in recent years is that a greater number of artists are getting record deals. This not only means a new act has a better chance of signing a record contract now

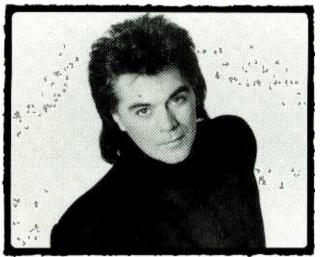
that there are nearly 30 labels. It also means acts who've previously had a deal at another label can have a second chance at success. Is it easier to break an act who already has a little recognition at country radio, or are there any negative perceptions associated with those getting a second chance?

These are the questions many Music Row executives may be asking, but they are hardly new queries. Hits and misses, second, third and fourth chances are nothing new in country



ASCENDING WITH THE TIDE: TONY

music or any other genre. Examples abound of artists for whom lightning didn't strike at their first label, but who went on to become extremely successful at their next label home. Vince Gill only enjoyed moderate recognition with singles like "Turn Me



STUART: "IT MATTERS WHERE YOU WIND UP."

52

Loose" and "Cinderella" during his early-'80s stint on RCA, but went on to become the Country Music Association's most-awarded artist, winning male vocalist of the year five times and entertainer of the year twice. Likewise, labelmate Marty Stuart's career didn't ignite until he signed with MCA. He was part of the Horizon 86 campaign designed to break new CBS acts Sweethearts Of The Rodeo, Joanna Jacobs, Libby Hurley, Lewis Continued on page 56

TALKIN' 'BOUT AN EVOLUTION: LABEL EXECS DISCUSS THE FUTURE OF THE COUNTRY

As the number of music labels continues to proliferate in Nashville—the current Yellow Pages lists 70 although it's an incomplete list, and not all of those are viable commercial entitiesspeculation about the future of the country recording industry continues to be a ripe subject for discussion. The number of labels is up; sales are down (see separate story). Accordingly, Billboard asked a panel of executives from the traditional labels here to comment. Taking part are Atlantic Nashville president Rick Blackburn, Sony Music Entertainment executive VP/GM Allen Butler, Curb Group chairman Mike Curb, Arista Nashville/Career Records president Tim DuBois, RCA Label Group chairman Joe Galante, Capitol Nashville president/CEO Scott Hendricks, MCA/Nashville chairman Bruce Hinton, Mercury Nashville president Luke Lewis, and Warner/Reprise Nashville executive VP/GM Eddie Reeves.

CONDUCTED BY CHET FLIPPO

Has country music peaked?

GALANTE: Country is in a consolidation phase. I do not believe we have peaked. You still have migration from the North and Midwest to our strongest markets—the Southeast, Southwest, mountain states and West Coast. I think we're building a new base.

RCA'S GALANTE

HINTON: What has happened is that the great platinum success stories of the last few years have ratcheted up the whole industry. The marketplace corrects itself. That's competition. I think we'll emerge stronger than ever.

BLACKBURN: We're roughly 15% of the music universe right now, and I think as the universe grows,

we'll grow with it. CURB: | don't believe it has peaked. Increasingly, there are multi-formats within country, but we're attempting to group all the records together in one category, and I think we need to move to at least two charts to reflect that.

DUBOIS: Anybody who [looked] carefully at the industry knew we would level off. You always get expansion and contraction. The difference now is that there's a lot more people standing at this table. And it's a general rule that one success has to pay for five failures

CURB GROUP'S CURB

LEWIS: The wind may have gone out of our sails temporarily, but more exciting artists, compelling music and proper market conditions could take the music to heights we haven't imagined.

REEVES: It may have peaked short-term, but we still have a thriving industry. It's three times what it was in 1989. In the long-term, country will be healthy if we make great music and develop exciting stars.

HENDRICKS: We're in a transitional phase. Radio stations are being bought and sold at an unprecedented rate, and that turbulence on the business side results in more conservative decisions regarding airplay. The situation has the labels scrambling to figure out the best way to get exposure for our artists.

BUTLER: I remain optimistic. We're still signing incredible acts, and that's our industry's lifeblood.

What's your major concern for the future?

HENDRICKS: It scares me that the balance between a songdriven and an artist-driven market is tilting toward the song. I'd like to see more of a balance. And there seems to be a trend toward artists who are image-driven rather than talent-driven. Choosing style over substance goes against the whole foundation of country music, which was built on talent, first and foremost. GALANTE: I fear we're all becoming too short-term. The





ATLANTIC'S BLACKBURN



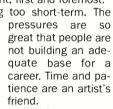


think that record proves that we need more than one chart in country. I think a lot of record companies are afraid to take a chance on retro-sounding artists because of that. I think we

need to take chances. **REEVES:** My major concern for now is the quality of the music and artists that are being developed. I am, however, very optimistic.

HINTON: I think we've gotten into a song-driven mode. Ultimately, country music is about great songs coupled with great artists. And there's been a heavy emphasis on the visual. That got pop music in trouble, and we have to remember that our competition is all music, not other country labels. But I'm very positive about our future.

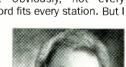




LEWIS: A lot of us may have gotten fat and happy over the past several years. Hunger is a great catalyst for creativity.

DUBOIS: The fat years are indeed giving way to leaner years, but it's not Black Friday. For the immediate future, our weapon is to make unique music. LeAnn Rimes is a case in point.

CURB: I'm thankful for LeAnn's "Blue" doing what it did. Obviously, not every record fits every station. But I







Fake Can You

GENUINE.

CMT: Courtry Music Television, viewers turn on to authentic country music videos GENUINE to cities around the globe ... viewers recognize the ir Nusic City nusic authority. We've built ar international audience ci orldwide households in over 50 countries. With these numbers, popular CNT over 47 million So turn on to irto hit records with global sales. videos translate rapidl worldwide country music authority ... turn on to GENUINE

CERTIFICATION

COUNTRY MUSIC TELEVIS ION



and the CM nc. A Gaylor W Sate It

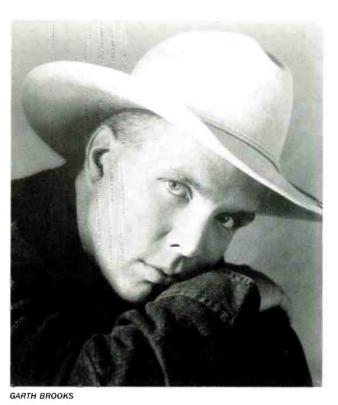


he recaps in this Spotlight offer a year-to-date glimpse at how the Year In Music races are shaping up in the country categories and are based on performance on the Hot Country Singles & Tracks and Top Country Albums charts from the start of the chart year (which began with the Dec. 2, 1995, Billboard) through the Sept. 7 issue.

Singles categories are based on accumulated Broadcast Data Systems detections for each week a song appeared on Hot Country Singles & Tracks.

Album categories are determined by accumulated unit sales, as calculated by SoundScan, for each week a title appears on Top Country Albums.

Because of the inherent difficulty of combining airplay detections with album sales, a system of recap points, based on chart performance, is used to determine the overall categories. The complex system of inverse points is based on chart rankings for each week a title appears on either the album or singles chart.





SHANIA TWAIN



TOP ARTISTS

- Pos. ARTIST (No. Of Charted Singles & Albums) Label
- 1 GARTH BROOKS (10) Capitol Nashville 2 GEORGE STRAIT (10) MCA
- 3 SHANIA TWAIN (6) Mercury Nashville
- 4 TIM McGRAW (6) Curb
- 5 ALAN JACKSON (6) Arista
- (1) Warner Bros.
- 6 VINCE GILL (1) Columbia
- (7) MCA
- 7 BROOKS & DUNN (7) Arista
- 8 FAITH HILL (6) Warner Bros.
- 9 BRYAN WHITE (5) Asylum
- 10 TRACY LAWRENCE (7) Atlantic

TOP MALE ARTIST

GARTH BROOKS (10) Capitol Nashville

TOP FEMALE ARTIST

SHANIA TWAIN (6) Mercury Nashville

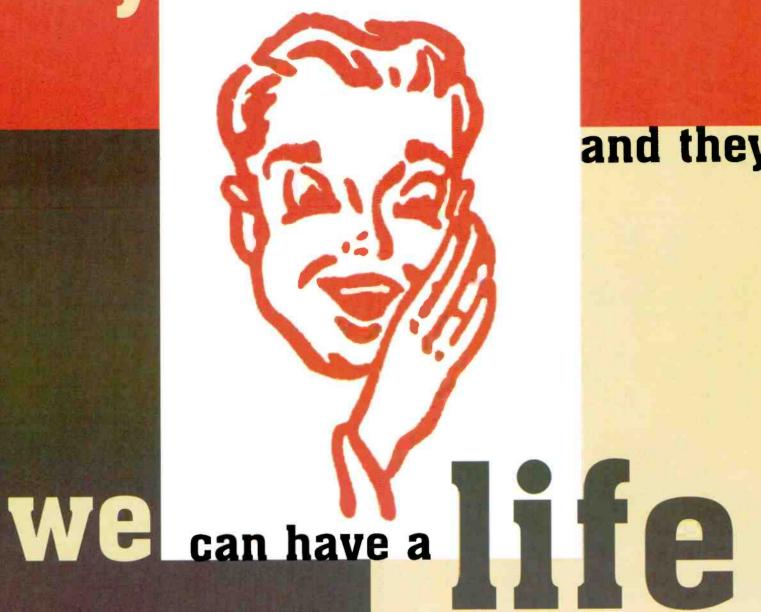
TOP DUO/GROUP

BROOKS & DUNN (7) Arista

Continued on page 64



Hey A few more of these



and they tell US

TOP NEW COUNTRY DUO/GROUP: Lonestar TOP NEW COUNTRY FEMALE: Mindy McCready



to Country Radio, Billboard and congratulations from BNA

www.americanradiohistory.com

5

1151



SECOND CHANCES Continued from page 52

Storey and Stuart. The Sweethearts were the only ones of the pack to be successfully launched. But Stuart finally hit pay dirt when the single "Hillbilly Rock" took off on MCA.

David Ball had one single released on RCA prior to achieving success on Warner Bros. Kix Brooks had an album out on Capitol before teaming with Ronnie Dunn to form Brooks & Dunn. Pam Tillis was signed to Warners before inking a deal with Arista. Collin Raye and his brother had a deal on Mercury as the Wrays (the original spelling of his last name). And there are many other examples of artists enjoying success the second time around.

When asked whether an artist's previous label history is a concern when they are signing a new act, opinions vary among label heads.



RCA TO WB: DAVID BALL

HIGH ON A GILL

comes back, from a creative standpoint, to whether the label sees something special that hasn't been recognized, and you are bound and determined to get that artist's music to the consumer. "In the case of Vince Gill, we were very high on his material and thought he was a great songwriter. We believed in him from that standpoint as well as his other obvious talents-that great voice and guitar-playing. And in the case of Marty, it's kind of a

"No, [there were] zero concerns," MCA Nashville chairman Bruce Hinton says of

signing Gill and Stuart,

"because as a label, what we

see in an artist and the vision

we have for them, we don't

necessarily expect another

label to see and vice versa...I

think if you have never been

signed before or if you have been signed before, it still

YOU DON'T EVEN HAVE TO CARRY A TUNE WHEN YOU Annapolis Music isn't the only tune in this Denver town. So we cater to all kinds STAY WITH US. Los Angeles of business agendas. Next time Miami Beach you're in town, enjoy Nashville's most businesslike hotel in a location convenient Nashville to educational, medical and commercial districts. Plus earn American Airlines® New York City AAdvantage[®] miles with each qualifying stay. We bet you'll leave San Diego America Airlines and AAdvantage are registered trademarks of America Airlines, Inc. American Airlines reserves the right to change the AAdvantage Tucson Washington, D.C. program at any time without notice Montréal Ouébec City LOEWS VANDERBILT PLAZA O T E Monte Corlo Nashville, TN For reservotions call the hotel direct at 615-320-1700, your travel expert or 800-23-LOEWS. Internet: http://www.loewshotels.com

different deal in the sense that he was just starting to make giant strides in his songwriting about the time we signed him and overall as an artist. Tony [MCA Nashville president Tony Brown] and I had seen from a distance an awful lot of growth in a short period of time and really felt he had not yet fully tapped

ONE OF ASYLUM'S FIRST: BOB WOODRUFF

into what he was capable of doing.

Stuart appreciates the level of commitment he has experienced since signing with MCA. "I was totally ready to go hang it up, but I couldn't think of anything else to go do," Stuart says. "When Bruce and Tony and Sheila Shipley and all those people aimed their attention at me, I really felt worthwhile for the first time in a long time. And I still feel that level of enthusiasm, There's still a certain level we haven't achieved together that we're still looking for over there, and I feel like they are right behind me as much as they were on that first album.

ANSWERING HARD QUESTIONS

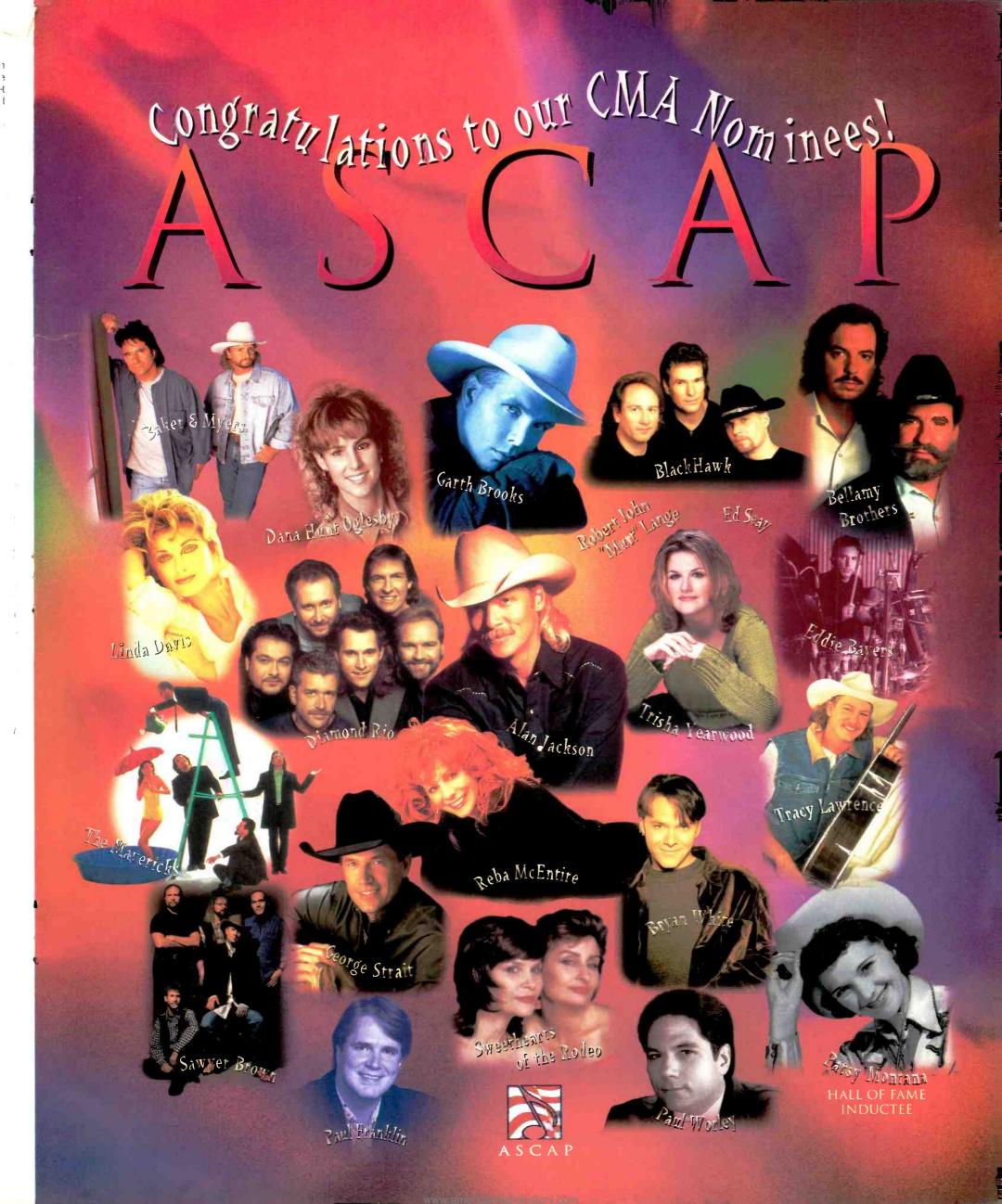
Hinton says commitment-and being able to recognize where an artist is at in his or her career—is key. "Very frequently, sign-



ARISTA AFFILIATION PRECEDED IMPRINT: CHARLIE MAJOR

ing an artist and having success with an artist is being able to recognize that they are at the beginning of this maximum cre-ative curve they are about to go on," he explains. "You support it and roll with it," he says. "When you sign an artist from another label, you have to make that judgment call-Have their most creative moments been captured? Are there still more? Can they get to another plateau?

Continued on page 58





AM THAT MAN BROOKS AND DUNN /

SECOND CHANCES Continued from page 56

Those questions aren't easily answered, and with careers and bottom lines at stake, some executives would rather not take a chance on an artist with a previous history. Others are willing, but admit the changing nature of the industry makes it difficult.

"Right now, it is somewhat easier to start a new artist than it is to restart an artist," Arista Nashville president Tim DuBois, says. "I don't think there's any question about that. I would rather take my gamble on an artist that has no taint than to go with somebody whose been out there. If you have a history of not being a success, it seems like radio really seems to hold that against you if



DIRECTIONAL CHANGE PRESAGED LABEL MOVE: PAM TILLIS.

you try to start a second time."

However, DuBois says he wasn't concerned about signing Pam Tillis. didn't feel like Pam had really had the opportunity to be out there and be worked, plus I had a chance to hear what she was writing and I knew the direction she was headed in was a little different than what she had done in her previous deal," he says. "Plus, Pam and I had a real long history. We have been friends and believed in each other before either one of us could get arrested. She used to sing demos for me when I was a struggling songwriter. There was a personal belief and personal attachment that goes beyond a normal situation.

DuBois feels times are really different now. "Pam, who is our only real success in that area, goes back to

1989, and we put the first record out in 1991, the same time Vince broke really," he says. "It was a different time really for the whole industry. And I had Asleep At The Wheel and Exile, which were of that same idea and didn't work."

FEAR OF RESPONSIBILITY

There are several labels, however, who are hoping that times aren't really that different and what matters is the level of artistry their act brings to the table and, like Hinton says, where they are on the ascending side of their creative curves. RCA has signed Jim Lauderdale as well as Ray Vega (formerly with MCA's Vega Brothers). Billy Burnette has a new deal with Almo Sounds. Matraca Berg and Tony Toliver are signed to Rising Tide. Skip Ewing has inked a new deal with Word Nashville. After a stint on Sony, Great Plains is getting another shot on Magnatone, and former MCA artist Marty Brown has a new album out on Hightone.

"I sense in this town, on the part of the labels, a certain fear factor about taking on the responsibilities of an artist that has been out there on other labels and only achieved modest or moderate success," Imprint Records chairman/CEO Roy Wunsch says. "Once that has occurred, unfortunately, [people] tend to brand the artist as 'Oh no, if label X couldn't do it, we certainly are not going to be able to do it, because they had great music.'

"So there is a threshold, I think, that a moderately successful artist crosses. Once they cross that certain threshold without

success. I think most abels tend to be a little squeamish, even though they may admire the artist. It's acquiring the artist before that threshold that seems to be the important element in making the decision. If grand success hasn't yet been obtained by the artist, and you really believe in the talent, then it's a matter of 'Yeah, we can do this.' But when an artist crosses the threshold and appears to be on their way down from great sucple get squeamish.

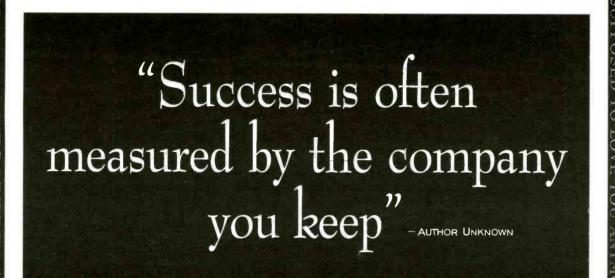


cess, that's when peo- RCA HAS SIGNED JIM LAUDERDALE. ple get squeamish."

Wunsch isn't at all hesitant when he's interested in an act he considers to have potential. Since launching Imprint, he has signed Charlie Major, already a hit in Canada who was also briefly affiliated with Arista before signing with Imprint, and Bob Woodruff, who was one of the first acts on Asylum's Nashville roster.

"With those two artists, I felt that they hadn't nearly reached that threshold where there needed to be a fear factor," Wunsch says. "They had barely been out the door, so to speak. So I felt much safer than signing an artist that had been around seven, eight or nine years and had achieved perhaps 500,000 or 600,000 unit sales. These were some fresh talents. They are still new. The record company certainly hadn't been at bat with enough projects that it was an old-hat situation."

Woodruff is working on his new album (due for a late fourthquarter or early first-quarter release) and is excited about his new shot on Imprint. He had signed with Asylum in 1993 and released a debut album that, while critically acclaimed, floundered commercially. "I was real proud of the record I made there," Woodruff says. "It's hard to say why it didn't take off. Everybody over there was into it. I just think they had some trouble getting it played at radio, but that's nothing new for some-*Continued on page* 62



We believe that's true and wish to thank our writers for making 1996 such a success!

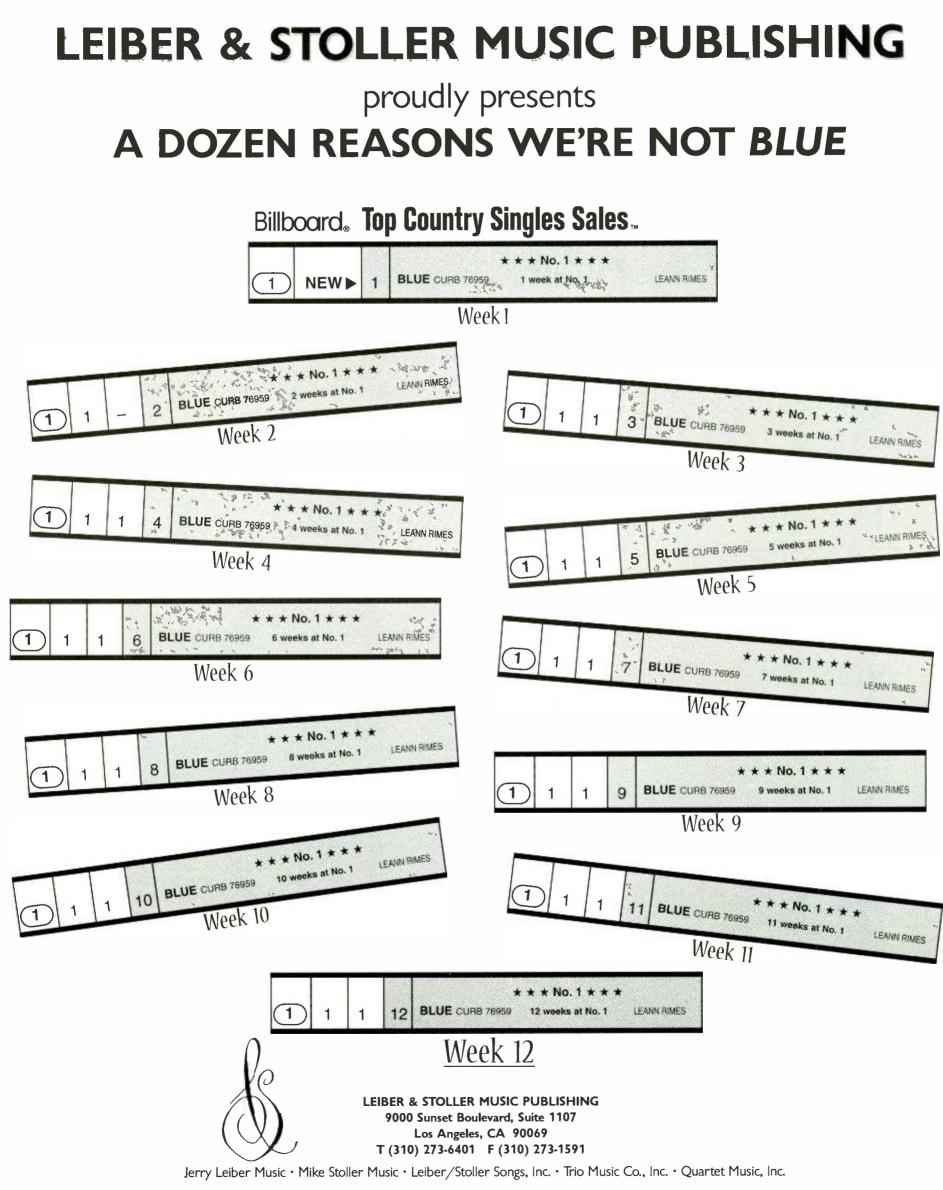
JEFF BORDERS	SKIP EWING	DOUG PINCOCK
BUDDY BROCK	Adam Hughes	MONTY POWELL
Roger Brown	DONNY KEES	Marie Reynolds
Kenny Chesney	Sarah Majors	Don Sampson
Debi Cochran	JULE MEDDERS	WHITEY SHAFER
Bobbie Cryner	Trevor Morgan	Michael W. Smith
Dean Dillon	OPRYLAND MUSIC GROUP	Aaron Tippin
Keith Dudley	MUSIC GROUP	NORRO WILSON
	\odot	

A GAYLORD ENTERTAINMENT CO.

65 MUSIC SQUARE WEST, NASHVILLE, TN 37203 PHONE 615.321.5000 / FAX 615.321.5655

www.americanradiohistory.com

STAR



www.americanradiohistorv.com

Billboard charts © 1996 BPI Communications, Inc. Used with permission from Billboard/Soundscar



the intelligent choice for today's country



Bringing music to the world

1207 16th Avenue South Nashville, Tennessee 37212 (615) 329-0603

Visit our web-site at http://www.poormusic.com



COUNTRY OUTSIDE THE COUNTRY: It's A CMT Thing

The genre-specific TV channel is the only means of getting country artists seen abroad, "unless they're going over there."

BY PAUL SEXTON

TI L C I

nat

YOAKAM: "A GOOD EXAMPLE OF THE DIRECTION CMT INTERNATIONAL WANTS TO GO IN."

LONDON-CMT's expanding international operation is taking country music into more homes around the world-and discovering pockets of passion for country in such unexpected guarters as Brazil.

Country labels are applauding CMT's audience-building achievements in Europe and other markets,

notably those in Latin America. Meanwhile, suggestions from country-music executives that CMT's international service would benefit from more clearly defined programming is accepted by London-based managing director Tom Hawley. He says that

development is uppermost in CMT's plans.

In late July, the company announced the extension of its commercial relationship with British Sky Broadcasting Ltd, the world's largest pay-television operator. BSkyB has now added marketing and distribution services to its role in advertising sales in all territories served by CMT on the Astra and Intelsat satellites, which in-clude the U.K., Eastern and Western Eur-

ope, the Middle East and North Africa. Four years after CMT's first forays outside of the U.S., Hawley says, "We're having tremen-dous success in Brazil, which came as kind of a

surprise. But there's some affinity between Brazilian music and country music; they have a whole culture of rodeos, and it's a country with over 30 million TV households. All of Latin America is turning out to be the major bright spot for us.

We do as much research as we can in advance, in terms of the popularity of country music, and then you're looking at record sales, artists touring and places where American culture has got some, Hawley continues. "A good example is the Philippines, where there's been an American presence for the last 100 or so years." This has become another strong growth area in recent months, according to Hawley.

He adds that Europe, especially the U.K., currently attracts the bulk of international advertising revenue for CMT, partly because other markets, such as Australia and Mexico, have punitive restrictions on advertising that is not locally produced.

SHOWCASES AND SIGHTS UNSEEN

Mercury Nashville director of marketing Kim Markovchick says several of the label's high-profile artists have profited internationally from the support of CMT, notably Shania Twain and Kathy

Mattea. "Shania has always been very supportive of them on a international level, and they've been very supportive of her," shi says. "They've also been very helpful with Kathy. When her las album came out, she was a Showcase Artist Of The Month, and

that really seemed to help us [in Europe]." Markovchick adds, "People can't see what an artist looks like from the radio, and if they don't have time to sit down and reac a lot of magazines, CMT is the only other means to get therr

seen unless they're going over there." "They help us incredibly," says Yumi Kimura, international mar-keting manager at Warner Reprise Nashville, of CMT's interna-tional endeavors. "It's programmed in Nashville, so there's no time lapse as far as [material being seen in] Europe or Latin America. If I have special needs to hold some broadcasting, they can usually work something out."

A case in point is the Dwight Yoakam special, "Gone Dwight," which aired on CMT in the U.S. in the spring, but internationally not until last month (Sept. 20-22).

Many more country albums now have simultaneous releases in the U.S. and international markets, but even when this is not the case, exposure on CMT is still useful, says Kimura. "Their coverage is like a teaser campaign. It's a good way to see what [the international audience] likes.

OUTSIDE OUTLETS

CMT program manager Cecilia Walker is based in Nashville but has spent several months based in the company's London offices. "I've felt we

have a pretty strong relationship with [Nashville label executives]," she says. "Lately, I've been meeting with their European counterparts. We need to better fine-tune our service to this market. The [U.S.] labels are being very careful about which acts they try to break here-they can't take the whole roster from Nashville and just

Country-radio franchises outside the U.S. are rarities. London-based AM outlet Country 103-renamed RTL Country

1994 but has achieved only modest listening figures. BBC Radio 2, meanwhile, has continued to add more country artists and titles to its daytime programming, rounding out its well-known commitment to country-specialist programming, and the BBC and commercial radio networks now have some 60 specialist-country presenters around the U.K. But Richard Wootton of

Richard Wootton Publicity, whose company works with many visiting U.S. acts, says that in an expanding country-music scene in

Britain, no one outlet or service detracts from any other. "Everything goes hand in hand," he notes.

As for other on-screen rivals, Hawley com-"The 'competition' is every other television-subscription ments service. In many situations, there's a limited capacity, and you've got a whole bunch of people looking for that capacity. The really competitive situation can be found in Germany right now-they have a number of music services, five or six, and while there are no services dedicated to this type of music, a couple make a stab at it for a couple of hours a week.

VH-1 A MAIN RIVAL

One country-music insider notes that the country output of VH-1 provides CMT's main rival in many markets, but says of CMT's international services, "There's no question that, if they get the programming right, they will be a major force. The huge criticism of them is that there's not enough programming; too much of it is just videos."

CMT's Hawley answers, "The Dwight Yoakam special is a good example of the direction we want to go in. The perception [of CMT] has been, in our early days, that the programming was pretty much wall-to-wall videos. We are learning as we go, and we need to do more targeted viewing opportunities."

o n a l

dump it here.

1035 AM earlier this summerwas launched in September

TAKING THE BULL BY THE HORNS.





EMI MUSIC PUBLISHING

The World's Leading Music Publisher

© 1996 EMI Music Publishing



SECOND CHANCES Continued from page 58

body who wants to do something different."

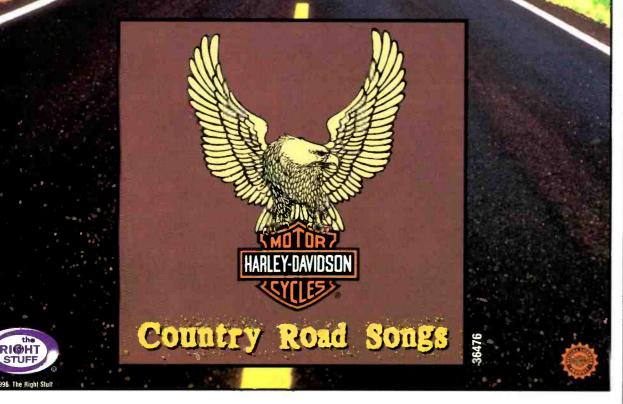
It was that uniqueness that attracted Wunsch to Woodruff's music. "We've heard about 70% of the new album," Wunsch says of Woodruff's Imprint debut. "It's sensational and it reinforces our initial thoughts about signing him. We are delighted. Bob seems to have this edge to him that really makes him stand out, and that's what excited us. He is uniquely different. He certainly fits in the country sandbox, so to speak, but also has appeal outside that framework, as well."

COUNTRY BLOODLINES

Rising Tide's Tony Toliver is another act being given a fresh start on a new label. "I never thought he really got a shot at the first label he HIGHTONED: MARTY BROWN



30 Songs About Love, Life & The Open Road. REVLABING AHE MARIC OF. Trues Adkins Tracy Lawrence Asleep At The Wheel MeBride & The Ride John Anderson Willfie Melson Joim Berry New Grass Revival The Bellamy Brothers Missy Grissy Dirt Band Join Bunzow Lee Roy Parnell Mark Chesnutt Pure Prairie League David Allan Coe Resiless Reari Confederate Hailroad Diamond Rio The Cimilie Daniels Band Shenandoah Billy Dean Ranya Tueker Ricky Van Shelton Clay Walker Vince Gill Merle-Haggard Alan Jackson **Steve Wariner** Hank Williams, Jr. Sammy Kershaw



was at," Rising Tide chiet Ken Levitan says. "He was on Curb/Capitol, and his record came out just as they split. So it never seemed like it was really a shot for him."

Levitan says one of the things that drew him to Toliver was that he had been around a little. "Tony was seasoned, which we loved," Levitan says. "Everybody loved his vocal style, and we thought he was a little bit different in that he was a keyboard player. And he had great country bloodlines. He was from Texas and had played in Dottie West's band. He had been around a little bit. He was perfect for

us as a new label, because he was very commercial and very country.

Levitan says Toliver's new cowboy-hatted, more casual image-instead of longer hair and suits-is more reflective of Toliver's Texas roots. Was Levitan at all concerned with any preconceived notions about his new act? "That didn't even factor into our decision," he says. "I don't worry about that. To me, if the music is there and the personality is there, I think a label needs to be balanced with new acts and with somebody like Tony, who is a little bit more seasoned,"

RADIO'S SHORT MEMORY

When asked if he thought radio would hold his previous history against him, Toliver says, "To be honest with you, most of radio doesn't even remember. Capitol didn't promote the record, so few people know about it. I just came off a nine-week radio tour, and out of 150 or so people I've met, only five or six remember it. It hadn't hurt me or helped me, to be honest.'

Some might feel second chances in today's country climate are a risky business, but wherever an artist's music can generate enthusiasm, there's always hope and people willing to take a gamble. "I don't think it matters where you came from," says Marty Stuart. "It matters where you wind up. I'm glad that second, third, fourth, 15th and 16th chances exist. That's why I'm here. If it wasn't true, we wouldn't have a Brooks & Dunn. They had another life, and Vince, of course, and myself. Everybody has had another life in Nashville, and I hope it continues to be that way."

LABEL EXECS DISCUSS THE FUTURE Continued from page 52

BUTLER: I think our biggest problem ahead is at the retail end. But I remain very optimistic about the future. We've been here before

BLACKBURN: I am concerned about the infrastructure of retail right now. These are things you have no control over. Every week, someone tells me everyone will be buying music off the Internet. But, where are people buying music right now? I'm not worried about the music and the creativity.

Are there too many labels, too many artists, right now?

BUTLER: Yes. Will they all be here in four years? No. LEWIS: I don't think there are ever too many labels and artists. BLACKBURN: Probably there are too many. Economically, it'll

all come down to overhead and debt service. DUBOIS: We're more like pop radio now than we were. That's

complicated by the fact that we only have one outlet. CURB: My hope is that it increases. The format can only be grown if the number of artists grows. We just need more ways to break them.

HINTON: There are too many labels, but nevertheless that's capitalism. The market will correct itself.

REEVES: I don't care how many labels or how many artists there are in country music. Competition is good. It brings out the best in all of us, and in such an environment only the strong survive. But I think the result so far is that we are seeing more new artists who have talent but are not necessarily distinctive. On the other hand, some of these new labels are opening up opportunities for gifted artists who are not necessarily mainstream but deserve a chance to be heard.

GALANTE: Everybody's chasing the money; everybody in New York and L.A. looks at Nashville and wants a piece of it. People don't realize that there's more to it than just planting your flag down here. You have to build a roster and a staff if you're going to be here more than 90 days. Right now, we have too much supply and not enough demand. We're increasing the supply without the demand being there. Some of these people should be more seasoned by touring or songwriting before making their label debuts. And some of the executives need to do the same thing.

www.americanradiohistory.com

Play it For All It's Worth.

Tap the star power of TNN: The Nashville Network, home of the most popular music in America. **TNN provides maximum** exposure to an intensely loyal audience. TNN viewers don't just love country, they live it - its music, its lifestyles, its values. We link the stars with America's biggest advertisers, and when our viewers see and learn about their favorite artist, they buy their records. It's the power of country, and it's worth its weight in gold records on TNN: The Nashville Network.



A GAYLORD ENTERTAINMENT COMPANY

© 1996 Group W Satellite Communications. THE NASHVILLE NETWORK, TNN and the TNN logos are registered service marks, and was ARE COUNTRY is a service mark, of FLMO. Inc., a Gaylord Entertainment Company.

www.americantadiohistory.com



YEAR TO DATE CHARTS Continued from page 54

TOP NEW MALE ARTIST

PAUL BRANDT (3) Reprise

TOP NEW FEMALE ARTIST

MINDY McCREADY (3) BNA

TOP NEW DUO/GROUP

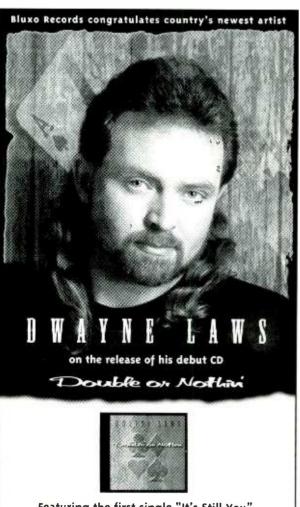
LONESTAR (4) BNA

NASHVILLE TOP LABELS

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 MCA (50)
- 2 ARISTA (35)
- 3 CURB (47) 4 CAPITOL NASHVILLE (39)
- 5 EPIC (32)





Featuring the first single "It's Still You" For information contact Bluxo Records at [954] 776-0330 Produced by Paul Kurzweil Exec. Producer: Russell Parker 6

available at Spec's Music throughout Florida NAIRD

64





MINDY McCREADY



PAUL BRANDT

LONESTAR

- 6 MERCURY NASHVILLE (22)
- 7 WARNER BROS. (23)
- 8 ATLANTIC (25)
- 9 COLUMBIA (24)
- 10 RCA (31)

TOP MARKETING LABELS

- Pos. LABEL (No. Of Charted Singles & Albums)
- 1 MCA (59)
- 2 ARISTA (36)
- 3 WARNER BROS. (30)
- 4 CURB (42) 5 RCA (39)

TOP ALBUMS

- Pos. TITLE—Artist—Label
- 1 FRESH HORSES—Garth Brooks—Capitol Nashville
- 2 THE WOMAN IN ME-Shania Twain-Mercury Nashville
- 3 THE GREATEST HITS COLLECTION—Alan Jackson—Arista
- 4 SOUVENIRS—Vince Gill—MCA
- 5 ALL I WANT-Tim McGraw-Curb
- 6 BORDERLINE-Brooks & Dunn-Arista
- 7 THE HITS—Garth Brooks—Capitol Nashville
- 8 BLUE CLEAR SKY-George Strait-MCA
- 9 STARTING OVER-Reba McEntire-MCA
- 10 IT MATTERS TO ME-Faith Hill-Warner Bros.

TOP ALBUM ARTISTS

- Pos. ARTIST (No. Of Charted Albums) Label 1 GARTH BROOKS (2) Capitol Nashville
- 2 SHANIA TWAIN (1) Mercury Nashville
- 3 ALAN JACKSON (2) Arista

www.americanradiohistory.com

- 4 VINCE GILL (4) MCA
- 5 GEORGE STRAIT (4) MCA
- 6 TIM McGRAW (2) Curb
- 7 BROOKS & DUNN (4) Arista
- 8 REBA MCENTIRE (3) MCA
- 9 JEFF FOXWORTHY (4) Laughing Hyena (2) Warner Bros.
- 10 FAITH HILL (2) Warner Bros.

TOP ALBUM LABELS

- Pos. LABEL (No. Of Charted Albums)
- 1 MCA (20)
- 2 ARISTA (13) 3 CAPITOL NASHVILLE (11)
- 4 MERCURY NASHVILLE (6)
- 5 CURB (15)

TOP ALBUM DISTRIBUTING LABELS

Pos. LABEL (No. Of Charted Albums)

- 1 MCA (26)
- 2 ARISTA (14)
- 3 CAPITOL NASHVILLE (11)
- 4 MERCURY NASHVILLE (6)
- 5 WARNER BROS. (14)
- 6 CURB (13)
- 7 SONY (22)
- 8 RCA (16)
- 9 ATLANTIC GROUP (8)
- **10 ELEKTRA ENTERTAINMENT GROUP (3)**

TOP SINGLES

- Pos. TITLE—Artist—Label
- 1 MY MARIA-Brooks & Dunn-Arista
- 2 BLUE CLEAR SKY—George Strait—MCA
- 3 TIME MARCHES ON—Tracy Lawrence—Atlantic
- 4 DADDY'S MONEY-Ricochet-Columbia
- 5 YOU CAN FEEL BAD-Patty Loveless-Epic
- 6 HYPNOTIZE THE MOON—Clay Walker—Giant
- 7 NO NEWS—Lonestar—BNA
- 8 YOU WIN MY LOVE—Shania Twain—Mercury Nashville 9 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!---

Continued on page 66

BILLBOARD OCTOBER 5, 1996

- Shania Twain—Mercury Nashville
- 10 IT MATTERS TO ME---Faith Hill-Warner Bros.

TOP SINGLES ARTISTS

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 GEORGE STRAIT (6) MCA
- 2 SHANIA TWAIN (5) Mercury Nashville 3 ALAN JACKSON (4) Arista
- (1) Warner Bros.
- 4 GARTH BROOKS (8) Capitol Nashville
- 5 FAITH HILL (4) Warner Bros.
- 6 TIM McGRAW (4) Curb

9 COLLIN RAYE (5) Epic

7 TRACY LAWRENCE (4) Atlantic

10 BROOKS & DUNN (3) Arista

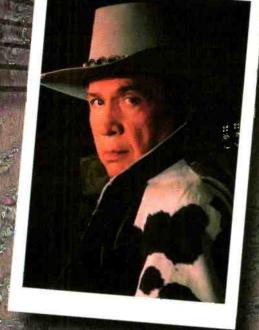
8 CLAY WALKER (3) Giant

CONCRATULATIONS TO OUR COUNTRY MUSIC HALL OF FAME MEMBERS



WILLIE NELSON 1993

JACK STAPP 1989

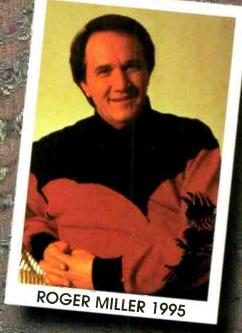


OUR NEWEST

INDUCTEE

BUCK OWENS

99/



MERLE HAGGARD 1994

BILLBOARD'S #1 COUNTRY MUSIC PUBLISHER FOR 24 CONSECUTIVE YEARS Sony/ATV Tree Music Publishing Nashville



Why stay in a posh uptown hotel with attitude, when you could stay at The Mark? We're posh, (even more so with our new rooms). The difference is you can relax, let loose, be yourself here. We have everything you need to make your business life easy – a prime location, a great restaurant, computer and fax capabilities, telephone voice mail plus a new world-class wellness suite with sauna to release some stress. And because after business we want you to be as comfortable as possible, we'd like you to wear what makes you happy. A T-shirt, perhaps. In fact, we like T-shirts so much, we have one with our name on it. The Mark, Madison Ave. at E. 77th St., N.Y. Reservation, call 212-744-4300 or 1-800-843-6275.

SMALL LUXURY HOTELS OF THE WORLD

one of The Jeading Hotels of the World

dio album since 1993's "Millennium," on Avex Trax July 24. "Avatar," which has shipped 135,000 copies, is the first of three albums the U.S. group is to

few old-name artists that get dance freaks excited," says Yoda, explaining why Avex signed the group. Under the terms of the deal, Avex holds the worldwide master rights to the three albums, which will be released in Japan and the Far East under the Avex imprint and in other territories via licensing deals. The 1995 album "Earth, Wind & Fire Live At Velfarre," which has sold about 70,000 copies on Avex Trax. is not included in the deal.

in the Far East outside of Japan is Hong Kong-based Avex Asia Ltd., which was upgraded from a branch office to a wholly owned subsidiary

While Avex searches for new foreign acts, old standbys like its Eurobeat album series remain popular. Volume 70 in the series, released Aug. 21, has shipped 200,000 units. "We're also doing lots of techno-house," says Yoda. "The rest of the world stopped releasing techno-house, but we're still very

STEVE MCCLURE

Karnstedt says. "Rates are low all around the world, and I never want to see music being used so cheaply again. The record companies must join us to help in preventing that. But I expect that those companies will try to squeeze us again at the forthcoming BIEM/IFPI negotiations on the mechanical royalty rate. We must establish equal treatment between writers and interpreters/producers in terms of rewards. Creators should not

Karnstedt's main hope for the future is a cessation of the "us and them" mentality that prevails in the music industry. He wants everybodymusic publishers, record companies, and users, such as broadcast mediato recognize and acknowledge their mutual interests and cooperate for everybody's advantage

"We are one publishing community, and we should act accordingly," Karnstedt says. "Copyright protection concerning the new transmission technologies must be secured. The European governments must work with the publishers' organizations and the IFPI to establish intellectual property as an economic benefit that must be protected."





Anime Finds Mainstream Niche *Falling Prices Could Offset Rising Sales*

BY SETH GOLDSTEIN

NEW YORK—Japanese animation— "anime" to its fans—is moving from the retail periphery to the main aisles. But the loss of cult status is a mixed blessing for vendors who worry about whether they've tapped out anime catalogs in Japan and whether retail prices have slipped too low. Sun Coast Motion Pictures discov-

Sun Coast Motion Pictures discovered anime's strength a couple of years ago, when the genre vaulted onto the chain's best-seller list. Others, such as Borders and Best Buy, have since caught the fever, notes Mike Pascuzzi, sales director of anime pioneer Central Park Media in New York.

Most of Central Park's sales used to end up on rental shelves. Now, Pascuzzi says, 60%-70% of his business is sellthrough, a sign of widening appeal. Also increasing is the demand for dubbed versions of Central Park titles. Some can be seen on the Sci-Fi Channel, "and we've definitely noticed an increase in sales after broadcast," he



Manga Entertainment's successful "Ghost In The Shell" exemplifies the broadening U.S. market for anime.

adds. The midyear success of Manga Entertainment's "Ghost In The Shell" has proved "conclusively that the marketplace is broadening. It now has the same genre breakdown as the movies," says Orion Home Video president Herb Dorfman, including children's, family, horror, and action/adventure. Orion tries to cover the gamut.

"It has been a very pleasant surprise for us," says Best Buy video merchandise buyer Joe Pagano, who took his first anime shipments in January. Best Buy has experienced the kind of results that make suppliers proud: rock-solid monthly sales and betterthan-average margins.

The U.S. supplier base, dominated by small players such as Central Park, Manga, Orion, and AnimEigo, keeps expanding as well. Sony Music Video put out its first anime title, "Street Fighter II: The Animated Movie," several months ago. Disney's Buena Vista Home Entertainment, meanwhile, has acquired worldwide distribution rights to eight catalog titles from Studio Ghibli in Tokyo, a major producer.

Thus far, Disney has no plans for U.S. release, but trade sources say it's only a matter of time. However, according to a Disney official, it won't be soon.

Sony Music Video executive VP/GM Ted Green predicts that more majors will be looking at the category "very carefully." Green's experience in the U.S. with "Street Fighter II" typifies the big-label approach to anime. Taking advantage of in-house record resources, Green added a pop music soundtrack, promoted the title heavily to music accounts—some of which have been "iffy on video"—and delivered close to 500,000 copies of two versions, unrated and PG-13.

Green believes that "Street Fighter II" accomplished every genre vendor's dream of "transcending the category." Sony Music Video expects to add more anime releases to its newly created Renegade line by acquiring what Green calls "more recognizable titles," perhaps with theatrical potential. Soundtracks pitched to young male buyers are *de rigueur*. Pioneer Entertainment and a Japanese venture called JNA have taken the next step, releasing a separate soundtrack album for Pioneer's "Tenchi Muyo In Love."

Chicago-based Manga has also tuned in music through a sales arrangement with PolyGram Video and PolyGram Group Distribution. "This genre sells extremely well in music stores," says Manga presi-(Continued on page 89)



Streamline Pictures' "Akira," distributed by Orion, remains a U.S. favorite.

Computer Games Are Turning Japanese *Anime, Related Products Take Off In U.S.*

BY BRETT ATWOOD

LOS ANGELES—Many U.S. game companies are aiming to cash in on rising interest in Japanese animation and the stateside proliferation of popular Japanese arcade and home games.

U.S. gamers have clearly developed a taste for the Japanese gaming aes-



Sega's Sonic the Hedgehog was given a softer look for U.S. audiences

thetic, which is characterized by sharp-edged animation, dark lighting, and fast-moving action. Some retailers are even beginning to stock imported Japanese game software, which can retail for as much as \$100, for those consumers who do not want to wait for the titles to be released in the U.S. However, many U.S. game systems, including the Sega Saturn and Sony PlayStation, will not play Japanese software unless the hardware is modified.

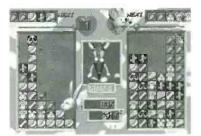
Los Angeles-based Game Mania is among the retailers that offer a service to modify their customers' machines with converter chips that allow U.S. units to play Japanese games—for a \$100 fee.

"Many kids want to be the first on the block with some of the hot titles and do not want to wait weeks or months for the U.S. version," says Steven Paek, assistant manager of Game Mania.

Among the imported titles selling well at Game Mania are "Street Fighter Zero II," "Overblood," and "Dragonforce."

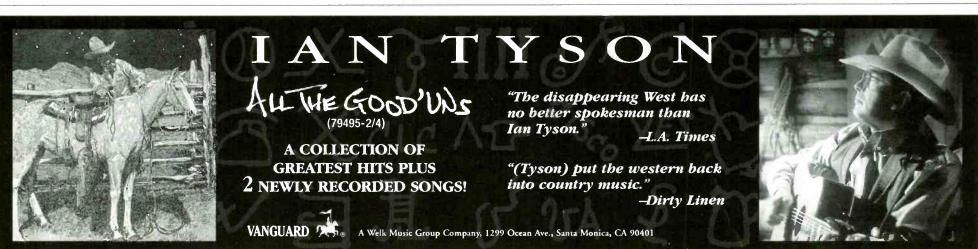
The U.S. game industry's interest in Japanese anime and anime-inspired games can be traced back to the arcades. After the breakthrough success of the Don Bluth-animated movie/game "Dragon's Lair" in the early '80s, a flurry of imitators hit arcades to capitalize on the short-lived gaming fad. Many of those quickie titles, such as the arcade anime game "Cliffhanger," were constructed from existing Japanese animation footage and offered the first taste of anime to many U.S. gamers.

With home game consoles, Japanbased companies Sega and Nintendo have succeeded in establishing a strong U.S. following for Japanese-created games.



"Baku Baku" from Sega is characterized by anime-inspired characters and Japanese-language sound bites.

Though not created in the traditional anime design, Nintendo mascot megastar Mario originated as a supporting character in the arcade classic "Donkey Kong"—a game whose title *(Continued on page 80)*



Publisher Penton Helps Fellow Indies

Co.'s Move Into Audiobook Distribution Fulfills Need

BY TERRI HORAK

NEW YORK—In an increasingly crowded market, Penton Overseas, a language and travel tape publisher-cum-distributor, is providing a boost to many independent audiobook publishers.

"There are some very creative people out there producing some very interesting things, and they're not all in major corporations," says Penton president Hugh Penton. "They're looking for a way to get to



market, and that's what we're providing."

With 10 years' experience as a publisher of foreign language and travel tapes, the Carlsbad, Calif.based company began distributing a general selection of audiobooks a year ago, when it signed B&B Audio (Billboard, Oct. 21, 1995).

Penton, which often advises its clients on packaging and advertising concerns as well, has total annual sales of about \$3 million. Of that, about 15% come from its distribution operation. The company handles about 500 titles. In addition to audiobooks, Penton has a small but growing presence in the CD-ROM arena as both a publisher and distributor.

Penton's thrust into distribution is "good for the industry; [it] is fulfilling a need," says Beth Baxter, president of Chicago-based B&B Audio, one of the largest of the 40 publishers now represented by Penton. B&B has 100 titles in its catalog, including the just-released abridged version of Mario Puzo's "The Godfather," on its Buckingham, Beacon Hardy imprint. With the growth of the audiobook

industry, new and smaller publishers have had a much harder time getting into stores on their own, especially since the major chains and big audio distributors are no longer taking on small companies. Lack of the necessary expertise to maximize sales of audio products is also a problem, publishers say.

"Other distributors concentrate on bound books, but as an audio producer, Penton has sales reps who understand how to sell audio," says Heather Frederick, publisher and producer of Audio Bookshelf. "While others look at the [medium] as a distant cousin, when Penton reps go to see a buyer, they know what they are there to sell."

Frederick estimates that as a result of the agreement with Penton, which excludes the library and Northeast markets, she will increase sales by 30% this year.

"He's selling to the audiobook buyers," says Denise Buzy-Pucheu, president of DBP & Associates, a 4year-old sales and marketing firm that represents Penton Overseas' language and travel product as well as a select portion of the company's distributed titles.

"I've never thought anyone has adequately distributed audiobooks in a way that was meaningful," says Buzy-Pucheu, whose company also publishes audiobook product that is distributed by Penton. "Others have tried it with bigger budgets and money to enter with a splash, but it didn't work."

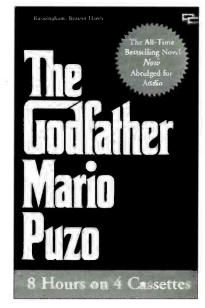
Penton, on the other hand, recognizes the growth potential, but he doesn't set false expectations, Buzy-Pucheu adds.

Audio Bookshelf's Frederick agrees, saying that Penton "definitely has the best interests of the

BIBLIOTECH as well sales for

publisher at heart." The attention to detail by Penton, as well as Penton Overseas' sizable sales force, is a key factor for retailers too, says Amy Bell, owner of

Albert's Audiobooks. Bell, who had been buying Penton titles through Ingram, has placed a number of orders recently through the company's distribution arm. "They are carrying some good titles now, but it's mostly because they started sending me a sales rep," Bell says. "I probably wouldn't both-



er ordering from all those small publishers."

Rich Novack, buyer for Boston Audiobooks, agrees that increased efficiency is a plus. "I like the idea of a company like that becoming a distributor. It makes it easier—I'd rather get one catalog from Penton than 30 from all the little ones."

While bookstores are still its largest market, Penton, because it is a language publisher, is also strong in the school and library markets. Now, Penton is poised to take advantage of a wealth of niche marketing opportunities provided by a diverse title output.

Penton has identified 36 different markets on which to focus sales efforts. "If it doesn't work in a bookstore, maybe it will work in a pet store or military base. There's an endless variety of different possible outlets, because our publishers range from children's programs to very adult themes," Hugh Penton says.

Recent additions to the Penton lineup include Audio Scholar, specialists in academic literature and university press titles, and RKO/ Unique, a producer of Hollywood classics featuring celebrity readers.

"At first I wasn't happy that he picked up so many other publishers, because I thought it would dilute business, but it turned out to be a benefit," says B&B Audio's Baxter. "Now, if I have a title in the true crime area, and others do too, they can be grouped together and it opens doors for us." "Our field is evergreen rather

"Our field is evergreen rather than frontlist/backlist," Penton (Continued on page 76)



BY DAVID SPRAGUE

B ILL WHELAN is probably best-known to American audiences for his role in creating the music for the uplifting Celtic cultural celebration "Riverdance," but he reveals a decidedly darker side in his score for "Some Mother's Son," which Atlantic will release via its Celtic Heartbeat imprint Tuesday (1).

The film, directed by **Terry George** and co-written by **Jim Sheridan** (of "My Left Foot" fame), is an unsparing look at the lives of Irish Republican Army hunger strikers of the early '80s as seen through the eyes of the activists' families.

"Since I am an Irish person and able to remember that time very well, it certainly had an impact on what I wrote," says Whelan, who grew up in Limerick, in the southeast corner of the country. "But I wanted to be careful in what I used, since I didn't want to add further harshness to the bleak images that might appear onscreen."

Whelan's controlled yet passionate score acts as an ideal counterpoint to the onscreen action. He alternates martial, percussive pieces with lilting Celtic lullabies—some of which are buoyed by the celestial vocals of **Eleanor McEvoy**. "She was the ideal performer for these songs, since she's willing to go to the edge," says Whelan. "She pulls it off without being sentimental or unmusical."

Whelan's fluency in Celtic tradition—conceived during his years with the folk group **Planxty** and honed in a late-'80s residency at the Abbey Theatre—imbues the score's compact, self-contained pieces with a sense of fierce pride in heritage. But he shies away from labeling the score "political."

"I consider the story to be one of emotion, one of intimacy, rather than a purely historical drama," he says. "The director met with the families of the people depicted, and he was careful to pass on the appropriate details to me, but I felt my job was to match the emotions more than the pure facts."

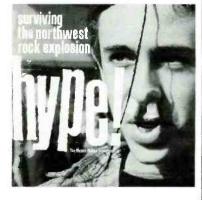
"Some Mother's Son," which took top honors at this year's Edinburgh Film Festival, opens nationally in December.

SUB POP founders **Bruce Pavitt** and **Jonathan Poneman** have never made any secret of the fact that they generated a good deal of hoopla to draw attention to the burgeoning Seattle sound of the mid- to late '80s. So it's only fair that the first legitimate film documentation of that scene is titled "Hype!"

"The film definitely captures the absurdity and whole level of put-on that was always involved up here," says **Dave Rosencrans**, international product manager at Sub Pop, which releases the

"Hype!" soundtrack Tuesday (1). "It also spends a lot of time on bands that never got much attention even though they were as good as, or better than, the bands that broke through," he says.

The documentary—directed by Doug Pray and Steve Helvey gives plenty of screen time to vastly underrated bands like Some Velvet Sidewalk and Dead Moon (the most recent conduit for 30-year vet Fred Cole's manic digressions), but not at the expense of marquee names like Nirvana, Pearl Jam, and Soundgarden, all of whom are documented on the soundtrack.



"The bigger bands are a large part of the story, but they're not the whole story, so we're being very democratic in all our promotions," says Rosencrans. "There won't be any stickers on the CD highlighting those bands, and any time we use track lists, it will be of all the bands."

Having already received a handful of screenings, "Hype!" will roll out to about 40 screens in the first week of November, at which time Sub Pop will issue a special limited-edition box of 7-inch singles featuring all 22 songs from the soundtrack along with several bonus tracks. In addition, the label will be servicing a video for the Fastbacks' "Just Say," which closes the film.

LABEL X, an Australian collective distributed by Koch International in North America, continued its "At The Movies" series with Sept. 24 releases highlighting the work of Alex North, Max Steiner, and Bernard Herrmann. Each single-composer volume comprises three scores. Steiner's includes "King Kong" score; Herrmann's features the eerie themes from Brian DePalma's "Sisters."

DUETS FROM HELL: Aficionados of unlikely musical pairings should keep an eye out for the soundtrack to the forthcoming Michael Jordan vehicle, "Space Jams." No, his Air-ness doesn't take the mike himself, but the set, due Oct. 29 from Warner Sunset/Atlantic, boasts a remake of Cheech and Chong's hoop spoof "Basketball Jones," rendered by Chris Rock and Barry White.

Please send material for Nothin' Like the Reel Thing to David Sprague, Contributor, Billboard, 1515 Broadway New York, N.Y. 10036; phone: 718-626-3028; fax: 718-626-1609; E-mail: Spizzbo@aol.com.

EXECUTIVE TURNTABLE

RETAIL. John Michael is promoted to merchandise manager of music for Best Buy in Eden Prairie, Minn. He was senior music buyer.

DISTRIBUTION. Cole Dolny is named VP/GM of ASL Distribution Services in Oakville, Ontario. He was engineering manager and project manager for Formet Industries.

HOME VIDEO. Vincent DiGiulio is appointed VP of video sales for UNI Distribution in Universal City, Calif. He was executive director of marketing, rental product, and online services for MCA/Universal Home Video.

BMG Video in New York appoints Simon Vaughan director of acquisitions and promotes Jodi Rovin to associate director of creative services. They were, respectively, head of acquisitions and strategic marketing for BMG International in London and manager of creative services.

Sharon Gitles is promoted to VP



of marketing for Saban Entertainment in Los Angeles. She was director of marketing for Saban Home Entertainment.

Dave Kurtiak is named domestic and foreign sales representative for Miramar Images in Seattle. He was national sales manager for Blue Grape Merchandising.

Please send information for the Merchants & Marketing Executive Turntable to Terri Horak, Billboard, 1515 Broadway, New York, N.Y. 10036. Photographs are welcome but cannot be returned.

Merchants & Marketing

PolyGram Group Distribution Managers Gather For Summer Meeting

PolyGram Group Distribution's (PGD) annual Summer Managers' Meeting, held Aug. 25-29 at the Hilton at Short Hills in Short Hills, N.J., drew nearly 200 participants this year. Labels and businesses owned or distributed by PolyGram, such as Mercury Records, Island Records, PolyGram Home Video, A&M Records, Motown Records, Hollywood Records, PolyGram Latino, Capricorn Records, River North Records, and PolyGram Classics & Jazz gave presentations and sponsored artist showcases.



Deutsche Grammophon artist Gil Shahan performed on violin with his sister, a pianist, during a luncheon at the meeting. Shown, from left, are John Madison, executive VP, PGD; Chris Roberts, president, PolyGram Classics & Jazz; Shahan; Joe Summers, VP/chairman, PolyGram Canada; and Jim Caparro, president/CEO, PGD.



Motown Records brought Improm2 to perform for attendees of the meeting. Shown, from left, are John Esposito, VP of sales, catalog development, PGD; Steve Corbin, executive VP/GM, Motown; Jim Caparro, president/CEO, PGD; band members Sean Thomas and Johnny Brit; John Madison, executive VP, PGD; Curt Eddy, VP of field marketing, PGD; and David Cline, senior VP of sales and distribution, Motown.



Mercury Records act the Ocean Blue performed at an evening showcase. Shown, from left, are band member Bob Minning; Peter Lubin, senior VP of A&R, Mercury; David Leach, GM, Mercury; Jim Caparro, president/CEO, PGD; and band members David Schelzel, Bobby Mittan, and Ode Ronne.



Neal Coty played at a Mercury Nashville showcase. Shown, from left, are Jim Caparro, president/CEO, PGD; Coty; and Luke Lewis, president, Mercury Nashville.



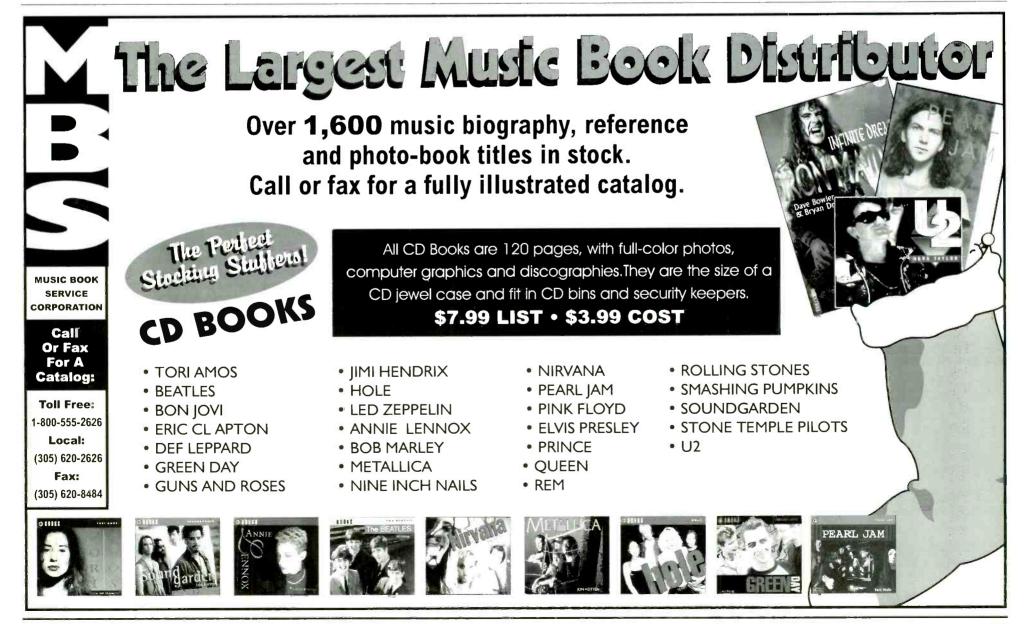
Roger McGuinn performed two Byrds hits and a number from his upcoming Hollywood Records release, and sports announcer and former football player Frank Gifford talked about a "Monday Night Football" compilation album on Hollywood. Shown, from left, are Jim Caparro, president/CEO, PGD; McGuinn; Gifford; and John Madison, executive VP, PGD.

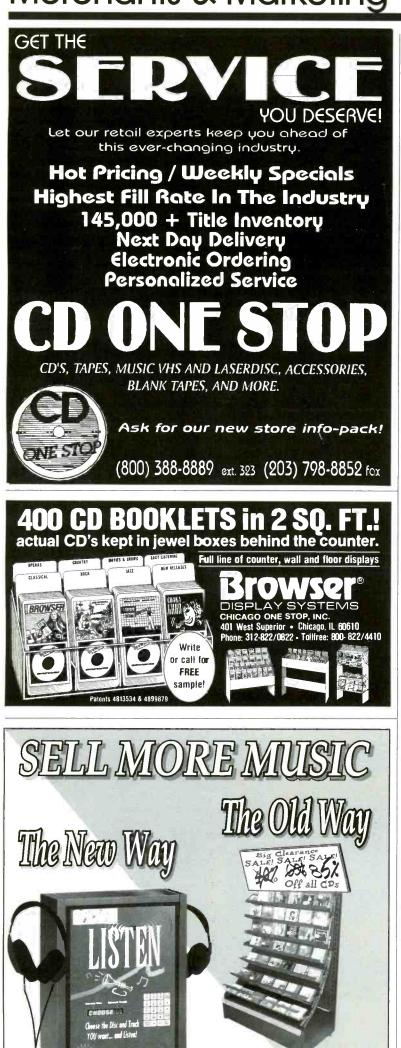


Sheryl Crow performed at an evening showcase sponsored by A&M Records. Shown, from left, are Al Cafaro, chairman, A&M; Crow; Jim Caparro, president/CEO, PGD; and Richie Gallo, VP of sales, A&M.



London artist Susanna Hoffs performed during a presentation by Island Records. Shown, from left, are Joe Riccitelli, senior VP of promotions, Island; Tim Antcil, Hoffs' manager; Jim Caparro, president/CEO, PGD; Hoffs; and Peter Koepke, president, London Pop.





Far more than saving a couple of pennies, today's music shopper wants to hear music before they buy it. Call to find out about Telescan's complete line of music sampling systems.

Multi-CD Listening System

🖉 telescan

828 Mahler Rd. Burlingame, California 94010 • voice 415-692-8700 • fax 415-697-9145

800-835-7072 x 222

Wherehouse To Submit Plan; Blockbuster's Book Experiment

RETAIL TRACK: Track has built up a backlog of items that need to be documented since I was sidelined last week and sidetracked by the Musicland Group two issues ago. And so off we go.

THE LONG JOURNEY, which began in the first quarter of 1995, when Merrill Lynch decided to throw in the towel on Wherehouse Entertainment, leading to the chain filing for Chapter 11 protection on Aug. 2 of that year, is finally winding down. On Sept. 27, at press time, the chain was expected to enter its stand-alone plan to the court. That plan will likely be devoid of cash payouts to creditors and instead will divide ownership of the chain among Cerberus Partners, which controls most of the bank debt; the trade; and the bond holders.

The plan might include a mechanism whereby the subordinated creditors the trade and the

will be able to trade equity to Cerberus in exchange for debentures. But regardless of what happens, sources say, the bond

gardless of what happens, sources say, the bond holders are likely to get the short end—make that very short end—of the stick, which means that they likely will make as much trouble as they can for the plan once it gets to the court. But since Cerberus, the trade, and Wherehouse management will likely support the plan, it looks likely that the best the bondholders can hope for is to disrupt some of the elements of the plan to tilt it more favorably toward (If it is derailed, then Wherehouse

loses the right to exclusively file a plan, and anybody, including the bond holders, National Record Mart, and Remy Partners, has the right to file a reorganization plan for the chain. That would put the chain back into the never-ending journey mode.) Arguments regarding the Wherehouse plan are set to be heard Nov. 4, with a confirmation hearing scheduled for Dec. 13

So if all goes as planned, Cerberuswhich never wanted to own a chain, let along be a long-term investor in music retail-will be calling the shots at Wherehouse. According to sources, one of the first things Cerberus plans to do when it gets the keys to 19701 Hamilton Ave. in Torrance, Calif., is sweep clean the chain's senior management. Bruce Ogilvie, who was brought in as chairman to navigate the chain through the rough waters of Chapter 11, and at least five senior executives likely will be sent packing, sources say. Cerberus didn't return phone calls seeking comment.

OOPS: In the Sept. 14 issue, I incorrectly reported that all six majors supplied post-petition credit to Wherehouse Entertainment, when in fact only WEA, EMI Music Distribution, and PolyGram Group Distribution (PGD) did so. So far, two majors, BMG Distribution and PGD, are providing credit to Camelot Music.

The act of supplying credit to a

chain operating in bankruptcy, although common in other retail sectors, was unheard of in the music industry until last year. Previously, chains that filed for Chapter 11 were lucky to get the majors to sell to them COD, and that remains the case, to a large degree. But a change in the U.S. bankruptcy laws, pertaining to Section 546G of the code, now allows chains to return product to vendors.

By itself, that change is not enough to induce vendors to supply post-petition credit, let alone to persuade retailers to return product. But a little wrangling in the courtroom generally comes up with a solution favorable to all parties.

Here's how it works: When Wherehouse filed its Chapter 11 petition, it owed WEA \$8.2 million. At that time, it had \$2 million in slow-moving WEA product that it wanted to return. So WEA took back the \$2 million in returns and gave Wherehouse \$6 million in post-petition credit.

The advantage for the chain is that it can replace the dead product with hot new product, thanks to the line of e for the distribu-

credit. The advantage for the distributor is two-fold. First, the post-petition debt is senior to the prepetition debt. Second, the distributor gets to makes sure that its hot product is in stock at a chain, which helps not only to sell albums but in the all-important chart wars. The other creditors benefit because the new credit strengthens the chain, which helps to maintain its value.

(It will be interesting to see how this strategy worked for WEA and the other two distributors that took advantage of the 546G section of the bankruptcy code when Wherehouse files its stand-alone plan Sept. 27.)

DOWN IN Fort Lauderdale, Fla., Blockbuster Entertainment plans to experiment by adding best-selling books to some of its video and music stores, sources say. The company already carries remainders, which is how the book industry refers to its deleted titles, in some of its music stores. A Blockbuster spokesman declined to comment.

WAKING TRACKS: Retail Track hears that the new Uni Distribution management team of Henry Droz (president) and Jim Urie (executive VP/GM) has begun to put its stamp on the company. According to sources, look for Virgin senior VP of sales Joyce Castagnola to turn up as senior VP of sales and distribution. Castagnola is expected to join Uni in the new year. Also, Mike Greene, VP of field sales for the company, will become VP of the Western division, overseeing its Los Angeles, San Francisco, Seattle, Denver: Phoenix, and Las Vegas areas. He replaces Jeff Murphy, who has left the company ... Also in the wind, sources say that Dave Curtis, VP of music and video at Nobody Beats the Wiz, is leaving the chain to become VP of catalog development at Sony Music Distribution.



DISNEW

74

Independents Offer Ray Of Hope In Sober Retail Climate

B IG THINGS TO COME? As the music industry warily enters the fourth quarter, we found many in the business musing on the sobering truths revealed in **Ed Christman** and **Don Jeffrey's survey** of the U.S. retail scene (Billboard, Sept. 21).

In the wake of that story, various distribution personnel have shared with us their belief that fiscal instability on the retail front—bred by the bank-financed overexpansion of the late '80s and early '90s—is going to remain a fact of life for some time.

Almost all of our sources concurred with one retailer's estimate, cited in Christman and Jeffrey's



by Chris Morris

piece, that it will be 12-18 months before the business regains its footing.

While many on the indie side report that the torrent of returns began to slow significantly in the third quarter of '96, they also bemoaned the ongoing glut of product jamming the marketplace. (This situation is not unique to the music sector: Last week, we read with interest a New York Times story about the saturated book market, in which a plague of unsold titles has led to a flood of returns. Sound familiar?)

However, one executive we know, a senior VP at one of the country's biggest independent wholesale companies, made the point that the heart of the malaise in our industry lies beyond the internal problems that are hobbling it.

Consumers, this exec noted, just don't seem to be as interested in music as they were in the not-toodistant past. Albums like the longawaited New Edition reunion set and the new one from the most amply rewarded band in the business, R.E.M., mustered sales of little more than 226,000 units apiece in their first week, as reported by SoundScan last week; these figures represent a severe downturn in initial sales for big entries in very re-*(Continued on page 78)*









In The Business

- Order Later! Orders placed by 5pm EST arrive the next day
- Over 90% Fill Rate





VALLEY RECORD DISTRIBUTORS Call Toll Free: 800.845.8444 Fax Toll Free: 800.999.1794 Connecticut Sales Office: 888.321.0027 - Nebraska Sales Office: 800.383.3257 Outside U.S. Call: 916.661.6600 Fax: 916.661.2502

Warner Consumer Products, Kid Rhino Team Up For Kids WB! Music Imprint

BY MOIRA McCORMICK

CHICAGO—Warner Bros. Consumer Products and Kid Rhino have entered into a joint-venture label dubbed Kids' WB! Music.

The new imprint will release its first product, "Space Jam Audio Action-Adventure," Oct. 15. The tape and book package is based on the Warner Bros. film "Space Jam," starring basketball superstar Michael Jordan and the Looney Tunes cartoon characters slated to open Nov. 15.

Torrie Dorrell, VP of Kid Rhino (a division of Rhino Entertainment), is overseeing Kids' WB! Music from Rhino's West Los Angeles offices. A division of Warner Bros. Consumer

PENTON (Continued from page 72)

CALL

NOW

says. "Bookstore buyers are accustomed to that, so we go along, but other markets are not as tied in to that concept. And there will always be a market in bookstores for classics anyway."

Next to the U.S., Canada is the strongest market for audiobooks, Penton says, but the company has made inroads around the world with its language product. "It's just a matter of switching from how-to to entertainment classifications," Penton says. "[Canadians are] not used to listening to [spoken-word] in the car, but I think they're going to grow into it much like in the U.S. in the past 10 years." Products, Warner Bros. Worldwide Publishing, is working with Kid Rhino in developing product for for Kids' WB! Music. Kids' WB! Music will be distributed through WEA via

'Rather than just throwing spaghetti against the wall, we're tasting it first'

Rhino's arrangment with Atlantic Records, according to Dorrell.

Dorrell says that Warner's worldwide publishing division "is contentdriven, which is a great help in product development, because they understand the edge and humor of the Warner Bros. characters."

Dorrell is working with Michael Harkavy, VP of Warner Bros. Worldwide Publishing. "Even though Kids' WB! Music is

under the publishing wing," says Harkavy, "we're aiming to build a real juvenile brand name in music."

Via Kids' WB! Music, Kid Rhino will now produce music- and storybased product for all Warner Bros. properties, animated or live. Harkavy says that the new joint venture may release soundtrack albums "on a case-by-case basis." However, the upcoming "Space Jam" and "Quest For Camelot" soundtracks were developed by Warner Bros. division Warner Sunset.

America's Music

VHS - LASERDISCS

OVER 6000 TITLES

Now In Stock!

An Evening in Concert The Roots of Country

1000's Of Titles Available!

Charlev Pride

MUSIC VIDEO DISTRIBUTORS

N-1410 E. Circle Dr. 422 Bus.Ctr.Oaks Pa 19456

800-888-0486

Regarding promotion and marketing efforts for Kids WB! Music, Dorrell says, "Our own sales efforts will have a much longer lead time than before, because we can tie into Warner Bros. Consumer Products' efforts. Some of their vendors are approached at least six months in advance of [a project's] release. This will help tremendously because of longer-term product awareness." Billboard

Dorrell says Kids' WB! Music will release product in "all price categories and age groups. Right now, we're fleshing out concepts, storylines, and music repertoires."

Kid Rhino is continuing to develop and distribute albums for its roster of licensors, including Hanna Barbera, Fisher-Price, DIC Entertainment, and DC Comics. Dorrell says Kid Rhino will "narrow its roster down to the big hits. Instead of releasing, say eight products for a licensor, we'll focus on two. Rather than just throwing spaghetti against the wall, we're tasting it first."

As for Kids' WB! Music product, in addition to the aforementioned "Space Jam Audio Action-Adventure," which includes a 28-page readalong comic book, 1997 will see at least four releases. A music album based on "Animaniacs" spinoff "Pinky And The Brain" is due in February; an audio magazine for preteen girls featuring Looney Tunes' Lola Bunny is due in May; "Bugs And Friends Sing Elvis," a follow-up to "Bugs And Friends Sing The Beatles," will debut in August; and an "Audio Action-Adventure" based on "Quest For Camelot" will come out next October.

The creation of Kids' WB! Music follows the dissolution earlier this year of WarnerKids, which was previously known as Time Warner Kids (TW Kids). Previously, Kid Rhino had released music product for Warner Bros.-licensed characters Animaniacs and Looney Tunes; WarnerKids released spoken-word titles for those properties.

Kid Rhino, whose parent Rhino Records is 50% owned by Time Warner, was selected as the label that would handle the sales, publicity, and radio promotion of children's product for the company. Kid Rhino is distributed via WEA through Atlantic.



Questions? Call: 212-535-1402 / 1-800-449-1402

Bit Model Compact Provide AmonoPails Support Program Bit Model	T	Oļ	Pop. Catalog Album	S _™
1 1 DBP AGE MARKING MARK HERE STRUCTLY A MY N.I.G.G.A.Z 2 3 3 PRACE MARK HERE SEGAL PRIORITY IS BUT SATISLY A MY N.I.G.G.A.Z 2 4 1 PRACE MARK HERE SEGAL PRIORITY IS DBP SBT SBT SEGAL PRIORITY IS DBP SBT	THIS WEEK	LAST WEEK	REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	WKS. ON CHART
2 13 0.211 ROWNERSDOF SOGAPRICATIVE GREEDS 2 3 3 CPR 520971103 ECA CALL RAGE AGAINST THE MACHINE 28 4 14 ZPR Common Society Society PROBING (10.980) E.800 CPR 6200971103 ECA CALL 2 5 2 SOLIND TRACK A SONGS YOU KNOW BY HEART 214 7 5 JUMMY BUFFETT A SONGS YOU KNOW BY HEART 214 8 1 JAMES TATION A' (7.981:190) GREATEST HITS 273 9 11 JOURNEY A' JUURNEY A' JUURNEY A' 201 10 6 PINK FLOYD A'' SONGS YOU KNOW BY HEART 214 11 7 COULMEN A'SIS 08 ECA (5.98) JUURNEY A' 212 11 7 COULMEN A'SIS 08 ECA (5.98) ABBEY ROAD 214 12 12 LEMERT A'SIS 08 ECA (5.98) ABBEY ROAD 212 13 16 ELEMERT A'SIS 08 ECA (5.98) ABBEY ROAD 212 14 17 PINK FLOYD A''SIS 08 ABBEY ROAD 212 15	1	1	* * NO. 1 * * BOB MARLEY AND THE WAILERS * TUFF SCHO 645210735LARG (10 Sect 7.98) 63 weeks at No.	267
3 5 6 = C : 5295*11 0.98 FC3.05.91 BP 2PACALYPSE V/V 2 4 14 2 PAC 6 SPACA PEAC 6 PEAC 7 5 2 S OUNDTRACK AS SPACA PEAC 7 PEAC 7 <td>2</td> <td>13</td> <td></td> <td>2</td>	2	13		2
4 4 2PAC • PAC	3	3		28
5 2 POLYTOR RESOBARX (10.987.59) LUCENSE D. TOLL 198 6 4 DEF JMA 22735/MRR.DH (17.98 (2011.58) LUCENSE D. TOLL 198 7 5 JMAX SUPFETIA SONGS YOU KNOW BY HART 273 8 8 JAMMY BUFFETIA SONGS YOU KNOW BY HART 273 9 11 COUMBLA 4439 (9.97.911.59) GREATES THITS 273 9 11 COUMBLA 4439 (9.97.91.99) OURNEY'S GREATES THITS 273 9 11 COUMBLA 4439 (9.97.91.99) JOURNEY'S GREATES THITS 274 12 12 INTERCENT ABBEY ROAD 124 12 12 METALLCAA* 991 (5.98.91.59) AND JUSTICE FOR ALL 281 13 18 EPR SSA6 (0.98 (627.590) DARK SIDE OF THE MOON 226 14 16 ELKATRA ADT CHAPMAN A* THE ACY CHAPMAN A* STANESE D. THE MEANT 427 15 OTHE END (10.981.79) DARK SIDE OF THE MOON 226 227 ENA A* STANESE D. THE MOON 226 15	4	14		2
6 4 DET JAM 2073 SIMURECURY (7.36 (2) 1.80 SONGS YOU KNOW BY HEART 274 7 5 JAMA 5637 (7.9911.98) SONGS YOU KNOW BY HEART 274 8 8 JAMAN BUFFET A' CANA 5637 (7.9911.98) JOURNEY A' GREATEST HITS 273 9 11 JOURNEY A' SONGS YOU KNOW BY HEART 274 10 6 COUNNEY A' SONGS YOU KNOW BY HEART 274 10 10 JOURNEY A' SONGS YOU KNOW BY HEART 273 10 6 COUNNEY A' SONGS YOU KNOW BY HEART 273 11 JOURNEY A' SOLS SONG JOURNEY A' SOLS SONG SONG YOU KNOW BY HEART 11 10 FIRACY CHAPMAN A' GREATEST HITS 33 13 16 GONT SONG YOU KNON BY HEART SOLS SONG YOU KNON BY HEART 26 13 18 GREATEST HITS 33 33 16 174 HEART SONG YOU KNON A' 27 14 17 18 CANTOL AND TAY A' THE ULTIMARE SONG YOU KNON A' 27	5	2		97
7 5 McA 5937 (7.9871).981 CPA 4000 CPA 40000 CPA 400000 CPA 400000 CPA 4000000 CPA 4000000000000000000000000000000000000	6	4	BEASTIE BOYS ▲5 LICENSED TO ILL DEF JAM 527351/MERCURY (7.98 EQ/11.98)	198
8 8 9 11 273 9 11 COUNTREY 4433 19 08 (2015 58) JOURNEY'S GREATEST HITS 276 10 6 FINK FLOYD 4 ABBEY ROAD 124 11 7 COMPARY 4433 19 08 (2015 98) ABBEY ROAD 124 11 7 COMPARY 4433 19 08 (2013 98) ABBEY ROAD 124 12 12 IME BEATLES A* ABBEY ROAD 124 13 18 CUORTA 520 (10 89 (10 89) GREATEST HITS 33 14 16 CLERRA 607742(10 991) 580 MARK SIDE OF THE MOON 278 16 9 THE SMASHING PUMPINS A* SIAMESE DERAM 44 17 19 MARK SIDE 05 (10 981 580) THE ULTIMATE EXPERIENCE 70 17 19 MARK SIDE 06 (10 981 580) THE ULTIMATE EXPERIENCE 70 18 22 EERTALLCA * 10 981 580 THE ULTIMATE EXPERIENCE 70 18 23 EERTALLCA * 10 981 580 THE ULTIMATE EXPERIENCE 70 20	7	5		274
9 11 COLUMBA 4433 (9.96 (2015 98) 276 10 6 PINK FLOYO A THE WALL 281 11 7 CHE BEATLES A ABBEY ROAD 124 12 12 ELEVITA 6449* (10.9915.98) ABBEY ROAD 124 13 18 EPIC 3306 (10.9916.99) THE VALL 281 13 18 EPIC 3306 (10.9916.99) THE VALL 261 13 18 EPIC 3306 (10.9916.99) TRACY CHAPMAN 261 333 14 16 FINK FLOYD A 336 756 757 15 101 CAPRA 55149(10.991.99) DARK SIDE OF THE MOON 276 15 101 CHEN RESC 2017.200 (10.991.99) DARK SIDE OF THE MOON 276 16 9 VIRE NERSC 2017.200 (10.991.99) DARK SIDE OF THE MOON 276 17 19 MG. ROBRO 17 (930 (15.99) DARK SIDE OF THE MOON 276 18 21 1100 (10.991.99) SCI PEPPER'S LONELY HEARTS ALLOR A 253 19 15 1100 (10.99	8	88	WARNER BROS. 3113* (7.98/11.98)	273
10 6 COLUMBA SLIB* (15.98 EC3).98) 281 11 7 THE BEATLES A* ABBEY ROAD 124 12 12 CAPTOL 6446* (10.9815.98) AND JUSTICE FOR ALL 261 13 18 EPCL SJOA (10.9815.98) AND JUSTICE FOR ALL 261 13 18 EPCL SJOA (10.9815.98) TRACY CHAPMAN A* 37 14 16 ELEVITA 65774ELG (7.9911.98) TARACY CHAPMAN A* 26 15 10 PINF COND A* SIAMESE DETAM A* 278 15 10 PINF COND A* SIAMESE DETAMA A* 278 16 9 VERC YARAWARKE BROS. (10.9815.98) WATERMARK 253 17 19 MGIN BROS /* 1989 (15.98) WATERMARK 253 18 28 REPREZ 2077 WARKE BROS. (10.9815.98) WATERMARK 253 19 15 COLOND BA1570 MAK LOSANT / 981 THE BEAT OF VAN MORRISON 66 20 METALLEA A* SCT. PEPPER'S LONELY HEARTS ALLOAND * 155 210 VAN MORRISON A* <t< td=""><td>9</td><td>11</td><td></td><td>276</td></t<>	9	11		276
11 7 CAPTICL 4048 ¹⁰ (10.9915.98) 124 12 12 ELERTAR 60812EEG (19.9915.98) GREATEST HITS 33 13 18 EUC 3004 (10.98 E017.98) GREATEST HITS 33 14 15 EUC 3004 (10.98 E017.98) DARK SIDE OF THE MOON 278 15 10 CAPTOL 40001 (10.9915.98) DARK SIDE OF THE MOON 278 16 9 VIRGIN 88267 (10.9915.98) WATERMARK 253 17 19 MAA 1082 (10.9915.98) WATERMARK 253 19 15 OFE BEATLES A* 5GT. PEPPER'S LONELY HEARTS CLUB BAND 155 20 21 VOUDD BIS 15706.001.590 THE BEST OF VAN MORRISON 64 21 20 METALLICA A* MUSIC 4 22 25 GRAPHORE 94000000000000000000000000000000000000	10	6		281
12 12 ELEKTRA 60812/EG (19.8915.98) 261 13 16 EDC 53.66 (10.95 EG 17.98) GREATEST HITS 33 14 16 FRACY CHAPMANA' TRACY CHAPMANA' 26 15 10 CANTOL 40001 (19.8915.98) DARK SIDE OF THE MOON 278 16 9 VRGM B6207 (19.9915.98) DARK SIDE OF THE MOON 278 16 9 VRGM B6207 (19.9915.98) WATERMARK 253 17 19 INT HENDRALK A' THE ULTIMATE EXPERIENCE 70 18 23 REFNSE 267/24WARNE BROS. (10.99015.98) WATERMARK 253 19 15 CARTOR ALCA A' THE BEATLES A' 253 20 21 MONTARE BROS. (10.98015.98) THE BEST OF VAN MORRISON 66 21 20 MATERIA ALCA A' MUSIC 4 23 24 SARAM MONTA' 91 717 717 22 26 311 CARTOR MAY A' 718 718 24 25 TYT 2610'(9.98915.98) <td>11</td> <td>7</td> <td></td> <td>124</td>	11	7		124
13 18 EPIC 5306 (10.38 EQ17.39) 33 14 18 EPIC 5306 (10.38 EQ17.39) TRACY CHAPMAN 26 15 10 PINK FLOYD A ³ CAPTICL 46001 (13.9811.5.98) DARK SIDE OF THE MOON 278 16 9 THE SMASHING PUMPKINS A ⁴ VIRGIN 88257 (19.9811.5.98) DARK SIDE OF THE MOON 278 16 9 THE SMASHING PUMPKINS A ⁴ VIRGIN 88257 (19.9811.5.98) THE ULTIMATE EXPERIENCE 70 18 22 EVRA A ⁴ REPRISE 267/20VARINE 8ROS. (10.9815.98) THE ULTIMATE EXPERIENCE 70 70 19 15 CAPTICL 4642* (10.9815.98) SCT. PEPPER'S LONELY HEARTS CLUB BAND CAPTICLE 80390EEG (19.9817.98) RIDE THE LIGHTNING 24 228 20 21 20 OLVOR 841970AM (10.9817.98) RIDE THE LIGHTNING 24 248 21 22 CAPRICORN 94200EMRECUP (0.98 EQ16.98) ES MUSIC 4 23 231 CAPRICORN 94200EMRECUP (0.98 EQ16.98) ES MASTER OF PUPPETS 245 22 CAPRICORN 94200EMRECUP (0.98 EQ16.98) ES MASTER OF PUPPETS 245 23 24 CAPRICORN 9400ES ECSTASY 9 9 24 <td>12</td> <td>12</td> <td></td> <td>261</td>	12	12		261
14 16 ELEKTRA 60774EEG (17.981).99) DARK SIDE OF THE MOON 228 15 10 PINK FLOYD A. ³⁷ CAPTICL 46001* (5.9815.98) DARK SIDE OF THE MOON 278 16 9 THE SMASHING PUMPKINS A* VIRGIN 88257* (9.9815.58) SIAMESE DREAM 44 17 19 MM HENDRIK A* MCA10829* (0.9815.58) THE ULTIMATE EXPERIENCE 70 18 22 REVRA A* REVRA A* REVRA A* SIA MESE DREAM XATERMARK 253 19 15 CAPTICL 4642** (10.9815.98) SGT. PEPPER'S LONELY HEARTS CLUB BAND CAPTICURE 60396EEG (9.9817.98) THE BEST OF VAN MORRISON A* POLVDOR 841970AM (10.9817.98) RIDE THE LIGHTNING CAPTICURE 60396EEG (9.9817.98) MUSIC 4 21 20 AM MORRISON A* POLVDOR 841970AM (10.9817.98) RIDE THE LIGHTNING CAPTICURE 60396EEG (9.9817.98) MUSIC 4 21 22 CAPRICON 942026MERCURY (9.98 EQ16.98) EM STAN MUSIC 4 23 24 251 CAPRICON 942026MERCURY (9.98 EQ16.98) EM STAN 24 24 25 210 CAPRICON A* CAPRICON 9401.981.980 MUSIC 4 24 <td>13</td> <td>18</td> <td></td> <td>33</td>	13	18		33
15 10 CAPTCL 4001* (5.991:5.99) 278 16 9 THE SMASHING PUMPKINS A* SIAMESE DREAM 44 17 19 MM HENDRIK A* THE ULTIMATE EXPERIENCE 70 18 23 REFRISE 637/40X48/REF BROS. (10.98/15.98) WATERMARK 253 19 15 CAPTCL 46442* (10.98/15.98) SGT. PEPPER'S LONELY HEARTS CLUB BAND 155 20 21 POW OR BLI970/AML (10.98/15.98) THE BEST OF VAN MORRISON 66 21 20 MEGANDRE 60396/EG (9.98/13.98) RIDE THE LIGHTNING 249 22 26 CAPRICOR 9420/20MECURY (9.98 EQ16.98) TS MUSIC 4 23 28 211 CAPRICOR 9420/20MECURY (9.98 EQ16.98) TS MASTER OF PUPPER'S 24 24 25 THZ BLOYA A* PRETTY HATE MACHINE 155 25 22 ELEKTA ACRISA PRETTY HATE MACHINE 155 25 22 THE ELEATLES A* PRETTY HATE MACHINE 155 26 32 CONTREMANCHINE A* PRETTY HATE MACHINE 155	14	16		26
16 9 VIRGIN 88267* (9.9915.98) 74 74 17 19 JIMI HENDRYK & A REPRISE 2877.4WARINER BROS. (10.9815.98) WATERMARK Z53 18 2 ENVX A REPRISE 2877.4WARINER BROS. (10.9815.98) WATERMARK Z53 19 15 CARTOL 6442? (10.9876.58) WATERMARK Z53 20 21 POLYDOR 81970/AAM (10.9817.98) THE BEST OF VAN MORRISON A AUX MORRISON A MEGATORICE 60396/EEG (19.9813.98) THE BEST OF VAN MORRISON A MEGATORICE 60396/EEG (19.9813.98) MUSIC 4 21 20 METALLICA A MEGATORICE 60396/EEG (19.9813.98) EB GRASSROOTS 4 23 28 CARRIGON 942026/MRERULY (19.98 EQ/16.98) EB GRASSROOTS 4 24 25 TIVE EIGC LAPTOR M METALLICA A 24 MASTER OF PUPPETS 245 25 22 ELICKTRA 6039/EEG (19.9815.98) EB FUMBLING TOWARDS ECSTASY 9 9 26 32 DUCKREPRISE 4502/WARINER BROS. (10.9816.98) EB FUMBLING TOWARDS ECSTASY 9 9 27 20 SARAH MCLACHLAN A 2 FUMBLING TOWARDS ECSTASY 9 9 28 <td< td=""><td>15</td><td>10</td><td>CAPITOL 46001* (9.98/15.98)</td><td>278</td></td<>	15	10	CAPITOL 46001* (9.98/15.98)	278
17 19 MCA 10029 (10.98/17.98) 70 18 23 REVRA A* KERNSE 2677.4/WARINER BROS. (10.98/15.98) WATERMARK 253 19 15 CHENA A* SGT. PEPPER'S LONELY HEARTS CLUB BAND 155 20 21 POLYDOR 841570/A&M 10.98/17.98) THE BEST OF VAN MORRISON 66 21 20 METALLICA A* RIDE THE LIGHTNING 249 21 20 METALLICA A* MUSIC 4 22 26 04PROON 942008MERCURY (9.98 EQ16.98) ISS MUSIC 4 23 28 311 GRASSROOTS 4 24 25 NINE INCH NALLS A* PRETTY HATE MACHINE 155 25 22 ELKTRA 6039405.99 MASTER OF PUPPETS 245 26 31 DUCKREPRISE 4502/WARKER BROS. (10.98/15.98) UNPLUGGED 21 27 30 NETWERK 1872-SARISTA (10.99/15.98) EUCKREPRISE 4502/WARKER BROS. (10.98/15.98) 225 28 27 OUUMARA 216 (5.98 E07) 9.80 GREATEST HITS 2274 <	16	9	THE SMASHING PUMPKINS ▲ ⁴ SIAMESE DREAM VIRGIN 88267* (9.98/15.98)	44
18 23 REPRISE 26774WARMER BROS. (10.9815.98) 253 19 15 GREPRISE 26774WARMER BROS. (10.9815.98) 253 20 21 PDECOM SALSTORA A' SGT. PEPPER'S LONELY HEARTS CLUB BAND 155 20 21 POLYDOR BALSTORAMA' THE BEST OF VAN MORRISON 66 21 20 METALLICA A' RIDE THE LIGHTNING 249 21 20 ATTALLICA A' RIDE THE LIGHTNING 249 22 26 311 GREFACE GRASSROOTS 4 23 28 0416 04815.98) ES MUSIC 4 24 25 NINE INCH NALS A' PRETTY HATE MACHINE 155 24 25 MINE INCH NALS A' PRETTY HATE MACHINE 155 25 22 ELICHTRA 6035960 (19.9915.98) EME UNPLUGED 21 27 30 NINE INCH NALS A' PRETTY HATE MACHINE 155 22 24 CAPRICAPINA A' 1967-1970 79 30 31	17	19		70
19 15 CAPTICL 46442* (10.381.08.08) 155 20 21 VAN MORRISON A* POLYDOR 841970/A8M (10.9817.98) THE BEST OF VAN MORRISON 66 66 21 20 METALLICA A* MEGATORE 00396/EEG (9.98/13.98) RIDE THE LIGHTNING 249 249 22 26 CAPHICOR 942005/MERCURY (9.98 EQ16.98) ES MUSIC 4 4 23 28 CAPHICOR 942025/MERCURY (9.98 EQ16.98) ES GRASSROOTS 4 4 24 25 TVT 2610* (9.98) IS8) MASTER OF PUPPETS 245 245 26 22 LEKTRA 60439/EG (9.98/15.98) MASTER OF PUPPETS 245 245 27 30 NETWERK 18725/MISTA (10.98/15.98) EVENDELING TOWARDS ECSTASY 9 9 28 27 COLUMBEA 27166 (5.8 EQ.9.98) GREATEST HITS 225 225 29 17 CAERTON A** 9 1967-1970 79 28 27 COLUMBEA 27168 (5.8 EQ.9.98) GREATEST HITS 2261 271 30 31 METAELLICA A* 12 GREATEST HITS 225 272 29 177 CAERTON A** (10.98/12.98) GREAT	18	23		253
20 21 VAN MORRISON A ² POLVORS 81/3790 THE BEST OF VAN MORRISON RIDE THE LIGHTNING 249 66 21 20 METALLICA A ² METALLICA A ³ METALLICA A ³ PRETTY HATE MACHINE 155 4 22 25 0.11 METALLICA A ³ METALLICA A ³ METALLICA A ³ METALLICA A ³ METALLICA A ³ PRETTY HATE MACHINE 155 4 24 25 THT 2610*19.98015.980 METALLICA A ³ METALLICA A ³ METALICA A ³ METALLICA A ³ METALICA A ³ METALLICA A ³ METALLICA	19	15	THE BEATLES ▲ [®] SGT. PEPPER'S LONELY HEARTS CLUB BAND CAPITOL 46442* (10.98/16.98)	155
1 20 METALLICA Δ ³ MEGATRCE 0398/13.98) RIDE THE LIGHTNING AMEGATRCE 0398/15.98) 249 22 26 311 CAPRICORN 942008/MERCURY (9.98 EQ/16.98) TS CAPRICORN 942026/MERCURY (9.98 EQ/16.98) MASTER OF PUPPETS CAPRICORN 942026/MERCURY (9.98 EQ/16.98) CAPRICORN 942026/MERCURY (9.98 EQ/16.98) 24 25 TIME INCLA MAILS A ² CAPRICORN 942026/MERCURY (9.98 EQ/16.98) FUMBLING TOWARDS ECSTASY P 9 27 30 SARAH MCLACHALAN 4 ² CAPRICORN 94209 PS FUMBLING TOWARDS ECSTASY P 9 28 27 OULMBA 3150PLIN 4 ³ (10.9871.99) GREATEST HITS 225 29 17 CHEBATLES 4 ⁵ (10.9871.99) 12 GREATEST HITS 226 20 29 17 CHEBATLES 4 ⁵ CHERICA 10.9872.99) GREATEST HITS 1971-1975 270 31 25 CAPRICO 4010 (1.9871.98) GREATEST HITS 1971-1975 274 34 5 ELEMTRA 10.9876.98) THE IGRATEST HITS 1971-1975	20	21	VAN MORRISON ▲ ² THE BEST OF VAN MORRISON	66
22 26 CAPPICORN 942006/MERCURY (9.98 EQ/16.98) TS 4 4 23 28 CAPPICORN 942026/MERCURY (9.98 EQ/16.98) TS GRASSROOTS 4 24 25 NINE INCH NALLS A' PRETTY HATE MACHINE 155 25 22 ELKTRA 60397E0 (9.98/15.98) MASTER OF PUPPETS 245 26 22 DUCKREPREX 45024/MARREP BROS. (10.98/16.98) UNPLUGGED 21 27 30 NETWER 18725ARISTA (10.98/15.98) TS GREATEST HITS 225 28 27 COULMBA 32168 (5.98 629.98) GREATEST HITS 225 29 17 CAPRICU 97039* (15.98) TS GREATEST HITS 225 29 17 CAPRICU 97039* (15.98) TS GREATEST HITS 225 29 17 CAPRICU 97039* (15.98) TS GREATEST HITS 2261 31 29 STEVE MILLER AND A* GREATEST HITS 1974-78 270 31 29 CAPRICU 46101 (7.98/11.98) THEI REATLES A' 274 33 45 ELKTRA 10.98/26 98) THEI REATLES A' 270	21	20	METALLICA ▲ ³ RIDE THE LIGHTNING	249
23 28 CAPPRICAGE 4 4 24 25 CAPPRICAGE 4 4 24 25 CAPPRICAGE APRETTY HATE MACHINE 155 25 22 ELEKTRA 6039E6 (9.98/15.98) MASTER OF PUPPETS 245 26 22 ELEKTRA 6039E6 (9.98/15.98) UNPLUGGED 21 26 22 DUCKRERRES 45024WARRER BROS. (10.98/16.98) UNPLUGGED 21 27 30 SARAH MCLACHLAN &* FUMBLING TOWARDS ECSTASY 9 28 27 COLUMBA 327526RIST (10.98/15.98) GREATEST HITS 225 29 17 CAPTOL 97039* (15.98) 0580 GREATEST HITS 225 30 31 MCLAC' / 7.99/12.98) GREATEST HITS 97 30 31 STEVE MILLER BAND A* GREATEST HITS 1974-78 270 31 29 CAPTOL 46101 (7.98/11.98) THEI REATEST HITS 1971-1975 274 33 45 ELEKTRA 1059/1268 THEI REATEST HITS 1971-1975 274 33 45 ELAGL	22	26		4
24 25 TVT 2610* (9.98/15.98) 155 25 22 LEKTRA 60439/EEG (9.98/15.98) MASTER OF PUPPTS 245 26 32 DUCKREPRISE 4062/MARRER BROS. (10.98/16.98) UNPLUGGED 21 27 30 SARAH MCLACHLAN ▲* FUMBLING TOWARDS ECSTASY 9 28 27 OOLUMRE 3726ARTST. (10.98/15.98) GREATEST HITS 225 29 17 CAPTOL 97039* (15.98/30.98) GREATEST HITS 225 30 31 MCLAC' (7.98/12.98) GREATEST HITS 225 31 29 STEVE MILLER BAND A* GREATEST HITS 197-78 32 24 CAPTOL 46101 (7.98/11.98) GREATEST HITS 1974-78 270 32 24 CAPTOL 46101 (7.98/11.98) THEI BEATLES A* 270 33 45 EAGLES A*2 THEI BEATLES A* 10.98/17.98) 274 34 5 FEVE MILLER BAND A* GREATEST HITS 1971-1975 274 34 5 EAGLES A*2 THEIR GREATEST HITS 1971-1975 274 34 5 EAGLES A*2 THEIR GREATEST HITS 1971-1975 274 <td>23</td> <td>28</td> <td></td> <td>4</td>	23	28		4
25 22 METALLICA * ELEKTRA 6039EG (9.9915.98) MASTER OF PUPPETS 245 245 26 32 ERIC CLAPTON * DUCKREPRISE 45024WARNER BR0S. (10.98/16.98) UNPLUGGED 21 21 27 30 SARAH MCLACHLAN * NETWERN 18725ARISTA (10.98/15.98) [15] FUMBLING TOWARDS ECSTASY 9 9 28 27 OOLUMBA 32168 (5.98 E09.98) GREATEST HITS 225 225 29 17 THE BEATLES * CAPTO 1998 (15.989.098) 1967-1970 79 30 31 MCA 12* (7.9871.298) 261 27 31 29 CAPTOL 4610 (7.98/11.98) 271 272 GREATEST HITS 271 270 31 29 CAPTOL 46442* (14.9922.98) THE BEATLES * CAPTOL 46442* (14.9922.98) 714 BEATLES * 7 274 33 45 ELEKTRA 105*/E6 (10.98/15.98) THEIR GREATEST HITS 1971-1975 274 34 38 CREEDENCE CLEARWATER REVIVAL * CAPTOL 46442* (14.9922.98) THEIR GREATEST HITS 1971-1975 274 34 45 ELEKTRA 105*/E6 (10.98/15.98) THEIR GREATEST HITS 1971-1975 274 34 GUNS N* ROSES A* 70 CAPT	24	25		155
26 27 30 ERIC CLAPTON ▲* UNPLUGGED 21 27 30 NETWERK 18725/ARISTA (10.98/15.98) FUMBLING TOWARDS ECSTASY 9 28 27 JANIS JOPLIN ▲* FUMBLING TOWARDS ECSTASY 9 28 27 JANIS JOPLIN ▲* GREATEST HITS 225 29 17 THE BEATLES ▲* 1967-1970 79 30 31 MCA12* (7.98/12.98) GREATEST HITS 261 31 29 CAPTOL 4010 (7.98/11.98) GREATEST HITS 1974-78 270 32 24 CAPTOL 4010 (7.98/11.98) GREATEST HITS 1971-1975 274 33 45 ELACLES 4* 10.98/26.98) THEI BEATLES 5.7 274 34 38 CAPTOL 4610 (7.98/11.98) THEIR GREATEST HITS 1971-1975 274 34 38 EAGLES 4* (10.98/15.98) THEIR GREATEST HITS 1971-1975 274 35 — ATLANTC 82497/AG (10.98/15.98) THEIR GREATEST HITS 1971-1975 274 36 ACROCE CLEARWATER REVIVAL 4* CHRONICLE VOL.1 <td>25</td> <td>22</td> <td>METALLICA A 3 MASTER OF PUPPETS</td> <td>245</td>	25	22	METALLICA A 3 MASTER OF PUPPETS	245
27 30 NETWERK 18725/ARISTA (10.98/15.98) ISS 9 28 27 JANIS JOPLIN A2 GREATEST HITS 225 29 17 COLUMBIA 32168 (5.98 609.98) 1967-1970 79 30 31 PATSY CLINE A3 12 GREATEST HITS 2261 31 29 CAPTIOL 45010 (7.98/11.98) GREATEST HITS 1974-78 270 31 29 CAPTIOL 45101 (7.98/11.98) GREATEST HITS 1974-78 270 32 24 CAPTIOL 46443* (14.98/26.98) THE BEATLES 57 7 33 45 ELEKTRA 10.98/15.98) THEI BEATLES 57 274 34 38 FANTASY 2* (10.98/15.98) THEIR GREATEST HITS 1971-1975 274 34 38 FANTASY 2* (10.98/15.98) THEIR GREATEST HITS 1971-1975 274 34 38 FANTASY 2* (10.98/15.98) THEIR GREATEST HITS 1971-1975 274 34 38 GUESTA GERETEN 24148 (10.98/15.98) 180 180 35 — GERETEN 24148 (10.98/15.98) APPETITE FOR DESTRUCTION 172 36 47 GERETEN 24148 (10.98/15.98) BACK IN BLAC	26	32	ERIC CLAPTON A " UNPLUGGED	21
28 27 COLUMBIA 32168 (5 98 E09 98) 225 29 17 THE BEATLES ▲* 1967-1970 79 30 31 PATSY CLINE ▲* 12 GREATEST HITS 261 31 29 STEVE MILLER A* 12 GREATEST HITS 270 31 29 STEVE MILLE A* 12 GREATEST HITS 270 32 24 CAPITOL 46101 (7.9812.98) THE BEATLES A* 270 32 24 CAPITOL 4643* (1.9826.98) THEIR GREATEST HITS 1971-1975 274 33 45 ELEKTRA 105*/FEG (10.98/15.98) THEIR GREATEST HITS 1971-1975 274 34 38 FRAITASY 2* (10.98/17.98) EXPERIENCE THE DIVINE: GREATEST HITS 1971-1975 274 35 — ATLANTIC 82497/AG (10.98/15.98) EXPERIENCE THE DIVINE: GREATEST HITS 1971-1975 274 36 47 GUNS N* ROSES A** APPETITE FOR DESTRUCTION 172 172 37 36 ATLANTIC 82497/AG (10.98/15.98) BACK IN BLACK 168 37 36 ATLANTIC 92418/AG (10.98/15.98) 172 274	27	30		9
29 17 THE BEATLES ▲* 1967-1970 79 30 31 MCA 12* (7.98/12.98) 261 31 29 CAPITOL 97.039* (15.98/30.98) 261 31 29 CAPITOL 46101 (7.98/11.98) 270 32 24 THE BEATLES ▲* GREATEST HITS 1974-78 270 33 45 ELEKTRA 105*/EEG (10.98/15.98) THEIR GREATEST HITS 1971-1975 274 34 38 FARTEVE MULER BAND ▲* CHRONICLE VOL. 1 180 35 — CAPITOL 46443* (1.498/26.98) THEIR GREATEST HITS 1971-1975 274 34 38 FRATASY 2* (10.98/15.98) EXPERIENCE THE DIVINE: GREATEST HITS 16 180 35 — ATLANTIC 82497/AG (10.98/15.98) APPETITE FOR DESTRUCTION 172 180 36 47 GUNS N* ROSES ▲** BACK IN BLACK 168 37 36 AC/DC ▲** BACK IN BLACK 168 37 36 AC/DC ▲** BACK IN BLACK 168 38 42 EPIC 34946 (7.98 EQ/11.98) THEY'	28	27		225
30 31 MCA 12* (7.98/1.298) 261 31 29 STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98) 270 32 24 THE BEATLES ▲ ⁷ CAPITOL 46443* (14.98/26.98) THE BEATLES ▲ ⁷ THE BEATLES ▲ ⁷ 274 33 45 EAGLES ▲ ² ELEKTRA 105*/EG (10.98/15.98) THEIR GREATEST HITS 1971-1975 274 34 38 FANLAS*/2* (10.98/17.98) EXPERIENCE THE DIVINE: GREATEST HITS ATLANTIC 8249//A6 (10.98/16.98) 180 35	29	17	THE BEATLES ▲ ⁵ 1967-1970	79
33 45 EAGLES ▲2 THEIR GREATEST HITS 1971-1975 274 34 38 CREEDENCE CLEARWATER REVIVAL ▲2 CHRONICLE VOL. 1 180 35 ATLANTIC 82497/A6 (10.98/15.98) EXPERIENCE THE DIVINE: GREATEST HITS 16 16 36 47 GEFFEN 24148 (7.98/12.98) APPETITE FOR DESTRUCTION 172 172 37 36 ATLANTIC 82497/A6 (10.98/15.98) APPETITE FOR DESTRUCTION 172 172 37 36 AC/DC ▲ ¹² ATLANTIC 82497/A6 (10.98/15.98) BACK IN BLACK 168 168 38 42 EPIC 34946 (7.98 EQ/11.98) THEY'RE ALL GONNA LAUGH AT YOU 9 93 39 39 ADAM SANDLER ▲ THEY'RE ALL GONNA LAUGH AT YOU 9 9 40 WARNER BROS. 45393 (9.98/15.98) IS THEY'RE ALL GONNA LAUGH AT YOU 9 41 34 ERIC CLAPTON ▲ ⁷ TIME PIECES - THE BEST OF ERIC CLAPTON 270 270 41 34 ENIGMA Δ ² CHARIGMA (7.98/11.98) THE CROSS OF CHANGES 23 23 42 41 ENIGMA Δ ² CHARIGMA (9.98/16.98) THE CROSS OF CHANGES 23 23 43 40<	30	31	PATSY CLINE ▲ ⁷ 12 GREATEST HITS MCA 12* (7.98/12.98)	261
33 45 EAGLES ▲2 THEIR GREATEST HITS 1971-1975 274 34 38 CREEDENCE CLEARWATER REVIVAL ▲2 CHRONICLE VOL. 1 180 35 ATLANTIC 82497/A6 (10.98/15.98) EXPERIENCE THE DIVINE: GREATEST HITS 16 16 36 47 GEFFEN 24148 (7.98/12.98) APPETITE FOR DESTRUCTION 172 172 37 36 ATLANTIC 82497/A6 (10.98/15.98) APPETITE FOR DESTRUCTION 172 172 37 36 AC/DC ▲ ¹² ATLANTIC 82497/A6 (10.98/15.98) BACK IN BLACK 168 168 38 42 EPIC 34946 (7.98 EQ/11.98) THEY'RE ALL GONNA LAUGH AT YOU 9 93 39 39 ADAM SANDLER ▲ THEY'RE ALL GONNA LAUGH AT YOU 9 9 40 WARNER BROS. 45393 (9.98/15.98) IS THEY'RE ALL GONNA LAUGH AT YOU 9 41 34 ERIC CLAPTON ▲ ⁷ TIME PIECES - THE BEST OF ERIC CLAPTON 270 270 41 34 ENIGMA Δ ² CHARIGMA (7.98/11.98) THE CROSS OF CHANGES 23 23 42 41 ENIGMA Δ ² CHARIGMA (9.98/16.98) THE CROSS OF CHANGES 23 23 43 40<	31	29	STEVE MILLER BAND ▲ ⁶ GREATEST HITS 1974-78 CAPITOL 46101 (7.98/11.98)	270
34 38 CREEDENCE CLEARWATER REVIVAL ▲² CHRONICLE VOL. 1 180 35 — BETTE MIDLER ▲ ATLANTIC 82497/AG (10.98/17.98) EXPERIENCE THE DIVINE: GREATEST HITS 16 36 47 GEFEN 24148 (7.98/12.98) APPETITE FOR DESTRUCTION GEFEN 24148 (7.98/12.98) 172 37 36 ATLANTIC 92418/AG (10.98/15.98) BACK IN BLACK ATLANTIC 92418/AG (10.98/15.98) 168 38 42 EPIC 34946 (7.98 EQ/11.98) TAPESTRY 93 93 39 39 ADAM SANDLER ▲ VAN HALEN ▲ ¹⁰ WARNER BROS. 45393 (9.98/15.98) ISI VAN HALEN 2 40 — VAN HALEN ▲ ¹⁰ VAN HALEN ▲ ¹⁰ WARNER BROS. 3075 (7.98/11.98) VAN HALEN 2 41 34 ERIC CLAPTON ▲ ² CHARINKA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANGES 23 23 42 41 ENIGMA ▲ ² COLUMBIA 40233 (7.98 EQ/11.98) THE CROSS OF CHANGES 23 23 43 40 COLUMBIA 4023 (7.98 EQ/11.98) THE CROSS OF CHANGES 23 23 44 FLEETWOOD MAC ▲ ⁴ COLUMBIA 40233 (7.98 EQ/11.98) EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 8 45 33 CHERING A ⁴ COLUMBIA 524	32	24	THE BEATLES 7 THE BEATLES CAPITOL 46443* (14.98/26 98) THE BEATLES THE BEATLES	57
34 38 CREEDENCE CLEARWATER REVIVAL ▲² CHRONICLE VOL. 1 180 35 — BETTE MIDLER ▲ ATLANTIC 82497/AG (10.98/17.98) EXPERIENCE THE DIVINE: GREATEST HITS 16 36 47 GEFEN 24148 (7.98/12.98) APPETITE FOR DESTRUCTION GEFEN 24148 (7.98/12.98) 172 37 36 ATLANTIC 92418/AG (10.98/15.98) BACK IN BLACK ATLANTIC 92418/AG (10.98/15.98) 168 38 42 EPIC 34946 (7.98 EQ/11.98) TAPESTRY 93 93 39 39 ADAM SANDLER ▲ VAN HALEN ▲ ¹⁰ WARNER BROS. 45393 (9.98/15.98) ISI VAN HALEN 2 40 — VAN HALEN ▲ ¹⁰ VAN HALEN ▲ ¹⁰ WARNER BROS. 3075 (7.98/11.98) VAN HALEN 2 41 34 ERIC CLAPTON ▲ ² CHARINKA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANGES 23 23 42 41 ENIGMA ▲ ² COLUMBIA 40233 (7.98 EQ/11.98) THE CROSS OF CHANGES 23 23 43 40 COLUMBIA 4023 (7.98 EQ/11.98) THE CROSS OF CHANGES 23 23 44 FLEETWOOD MAC ▲ ⁴ COLUMBIA 40233 (7.98 EQ/11.98) EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 8 45 33 CHERING A ⁴ COLUMBIA 524	33	45	EAGLES ▲ ²² THEIR GREATEST HITS 1971-1975 ELEKTRA 105*/EEG (10.98/15.98)	274
35 — ATLANTIC 82497/AG (10.98/16.98) 16 36 47 GUNS N' ROSES A ¹³ GEFFEN 24148 (7.98/12.98) APPETITE FOR DESTRUCTION GEFFEN 24148 (7.98/12.98) 172 37 36 AC/DC A ¹² ATLANTIC 92418/AG (10.98/15.98) BACK IN BLACK ATLANTIC 92418/AG (10.98/15.98) 168 38 42 EPIC 34946 (7.98 EQ/11.98) TAPESTRY 93 93 39 39 ADAM SANDLER A WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU WARNER BROS. 3075 (7.98/11.98) 9 40 — VAN HALEN A ¹⁰ WARNER BROS. 3075 (7.98/11.98) VAN HALEN 2 2 41 34 ERIC CLAPTON A ² POLYDOR 80001 4/A&M (7.98/11.98) THE CROSS OF CHANGES 23 23 42 41 ENIGMA A ² CHARISMA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANGES 23 23 43 40 COLUMBIA 40233 (7.98 EQ/11.98) TOP GUN 110 110 44 44 ENEC MAC A ² CHARISMA 39236/VIRGIN (10.98/16.98) 1962-1966 61 61 45 33 CAPITOL 97036* (15.98/30.98) 1962-1966 61 61 45 50 CELINE DION A ² EPIC 52473 (10.98 E	34	38	CREEDENCE CLEARWATER REVIVAL ▲ ² CHRONICLE VOL. 1 FANTASY 2* (10.98/17.98)	180
36 47 GEFFEN 24148 (7.98/12.98) 172 37 36 AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/15.98) BACK IN BLACK 168 38 42 EPIC 34946 (7.98 E0/11.98) TAPESTRY 93 39 39 ADAM SANDLER ▲ THEY'RE ALL GONNA LAUGH AT YOU WARNER BROS. 45393 (9.98/15.98) 93 40 VAN HALEN ▲ ¹⁰ WARNER BROS. 3075 (7.98/11.98) VAN HALEN ↓ 2 40 WARNER BROS. 45393 (9.98/15.98) IM 2 41 34 POLYDOR 800014/A&M (7.98/11.98) VAN HALEN ↓ 2 41 34 ERIC CLAPTON ▲ ² CHARISMA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANGES 23 23 42 41 ENIGMA 4 ² CHARISMA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANGES 23 23 43 40 COLUMBIA 40323 (7.98 E0/11.98) THE CROSS OF CHANGES 23 23 50 THE BEATLES ▲ ⁵ CAPITOL 97/36* (15.98/30.98) 110 110 44 44 WARNER BROS. 258/16.98) 1962-1966 61 45 33 CALIPETON A ² CAPITOL 97/36* (15.98/3	35	_	ATLANTIC 82497/AG (10.98/16.98)	16
37 36 AC/DC ▲ ² ATLANTIC 92418/AG (10.98/15.98) BACK IN BLACK 168 38 42 EPIC 34946 (7.98 EQ/11.98) TAPESTRY 93 39 39 ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU 9 40 VAN HALEN ▲ ¹⁰ WARNER BROS. 3075 (7.98/11.98) THEY'RE ALL GONNA LAUGH AT YOU 9 40 WARNER BROS. 3075 (7.98/11.98) THE Y'RE ALL GONNA LAUGH AT YOU 9 40 WARNER BROS. 3075 (7.98/11.98) YAN HALEN 2 41 34 POLYDOR 800014/A&M (7.98/11.98) YAN HALEN 2 42 41 ENIGMA 4 ² CHARISMA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANGES 23 43 40 COLUMBIA 40323 (7.98 EQ/11.98) TOP GUN 110 44 44 FLEETWOOD MAC 4 ⁴ WARNER BROS. 25801 (9.98/16.98) GREATEST HITS 228 45 33 CAPITOL 97/36* (15.98/30.98) 1962-1966 61 45 35 THE CRANBERRIES 4 ⁴ EVERYBODY ELSE IS DOIN IT, SO WHY CANT WE? ISLAND 514156 (10.98 (7.98) 8 47 50 CELINE DION A ² EPIC 52473 (10.98 EQ/15.98) D	36	47	GEFFEN 24148 (7.98/12.98)	172
38 42 CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98) TAPESTRY 93 39 39 ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) IS THEY'RE ALL GONNA LAUGH AT YOU 9 40 VAN HALEN ▲ ¹⁰ WARNER BROS. 3075 (7.98/11.98) VAN HALEN ▲ ¹⁰ VAN HALEN ▲ ¹⁰ 2 41 34 ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98/11.98) THE PIECES - THE BEST OF ERIC CLAPTON POLYDOR 800014/A&M (7.98/11.98) 270 42 41 ENIGMA Δ ² CHARISMA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANGES 23 23 43 40 COLUMBIA 40323 (7.98 EQ/11.98) TOP GUN COLUMBIA 40323 (7.98 EQ/11.98) 110 44 44 FLEETWOOD MAC ▲ ⁴ COLUMBIA 40323 (7.98 EQ/11.98) GREATEST HITS 228 228 45 33 CAPITOL 97/36* (15.98/30.98) 1962-1966 61 61 44 44 FLEETWOOD MAC ▲ ⁴ EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? ISLAND 514156 (10.98/17.98) 8 47 50 CELINE DION ▲ ² EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? ISLAND 514156 (10.98/17.98) 28 48 49 COLUMBIA 52475 (10.98 EQ/15.98) DIRT 28 49 46 <td>37</td> <td>36</td> <td>AC/DC ▲¹² BACK IN BLACK ATLANTIC 92418/AG (10.98/15.98)</td> <td>168</td>	37	36	AC/DC ▲ ¹² BACK IN BLACK ATLANTIC 92418/AG (10.98/15.98)	168
40 — VAN HALEN ▲1° VAN HALEN ▲1° VAN HALEN ▲1° 2 41 34 ERIC CLAPTON ▲7 TIME PIECES - THE BEST OF ERIC CLAPTON 1270 270 41 34 ENIGMA ▲2 THE CROSS OF CHANGES 23 270 42 41 ENIGMA ▲2 THE CROSS OF CHANGES 23 23 43 40 CHARISMA 3923G/VIRGIN (10.98/16.98) THE CROSS OF CHANGES 23 23 43 40 COLUMBIA 40323 (7.98 EQ/11.98) THE CROSS OF CHANGES 23 228 44 44 FLEETWOOD MAC ▲2 GREATEST HITS 228 228 45 33 CAPITOL 97036* (15.98/30.98) 1962-1966 61 45 33 CAPITOL 97036* (15.98/30.98) 1962-1966 61 46 35 THE CRANBERRIES ▲2 EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 47 50 CELINE DION ▲2 CELINE DION ▲2 28 48 49 ALICE IN CHAINS ▲3 OIRT 28 49 46 CUUB 77638 (6.98/9.98) DIRT 23	38	42		93
40 — VAN HALEN ▲1° VAN HALEN ▲1° VAN HALEN ▲1° 2 41 34 ERIC CLAPTON ▲7 TIME PIECES - THE BEST OF ERIC CLAPTON 1270 270 41 34 ENIGMA ▲2 THE CROSS OF CHANGES 23 270 42 41 ENIGMA ▲2 THE CROSS OF CHANGES 23 23 43 40 CHARISMA 3923G/VIRGIN (10.98/16.98) THE CROSS OF CHANGES 23 23 43 40 COLUMBIA 40323 (7.98 EQ/11.98) THE CROSS OF CHANGES 23 228 44 44 FLEETWOOD MAC ▲2 GREATEST HITS 228 228 45 33 CAPITOL 97036* (15.98/30.98) 1962-1966 61 45 33 CAPITOL 97036* (15.98/30.98) 1962-1966 61 46 35 THE CRANBERRIES ▲2 EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 47 50 CELINE DION ▲2 CELINE DION ▲2 28 48 49 ALICE IN CHAINS ▲3 OIRT 28 49 46 CUUB 77638 (6.98/9.98) DIRT 23	39	39		9
41 34 POLYDOR 800014/A&M (7.98/11.98) 27/0 42 41 ENIGMA ▲² THE CROSS OF CHANGES 23 43 40 COLUMBIA 40233 (7.98 EQ/11.98) THE CROSS OF CHANGES 23 43 40 SOUNDTRACK ▲² TOP GUN 110 44 44 FLEETWOOD MAC ▲² GREATEST HITS 228 45 33 CAPITOL 97/36* (15.98/30.98) 1962-1966 61 45 33 CAPITOL 97/36* (15.98/30.98) EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 46 35 ISLAND 514156 (10.98/17.98) EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 47 50 CELINE DION ▲² CELINE DION ▲² 28 48 49 COLUMBIA 52475 (10.98 EQ/15.98) DIRT 28 49 46 CURB 77638 (6.98/9.98) GREATEST HITS, VOL. 1 23 50 — REPRISE 26080/WARNER BROS. (9.98/16.98) GREATEST HITS 1982-1989 203	40	_	VAN HALEN ▲10 VAN HALEN WARNER BROS. 3075 (7.98/11.98)	2
42 41 ENIGMA &² THE CROSS OF CHANGES 23 43 40 CHARISMA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANGES 23 43 40 COLUMBIA 40323 (7.98 EQ/11.98) TOP GUN 110 44 44 FLEETWOOD MAC ▲² GREATEST HITS 228 45 33 CAPITOL 97036* (15.98/30.98) 1962-1966 61 46 35 THE BEATLES ▲² EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 47 50 CELINE DION ▲² CELINE DION ▲² 28 48 49 ALICE IN CHAINS ▲³ DIRT 28 49 46 CUB 77638 EQ/15.98) GREATEST HITS, VOL. 1 23 50 — REPRISE 26080WARNER BROS. (9.98/16.98) CREATEST HITS 1982-1989 203	41	34	POLYDOR 800014/A&M (7.98/11.98)	270
43 40 SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98) TOP GUN 110 44 44 FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98) GREATEST HITS 228 45 33 THE BEATLES ▲ ⁵ CAPITOL 97036* (15.98/30.98) 1962-1966 61 46 35 THE CRANBERRIES ▲ ⁴ ISLAND 514156 (10.98/17.98) EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 47 50 CELINE DION ▲ ² EPIC 52473 (10.98 EQ/16.98) EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 48 49 COLUMBIA 52475 (10.98 EQ/15.98) DIRT 28 49 46 HANK WILLIAMS, JR. ▲ CUUB 77638 (6.98/9.98) GREATEST HITS 1982-1989 203 23 50 — REPRISE 26080/WARNER BROS. (9.98/16.98) GREATEST HITS 1982-1989 203 203	42	41	ENIGMA ▲ ² THE CROSS OF CHANGES CHARISMA 39236/VIRGIN (10.98/16.98)	23
44 44 MARKER 003.2301 (5.98/10.98) 223 45 33 THE BEATLES ▲5 1962-1966 61 46 35 THE CRANBERRIES ▲5 EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 46 35 CELINE DION ▲2 CELINE DION ▲2 CELINE DION ▲2 CELINE DION ▲3 47 50 EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 48 49 COLUMBIA 52475 (10.98 EQ/15.98) DIRT 28 49 46 COLUMBIA 52475 (10.98 EQ/15.98) DIRT 28 49 46 CURB 77638 (6.98/9.98) GREATEST HITS, VOL. 1 23 50 — REPRISE 2608Q/WARNER BROS. (9.98/16.98) GREATEST HITS 1982-1989 203	43	40	SOUNDTRACK 47 TOP GUN COLUMBIA 40323 (7.98 EQ/11.98)	110
45 33 IPHE BEATLES ▲* CAPTROL 59/036* (15.98/30.98) 1962-1966 61 46 35 THE CRANBERRIES ▲* ISLAND 514156 (10.98/17.98) EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE? 8 47 50 CELINE DION ▲* EPIC 52473 (10.98 EQ/16.98) CELINE DION ▲ 3 48 49 COLUMBIA 52475 (10.98 EQ/15.98) DIRT CUUB 7/638 (6.98/9.98) 28 49 46 CURB 7/638 (6.98/9.98) GREATEST HITS, VOL. 1 CURB 7/638 (6.98/9.98) 23 50 — REPRISE 2608QWARNER BROS. (9.98/16.98) GREATEST HITS 1982-1989 203 203	44	44	WARNER BR03. 23801 (5:98/10:98)	228
46 35 ISLAND 514156 (10.98/17.98) 15 8 47 50 CELINE DION ▲² CELINE DION ▲² 3 48 49 COLUMBIA 52475 (10.98 EQ/15.98) DIRT 28 49 46 CUB 77638 (6.98/9.98) GREATEST HITS, VOL. 1 23 50 — CHICAGO ▲² GREATEST HITS 1982-1989 203	45	33	Ine Bealles A° 1962-1966 CAPITOL 97036* (15.98/30.98)	61
47 50 EPIC 52473 (10.98 EQ/16.98) 3 48 49 ALICE IN CHAINS ▲³ COLUMBIA 22475 (10.98 EQ/15.98) DIRT 28 49 46 HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98) GREATEST HITS, VOL. 1 23 23 50 — CHICAGO ▲³ REPRISE 2608Q/WARNER BROS. (9.98/16.98) GREATEST HITS 1982-1989 203 203	46	35	ISLAND 514156 (10.98/17.98) HS	8
50 — CHICAGO 🎝 3 REPRISE 26080/WARNER BROS. (9.98/16.98) GREATEST HITS 1982-1989 203	47	50	EPIC 52473 (10.98 EQ/16.98)	3
50 — CHICAGO 🎝 3 REPRISE 26080/WARNER BROS. (9.98/16.98) GREATEST HITS 1982-1989 203	48	49	ALICE IN CHAINS ▲ 3 DIRT COLUMBIA 52475 (10.98 EQ/15.98)	28
50 — CHICAGO ▲³ GREATEST HITS 1982-1989 203 50 — REPRISE 26080/WARNER BROS. (9.98/16.98) 203 203	49	46		23
		_	REPRISE 26080/WARNER BROS. (9.98/16.98)	

OCTOBER 5, 1996

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. The Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A 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. Molicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.



November 7 - 9, 1996 Crowne Plaza Parc Fifty Five Hotel San Francisco

Special Highlights

- Keynote Address by MTV president, Judy McGrath
- Cocktail Receptions with networking opportunities
- Cutting edge panel topics -- Artist Panel, Format Forums, Major Thinkers? Top Programmers & Label Execs Face Off, Digital Production Tools, Cyberlunch and more.....
- "Meet The Artists Suites" -- your chance to tape a session with some of today's hottest acts!
- Multimedia Expo -- view latest products and services for new media.
- 18th Annual Music Video Awards

Hotel Accommodations.

Crowne Plaza Parc Fifty Five Hotel 55 Cyril Magnin San Francisco, Ca. 94102 \$149.00 single or double occupancy For reservations, please call toll free 1-800-650-7272. Reservations must be made by October 7th. Reservation requests received after this date will be handled on a space available basis, at the group rate. Please state that you're with the Billboard Music Video Conference.

Registration Jees.

\$360.00 Early Bird Registration payment must be received by September 1st \$399.00 Pre-Registration payment must be received by October 15th \$455.00 Full Registration after October 15th and walk-up

Contact Information ..

Maureen P. Ryan, Special Évents Manager (212) 536-5002 ph. • (212) 536-1400 fax

Jo Register

cut out this form and mail to: Billboard Music Video Conference, attn: Maureen Ryan, 1515 Broadway, 14th Floor, New York, NY 10036 or fax to (212) 536-1400. This form may be duplicated. Please type or print clearly. Make all payments payable to Billboard Magazine.

First Name:	 Last Name: _						
Company:		 	 Title:				
Address:			 City:			State:	Zip:
Phone:	11		 <i>Fax:</i>				
I'm paying by:	🗖 Check	Money Order	Visa/MC		Amex		
Credit Card #:						Expiration Date:	
Cardholder's Name:		 	 Cardholder's	Signat	ure: (crea	lit cards not valid withou	t signature & expiration date)

Cancellation Policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before October 1st • Cancellations received between October 1st and October 25th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after October 25, 1996. Substitutions for registrants within the same company are permitted if requested in writing by October 31st.

The Enter*Active File MERCHANTS & MARKETING

Computer Programs Use Brain Power

BY BRETT ATWOOD

LOS ANGELES—Computer users will soon be able to compose and control the playback of music with their minds through the use of MindDrive, a device that translates human thoughts into on-screen action.

"In essence, what we have done is found a way to decipher the signal that is sent to the brain from the nervous system and interpret it for the computer," says Ron Gordon, CEO of San Rafael, Calif.-based the Other 90%. The program looks at a combination of things, including neural activity and other physiological factors, to enable the user to move objects on the computer screen."

MindDrive works by measuring a combination of signals produced by the human body for every thought and emotion. The technology uses a finger sensor that monitors the heart, temperature, blood-pulse volume, and electrical activity of the brain and transmits that information to an interface that plugs into a PC-compatible computer, which analyzes the data it receives from the body and translates it into computer signals. Various mental activities, such as relaxing, analyzing, and thinking positive and negative thoughts, produce distinct signals that can be recognized by the MindDrive software.

The product, which retails for \$149.99, shipped to stores in mid-September and is packaged with the soft-ware titles "Thought Waves" and "MindSkier."

Gordon says music applications for the new technology will be apparent in the forthcoming title "MindMusic," which will allow users to compose music by thinking of the notes that they wish to place on an on-screen bar.

"If the user gets angry or happy or sad, those emotional states are reflected in how the notes are placed on the screen and are read by the MindDrive device," says Gordon.

The software also contains a "flow mode" that lets users change the tempo of a preprogrammed music track, based on their emotions and thoughts. The software engine for the music title was developed by Microsoft and will be published by the Other 90% later this year.

The company's name comes from Albert Einstein's famous postulation that the average human uses only 10% of the potential power of his or her brain.

"If most of our artistic culture and music comes from people using only 10% of our brains, this technology aims to get people to explore the possibilities of the rest of their brain and its creative potential."

The nonprofit National Easter Seals Society is teaming with the Other 90% for the development of kiosks that will bring the technology to people with disabilities.

Although there are many utility programs in development that aim to apply the technology to the disabled community, Gordon says that the first wave of software that uses MindDrive is games-oriented.

The Other 90% is preparing several software titles that will take advantage



of the MindDrive technology, including flight-simulation program "Mind-Flight," drawing program "MindArt," memory-skills utility "Get Smart," and lie-detection program "FIB," as well as game titles "PinballMind," "Mind-Games," and "MindBowling."

OM Records Breaks Down Enhanced CDs Indie's Dual Releases Consist Of Audio Disc, CD-ROM we are doing," says OM president Christopher Smith. "We've been re-

LOS ANGELES-While the majority of the music industry grapples with technical incompatibilities and dueling encoding formats for the enhanced CD (ECD) format, San Francisco-based

indie label OM Records has decided to separate the multimedia from the music in its future releases until the problems with the format are resolved.



Active Collection," will continue to merge multimedia elements and music but will release new titles on a conventional CD and CD-ROM in one jewel case. The company made the decision to shift its strategy

from an all-ECD label to the dualdisc format after experiencing con-**OM** records

"The primary reason we are doing

this is because we want to avoid con-

sumer and retail confusion about what

and multimedia on one disc.

tinued frustration over problems associated with the marriage of music

leasing ECDs for a year and a half, and the awareness is still pretty low for the format. Retail buyers and music executives know what it is, but the consumer and store clerks still have no idea what it is. Also, the consumer, for the

most part, doesn't

see the added value



in an ECD.' Smith says that although he believes consumers are interested in a merged music and multimedia format, technical incompatibilities remain a serious issue. OM switched to the dual-disc format because it was the only way to ensure that all of its discs would work on all computers.

according to Smith. As a result of the manufacturing costs for the additional CD-ROM, OM will charge \$16.99 for a two-disc package, \$1 more than the company's previous ECD releases.

Each of the releases is stickered with a label that identifies the two-disc set as an "Audio Plus CD-ROM." The sticker also reads, "This is a two-disc set. One is a full-length audio CD. The second is a Mac- and PC-compatible interactive CD-ROM."

On Oct. 22, OM will release its first two-disc compilations, "Soul Motion" and "Mushroom Jazz," to music retail. OM's CD-ROMs will contain a component that allows users to connect directly to the Internet for new content at a number of related World Wide Web sites, including OM's Web page, at http://www.om-records.com.

BRETT ATWOOD

FOR THE RECORD

In the Aug. 31 issue, Hotz Corp. was misidentified as the company responsible for securing licensing rights to a new series of discs based on classic albums. Hotz is not responsible for the release of these titles, which are based on a documentary series developed by Isis Productions and Daniel TV in co-production with BBC, VH1, CRV (Dutch national TV), and Castle Communications PLC.

Viacom New Media, **Others Downsize**

INDUSTRY RUMBLINGS: Heavy competition in the video and computergame industry and a lack of hit titles have affected the strategic plans of three software makers.

Viacom New Media plans to close its New York office at the end of the year and will lose about 70 employees, according to a spokeswoman for parent company Viacom. The company has entered into a management services contract with Virgin Interactive, which is under the umbrella of Spelling Entertainment, whose parent company, Blockbuster, is also owned by Viacom. Viacom New Media will eventually be fully integrated into its sister software company. Viacom New Media's Chicago office will remain open and will report to Virgin management. Viacom's remaining titles—including "Slamscape," "Star Trek: Voyager," "Joe's Apartment," and entries from MTV's "Cheap Clicks" low-budget software serieswill be published by Virgin through the first quarter of 1997.

Software maker Crystal Dynamics has exited the game publishing business and will instead focus on the development and marketing of its titles. The Menlo Park, Calif.-based company hopes to align distribution partners for its new "entertainment studio" business model and has secured a deal with Electronic Arts. which will distribute its "Pandemonigame for the Sony PlayStation um!' and PC CD-ROM in North America.

Acclaim Entertainment has reduced its work force by about 20%, affecting 342 employees. The Glen Cove, N.Y.-based game company, which has been a major player in the 16-bit console cartridge market, has had difficulty seguing successfully into the 32-bit, CD-based video game and PC market.

E-MAIL OVER ENTERTAINMENT: While entertainment content may be expanding on the Internet, most users are limiting their time online to sending and receiving E-mail, according to a recent survey by San Franciscobased market researcher Odyssey.

About 32% of polled Internet users cite E-mail as their main reason for spending time online, while 25% use the Internet for research, 22% seek news and information, and 19% seek entertainment.

The survey also shows that more people are getting to the World Wide Web through direct Internet service providers, such as AT&T, Netcom, and Pacific Bell, than through commercial online services, such as America Online and CompuServe.

FIRST-TV DEBUTS: Billing itself as "the first 24-hour. Internet-only TV network," First-TV recently debuted at http://www.first-tv.com. The Web site, which was developed by Manhasset, N.Y.-based CMP Media, uses video-on-demand streaming technology VivoActive to deliver programming to computer users with at least 28-kbps modem connections.

Programming includes Internet news updates, music videos, a continuing series on women on the Web, and Web site reviews.

COMPUTER GAMES ARE TURNING JAPANESE (Continued from page 71)

resulted from a mistaken Japanese-to-

U.S. translation. Sega's Sonic the Hedgehog mascot was given a face lift before being introduced to the U.S. audience, after focus groups showed that U.S. gamers preferred a softer Sonic to his Japanese counterpart, which contained a sharper-edged body design and a pointier nose. U.S. gamers can still catch the Japanese version of Sonic, which was inexplicably left in the game intro to the U.S. version of the PC CD-ROM "Sonic CD."

Though the Japanese origins of Mario and Sonic have been somewhat masked to the U.S. audience in the past, game companies have since discovered that there is a "hip factor" to games with a distinct Japanese flavor. The mainstream popularity in the U.S. of comic books and TV shows such as the "Mighty Morphin Power Rangers" and "Sailor Moon" has brought a new respect for multiculturalism in modern gaming.

For example, one of Sega's most pop-ular titles is "Baku Baku," a "Tetris"clone that celebrates its Japanese origins. It is characterized by anime-inspired characters and indecipherable Japanese-language sound bites, and Sega intentionally left most of the game untouched for its U.S. release.

"The dialog stays true to the original version of the game," says Scott Hawkins, associate producer of Sega Entertainment. "It adds to the style of the game, which originated in the arcades in Japan. Most people don't know what the dialog says, but that just adds a bit of mystery and fun to it.'

On the other extreme of Japanese gaming are the violent, action-filled fighting games, such as "Mortal Kom-Samurai Showdown," and bat." 'Street Fighter," which originated in Japanese arcades before dominating coin-op and home-console software sales in the U.S. in the mid- to late '80s. Those titles and their numerous sequels have since segued into more contemporary 3D counterparts, including the Virtua Fighter series and "Battle Arena Toshinden.³

Older audiences, who might not be thrilled by the prospect of inflicting head-crunching brutalities on their fellow game-players, are finding solace in numerous adult-themed adventure titles with a Japanese anime flair.

Japanese-created role-playing games, such as SquareSoft's popular 'Final Fantasy" series, have been top sellers in the U.S.

Of course, not all titles that originate in Japan are characterized by a fastpaced, anime-influenced gaming style.

One of the biggest sleeper CD-ROM titles in the past couple of years has been the surreal adventure title "Gadget," which is only vaguely reminiscent of traditional anime in its design. The game, which was created by Haruhiko Shono for Tokyo-based multimedia company Synergy, has caught the fancy of gamers who seek intellect and art over action and fast-moving antics.

"It has a real futuristic look, with hard-edged lighting and a surreal environment," says Jon Viscott, product manager for Virgin Entertainment Group, which operates five U.S. Virgin Megastores. "But it is not fair to say that it is exactly anime. The U.S. audience was so used to seeing things in a certain way that I think it just kind of blew people away, because its style was so different than anything else.

The success of the "Gadget" CD-ROM has spawned a book, as well as "Gadget Trips," a laserdisc that showcases the art of its graphically rich gaming environment. To capitalize on the game's U.S. following, Synergy rush-released several back-catalog Shono-created Japanese titles, including "L-Zone" and "Alice."

Synergy is preparing a more elaborate adventure title for 1997, tentatively titled "The Underground," for a DVD-ROM release, according to Synergy director of marketing Natalie Fay.

www.americanradiohistory.com

80

THE DOORS

G

R

m

 \triangleright

-

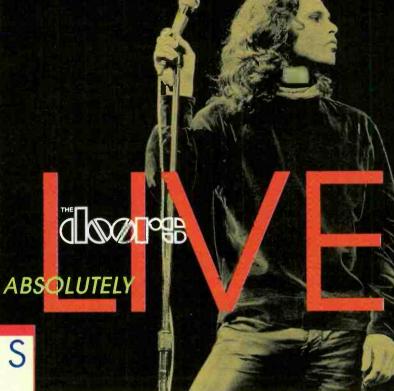
m

S

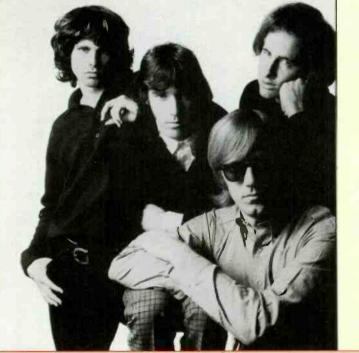
HIT

ABSOLUTELY LIVE

Their long-out-of-print, legendary 1970 double live album, on CD for the first time and with the full album on a single disc. Digitally remastered by Paul Rothchild, Bruce Botnick and The Doors







GREATEST HITS enhanned D

The definitive collection, available for the first time on a single CD. Features rare and previously unreleased material, including the complete version of "The End" from Apocalypse Now. Enhanced CD includes the full-length video for "The Ghost Song" plus other interactive programming. Remastered by Bruce Botnick

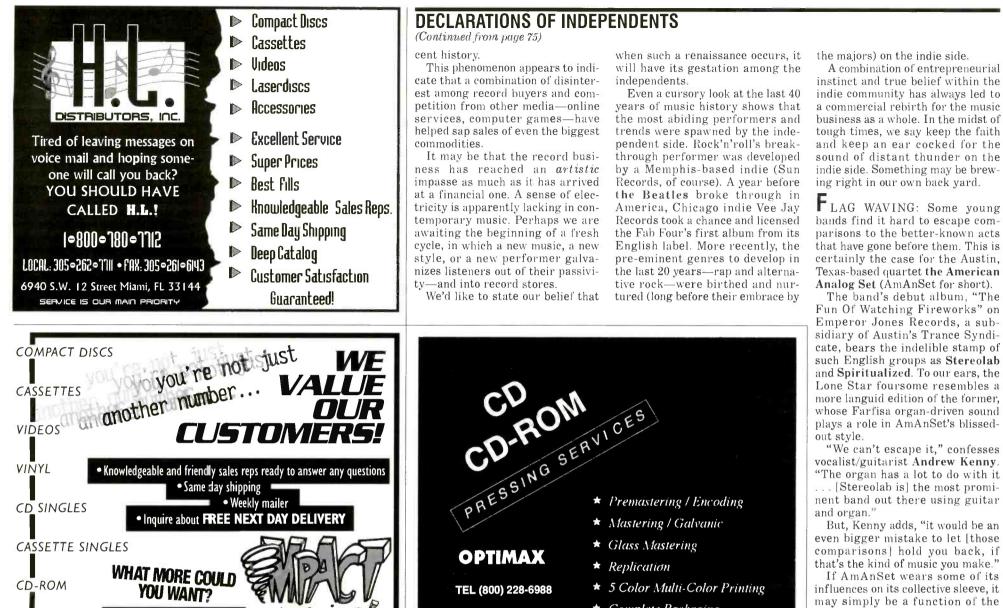
ALSO AVAILABLE: THE DOORS | STRANGE DAYS | WAITING FOR THE SUN THE SOFT PARADE | L.A. WOMAN | MORRISON HOTEL AN AMERICAN PRAYER | IN CONCERT | BEST OF THE DOORS

ABSOLUTELY LIVE AND GREATEST HITS IN STORES OCTOBER 15



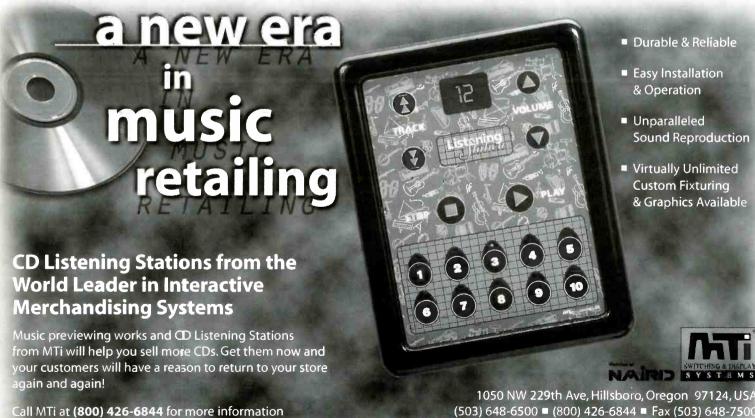


Merchants & Marketing



FAX (909) 598-3867

★ Complete Packaging



i

1.800.899.DISC

5

LOW PRICES . GREAT SERVICE

WEEKLY SPECIALS • EXCELLENT FILL

Distributorships available in some areas

ACCESSORIES

C

duction ly." Considering the arduous birthing of the group, AmAnSet sports a remarkably assured and engaging

mti@teleport.

unit.

remarkably assured and engaging sound on "The Fun Of Watching Fireworks." Gauzy, dreamy numbers like "Diana Slowburner II" and "On My Way" exhibit extremely attractive musical textures, which Kenny says the band emphasizes in live performances.

youth of the enterprise. The group

was founded only a year and a half ago; Kenny, keyboardist Lisa Roschmann, and drummer Mark Smith previously played together in a north Texas quintet called the Electric Company and recruited bassist Lee Gillespie to form a new

When the band was put together, its members were living in different cities. "Just in the last two months,

we've been living in the same city," Kenny says. "We've been practicing

and doing live shows more regular-

"Live, there are parts in every song where we can stretch out and explore," he says. "The vocals are such a small part of it . . . We cut out verses so we can play instrumentals."

For the immediate future, the band will be concentrating on writing and recording new material; Kenny notes that a quarter of "Fireworks" is made up of Electric Company songs, and the group is laboring to cut an EP of fresh material. No extensive touring is planned before January. However, AmAnSet will be opening four or five Texas dates for Low in November.

Home Video Merchants & Marketing



Biking For Charity. Central Park Media staffers Eric Thomann, holding a 30year-old Raleigh three-speed bike, and John O'Donnell, on a Harley-Davidson Fatboy, prepare to launch the company's "Wheels Of Compassion" campaign to raise money for AIDS and the Juvenile Diabetes Foundation. Sept. 5-8, Thomann pedaled in the Boston to New York AIDS ride. On Oct. 13, O'Donnell will ride 60 miles in the third annual Media Industry Motorcycle Enthusiasts' tour.

Video Boxed Sets New Retail Staples *Fourth-Quarter Sales Particularly Strong*

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—The British celebrate Boxing Day in fond memory of that bygone era when masters gave Christmas presents to their servants.

More recently, a kind of Boxing Day has taken root in America. In the age of the VCR, video gift sets have become increasingly prominent on holiday shopping lists. They've become a highly profitable staple for retailers plagued by the low margins of budget catalog and direct-to-sellthrough titles.

Gift-set sales happen year-round,

Blockbuster Chairman Bill Fields Puts On A Big Show For Franchisees

WOWING THE CROWD: Blockbuster remains tightlipped as ever to the trade press, but the megachain knows how to open up before a friendly audience. Chairman **Bill** Fields put on a show-stopping performance at a franchisee meeting held outside Palm Springs, Fla., last month.

"He's a smart cookie," says one attendee. "He understands retail, and he knows how to talk retail." Fields discoursed on a variety of subjects, from buying direct to payper-view windows and "beating Wal-Mart at its own game," according to our source, who took copious notes.

The latter topic is an indication of Field's competitive nature, nurtured but held in check during a long tenure at Wal-Mart, where he finished in the No. 2 spot. Fields joined Blockbuster in April; by midsummer, he had activated a plan to dump distributor ETD in Houston and purchase directly for company-owned stores.

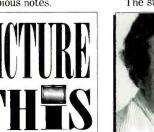
In his Palm Springs remarks, Fields said he would extend the privilege to franchisees: "If you can get a better price, call me. We'll match it." Actually, franchising has taken something of a backseat at Blockbuster, which owns all but 700 locations, and those operators have been known to mutter about being ignored.

Fields' performance soothed irritated egos, we're told, even though under his guidance, Blockbuster will undergo a massive cross-country expansion over the next several years. By the end of the millennium, Fields said, Blockbuster will have opened another 4,000 outlets, most of them company-owned and in untapped rural markets.

Blockbuster may not be in those markets yet, but Wal-Mart is, and Fields anticipates head-to-head competition for sell-through dollars. Fields gave franchisees a taste of the direct-purchase power that will stiffen Blockbuster's resolve. The company saved as much as 50 cents per copy of Warner Home Video's "Twister," among the first titles bought outside of ETD. (Turner Home Entertainment's "Beatles Anthology" is another.)

One of the questions raised when Blockbuster announced that it was going direct was the chain's shortage of warehouse space. At the time, some observers suggested that the chain make use of Simon & Schuster's distribution centers; both that company and Blockbuster are owned by Viacom Entertainment. Fields, apparently, is of a like mind. He told the Palm Springs attendees that negotiations with the publisher are under way.

Sell-through, once the bane of video retailers, has become an integral part of Fields' vision of the future. He exhorted franchisees to sell more cassettes, promising corporate support. "We want to buy just like we did at Wal-



by Seth Goldstein

Mart," he said, meaning at the lowest possible price, according to our source. Fields thinks Blockbuster deserves the treatment accorded mass merchants.

Blockbuster didn't lack for the studios' attention in Palm Springs. Buena Vista Home Video president **Ann Daly** was there to announce that she would have an industrywide sell-through promotion every month in 1997, and two other presidents showed, **Bob DeLellis** of 20th Century Fox Home Entertainment and **Louis Feola** of MCA/Universal.

The supplier community will be paying close attention to Blockbuster's buying

to Blockbuster's buying patterns. Fields emphasized the chain's focus on hits ("A" theatrical titles grossing at least \$25 million). "B" movies (those with major stars, strong theatrical promotion, and a \$5 million-\$25 million box office) and \$1 million-\$5 million "C" features get progressively less attention. "Everything else, unbout" on male pateo

they don't want to even know about," our mole notes, although there will be exceptions.

For some time, company-owned stores have benefited from Blockbuster's demographic database, which influences breadth and depth of inventory. This year, franchisees will be offered the same computer program, promised Fields. As an example of the information collected from customers, Fields said, the predominant buyer/renter of Fox's "Waiting To Exhale" was a single, black, childless female who earns \$40,000 a year.

Blockbuster long ago gave up on the idea of downloading movies from satellites to stores, but it's still poking at new gizmos. Fields announced a test of Japanese-designed, Korean-manufactured vending machines for after-hour rentals. The chain is bucking history—all of the dozen or so video vending machines trotted out over the past 15 years were flops. Fields also suggested that Blockbuster could help develop an effective means to prevent copying of digital signals. Macrovision is widely used to defeat home copiers of analog VHS tapes, but it can be beaten.

In fact, Fields wants Blockbuster—and the industry to become savvier about new technology and whether to use it or fight it. Retailers should remember in their conversations with Hollywood that "video is the single largest profit contributor," he said. Noting the threat of satellite direct broadcast services, Fields added, "The longer the windows [for video], the more money [the studios] make."

That may require greater self-esteem on the part of store owners, Blockbuster included. "I'm sick and tired of walking in there as a whining retailer," Fields told his audience. He has his quid pro quo: "We need to go to the studios and share our database." but the fourth quarter is the season of the serious shopper. And sparked by the runaway success of 20th Century Fox Home Entertainment's "Star Wars" trilogy last year, the studios are offering everything from Turner Home Entertainment's "Beatles Anthology" to CBS/Fox Video's "Absolutely Fabulous" set and Rhino Home Video's pink-angora-accented Ed Wood collector's box.

The proliferation of boxes is good news for retailers girding for another round of price-cutting competition. "Every retailer wants to up the dollar amount on each sale. I'd rather sell a prepack for \$49 than sell five tapes at \$9.98 apiece," says Kirk Kirkpatrick, VP of marketing for distributor WaxWorks/VideoWorks, who notes that the video trade has taken a cue from its record-label brethren.

"The record companies looked at the quality franchised product they had and saw a real sense of potential for boxes," he says. "And it's the same with the video labels. It's a question of, What do we have to lose?"

That strategy appears to be in place at MCA/Universal Home Video, which continues to release box collections of proven stars and catalog titles. The studio is touting the new "Smokey And The Bandit" set, as well as earlier ones of Clint Eastwood and John Belushi features.

"We are continually adding to our boxed sets and creating collections to provide something of value for the retailers," says Craig Relyea, MCA/ Universal VP of marketing.

Providing value is critical to the

PolyGram, Reebok Shape Up With Strictly Rhythm's Beat

BY EILEEN FITZPATRICK

LOS ANGELES—For an exercise video, finding the right music mix is as important as finding the instructor who leads the workout. So it's not surprising that a record label and a video vendor are pooling their resources.

Under a deal with PolyGram Video, New York independent label Strictly Rhythm Records will supply the music for a new fitness series called "Reebok Rhythm Section."

Two titles, "Sweat Factory" and "AerobiCaliente," priced at \$12.95 each, will launch the line Nov. 26. Additionally, PolyGram will offer a combo package consisting of one video and a companion audiocassette of the soundtrack for \$14.95.

PolyGram, partnered with Reebok since 1993, has released about a dozen exercise videos under the brand. Titles include "Step Reebok" and the budgetpriced VersaTraining series.

Sal Scamardo, director of sports marketing for PolyGram, thinks that recruiting the label serves two purposes. "We had a concept to make a fun, mass-appeal dance aerobic video targeting 18- to 34-year-olds," he says, "and we wanted to expand the Reebok catalog."

The project was developed in conjunction with music publisher Poly-Gram Publishing, which has Strictly Rhythm on its roster. The 6-year-old label appears frequently on the Billboard Hot Dance Music chart; it currently has six singles on the list.

CBS/Fox's "Absolutely Fabulous"

boxed set taps the popularity of the

BBC series, first released as singles.

success of sets, says Joan Blanski, VP of marketing at CBS/Fox Video,

which has several fourth-quarter

boxes, including the "Ab Fab" series, a 39-episode "Honeymooners" collec-

tion, and a three-pack of the Acade-

my Award-winning Wallace and

either considered classics or we hope

someday will be considered classics,

Blanski adds. "But even so, you have

to offer consumers something

unique-either a price value or some

content added for the release. "With 'Ab Fab,' " she adds, "where

a lot of the fans may already have

some of the individual tapes, it made

sense to include a making-of tape.

With 'The Honeymooners' and Wal-

lace and Gromit, it is the price point,

Boop cartoons, Republic Pictures is

including a 16-page "Boopliography"

For its eight-tape box of Betty

(Continued on next page)

which is a tremendous value.

The boxed sets we chose are

Gromit series.

"From our research, most people have told us that the music on exercise videos stinks," says Scamardo. "We needed music that was credible, and we think that Strictly Rhythm is the leader in dance club music."

Each of the tracks on the videos was selected by Strictly Rhythm DJ Anthony Lago. The 30-minute "Sweat Factory," led by Reebok trainer Petra Kolber, features funk music. "Aerohi-Caliente" bounces to a Latin beat.

"AerobiCaliente" is led by Diana Maria Lara, a working mom and former Mrs. New York State. Mauro Maschkvich, a fitness professional and choreographer specializing in Latin/ Brazilian dance, is also featured on the 30-minute tape.

Scamardo says younger consumers have been underserved by the fitness market, which traditionally caters to 25to 54-year-old women. With the excep-(Continued on page 83)

Home Video MERCHANTS MARKETING

BOXED SETS

(Continued from preceding page) booklet that imparts obscure facts and trivia. "Some larger chains may have a tendency to buy single pieces, and with value added to the boxed sets, we are providing a reason for retailers to stock them," says Joe Weimeyer, Republic director of sellthrough marketing.

MGM/UA Home Entertainment has joined the set-of-the-season parade with its the eight-tape "Pee-wee's Playhouse" collection. The show has not been available on video for several years.

Patti Russo, video buyer for the Borders Books & Music chain, endorses the concept of value but cautions studios not to "lump a dud in with two good movies" just for the sake of a gift set. "Customers are a lot smarter than some studios give them credit for," she says. "They recognize which sets are a value and



There's lots of Jackie Gleason and friends to go around in CBS/Fox's "The Honeymooners" collection

which sets are not."

The holidays also provide studios with the opportunity to repromote boxed perennials, says Blake Thomas, MGM/UA senior VP of marketing. "There are gift sets we promote every fourth quarter," he notes. Among them: James Bond, Bette Davis, and a five-video "Rocky" box. The "Rocky" collection, which was released in the spring, has outpaced sales of the individual Sylvester Stallone titles "by a huge multiple," Thomas says.

If anything, the unprecedented number of boxed sets improves the marketing heft for the whole category. Most labels agree that the crowded climate is good for business. "The fourth quarter is critical for all kinds of consumer software," Thomas maintains. "Our primary competition for space comes from other software, not other videos."

Even labels for which special-interest boxes are bread and butter don't mind sharing shelf space with their more glitzy cousins. "The fourth quarter is an excellent time for us at retail, an excellent time to gain expo-sure," says A&E Home Video newmedia VP Tom Heymann. A&E is talking up "The Old Testament," "Mummies," "The Alamo," and the multipart best seller "Pride And Prejudice.'

Best Buy's policy is the more, the merrier. "Boxed sets are an integral part of our business all year round," says Joe Pagano, video merchandis-ing buyer. "We made a conscious decision four years ago to stake a claim in the collector's set market, and we have done very well with it.' The chain increased its space for

collections from 8 to 32 linear feet (Continued on next page)



IANG.

Limited Edition I

The Adventures of occh

cademy Award®- winner MARTIN LANDAU and Home Improvement star JONATHAN TAYLOR THOMAS team up with the special effects magic of **JIM HENSON'S CREATURE SHOP** to bring this popular family classic to life.



The

Classic

"The best family film of the summer." -Jeffrey Lyons, Sneak Previews, ABC

"A staple of video libraries Comes for years to come." To Life. -Joe Leydon, Daily Variety

> PRE-PACK ORDER DATE: OCTOBER I, 1996 SINGLES ORDER DATE: OCTOBER 8, 1996 STREET DATE/NAAD: **NOVEMBER 5, 1996** VHS N4438V SPANISH VHS N4465V Color/Approx. 94 Mins.

LOOK FOR "THE ADVENTURES OF PINOCCHIO" GAMES AND VIDEO PREVIEWS ON THE INTERNET AT: http://www.pinocchio.com

The Classic Comes To Life. Over \$15 Million Box Office!

OVER I BILLION CONSUMER Impressions to be generated for *The Adventures of Pinocchio!*

★ Supported by a multi-million dollar national broadcast and print advertising campaign running from street date through year's end.

 Image: Section of the sectio

- ★ \$5.00 CONSUMER REBATE with mational F.S.I. reaching 60 million households.
- ★ National in-store promotion with "TCBY" including \$2.00 discount coupon on *Pinocchio* yogurt flavors and cakes.
- ★ Consumer in-school program with IBM and means will boost awareness to 30,000 teachers, 1 million students and their parents.

RETAILERS WILL LOVE PINOCCHIO!

- ★ Ist Time Ever! Collectible Magic Action Art!"
- ★ Magical P.O.P. including 27, 54 and 96 unit pre-pack floor displays and 2-sided posters.
- ★ Presold core market with 14 million copies of Disney's animated version in target households.
- ★ Retail merchandising kits with "Coming Soon" and "Now Available" banners, sign -up sheets, b/w kid's coloring sheets and employee/consumer premiums.
- ★ 90-day pay-per-view window!
- ★ M.A.P. Program.
- ★ Also available in Spanish!
- ★ Copy protected ᢙ using the Macrovision anticopy process.





Home Video

BOXED SETS

(Continued from preceding page) per store. Some stores add extra space for the holidays, Pagano adds.

"We sell in excess of 90% of our titles in gift sets," says Craig Van Gorp, VP of sell-through sales for Turner Home Entertainment, which is heavily promoting the new Ken Burns-produced series "The West." Van Gorp notes, "Singles generally tend to come back; gift sets are what stay out there."

"Beatles Anthology" seems to be performing as expected. Pagano says



A&E Home Video offers "Cracker Mysteries," a U.K. import competing for shelf space and consumers' dollars.

Best Buy moved 11,000 copies of the \$159.98 set in its first week of release.

Retail has attracted vendors that are experienced in reaching collectors. Direct-response veteran Time-Life Video & Television recently reduced the price of its 10-volume "Lost Civilizations" box for stores while creating a retail-only version of the 16-tape "Century Of Warfare" set.

Time-Life split "Warfare," which sells direct for \$159.99, into three five-video boxes; each carries a \$79.99 price tag. "We divided them into sampler sets—'World War I,' 'World War II,' and 'Modern Warfare'—that are more retail-friendly," says VP of brand development Madeleine Boyer.

POLYGRAM, REEBOK (Continued from page 81)

tion of LIVE Home Video's "Paula Abdul's Get Up & Dance" and Sony Music Video's hip-hop aerobic series "The Grind Workout," titles rarely feature music targeted to younger viewers. ("Richard Simmons' Sweating To The Oldies" incorporates classic pop, but is targeted toward an older audience.)

Based on the success of Abdul and "The Grind," PolyGram decided that dance was the logical next step. "You can't keep putting out body-part videos, and this is the answer to what consumers are telling us they want," says Scamardo. "We're looking at offering breadth to the Reebok catalog, and dance appeals to a big segment of their audience."

Marketing elements for the launch include advertising on the Reebok-produced "FitTV" cable show and crosspromotions with Strictly Rhythm and dance clubs. The series will also be advertised on the Reebok and Poly-Gram World Wide Web sites on the Internet.

AMERICA'S #1 COMEDY HIT WEIGHS IN AT

11-11

S.R.P.

=

EDDIE MURPHY

PROF

PROFESSOR

EDDIE MURPHY DELIVERS HIS WEIGHT IN GOLD!

RETURN ON INVEST	MENT
THE GOLDEN CHILD	328.9%
COMING TO AMERICA	328.3%
LOCHERARC	324.4%
EEVERD7 LILLS COP 2	320%

FROM THE MAKERS OF KING-SIZED HITS!

Produced by Brian Grazer and Imagine Entertainment (Apollo 13, Kindergarten Cop). Directed by Tom Shadyac (Ace Ventura, Pet Detective).



STANDEE 72" H X 31" W X 18" D SHIPPER: 29" L X 23 1/8" w X 2" H WEIGHT: 63/4 LBS.

48-UNIT FLOOR MERCHANDISER INCLUDES ONE HEADER CARD 76" H X 34" W X 18" D SHIPPER: 35 3/8" L X 18" W X 11" H WEIGHT W/ VIDEOS: 42 3/4 LBS. WEIGHT W/O VIDEOS: 9 3/4 LBS.

SEL. #83093

ALSO AVAILABLE:

24-UNIT **FLOOR MERCHANDISER** SEL. #83092 **12-UNIT COUNTER MERCHANDISER** SEL #83091 ALL DIMENSIONS ARE APPROXIMATE AND SUBJECT TO CHANGE WITHOUT NOTICE.

48-UNIT PAPER SLEEVE TRAY SEL. #83094 SHELF TALKER • ONE SHEET

BANNER (available on a limited basis)



Color/1 Hour 36 Mins. Videocassette #82594 (\$22.98 s.r.p.) LTBX. Laserdisc #43033 (\$34.98 s.r.p.) Spanish-Subtitled Videocassette #82992 (\$22.98 s.r.p.)

PG-13 C SURROUND digitally recorded

© 1996 Universal City Studios, Inc. All Rights Reserved. + Source: Alexander & Associates. Advertising and promotional details subject to change without notice. * Projected Domestic Box-Office Gross.



OVER \$125,000,000* AT THE BOX OFFICE.

MASSIVE MEDIA BLITZ WILL GENERATE OVER THREE BILLION CONSUMER IMPRESSIONS!

	-	-	-		a second second	-	_	-			-
		NOV	EMBE	R		DECE	MBER		JZ	NUA	RY
			AIL AWAILABI		WEEK 1	WEEK 2	WEK 3	WEEK 4	WEEK 1	WEEK 2	WEEK 3
NETWORK AND SYNDICATION TV FOX, ABC, NBC, CBS, UPN,WB				2							
NATIONAL CABLE COMEDY CENTRAL, BET, SCI-FI CHANNEL, MTV, ESPN, TBS, TNT, USA, NICKELODEON, NICK-AT-NITE, THE BOX, EI											
SPOT TV TOP 50 MARKETS											
NETWORK RADIO			THE R								
SPOT RADIO TOP 50 MARKETS											
HISPANIC TV			<u>.</u>								
OUTDOOR	12-1										1.2
CONSUMER PRINT TV GUIDE, PARADE, USA WEEKEND, PEOPLE, JET, VIBE, YSB, VISTA	Turner -						117				
	PR	OMO	IONS								
ON-AIR TV PROMOTIONS COMEDY CENTRAL, BET				-							
ON-LINE PROMOTIONS MCA UNIVERSAL'S CYBERWALK™ ON THE WORLD WIDE WEB: http://www.mca.com/home		dine i	No.								
RADIO PROMOTIONS						and the second					

PUMPED-UP HOLIDAY AD CAMPAIGN!

Extensive, multi-million-dollar national consumer ad campaign includes Network, Syndication, Cable and Spot TV (top 50 markets), Print, Outdoor, Radio and On-Line promotions.



REACH & FREQUENCY! 97% of Adults 18-49, 10.5 times; 97% of Women 25-49 ("Moms"), 17.5 times; 94% of Kids 6-11, 9.1 times; 95% of Teens 12-17, 10.1 times and 97% of Women 55+ ("Grandmothers"), 17.6 times.

NO PAY-PER-VIEW PRIOR TO JANUARY 10, 1997 M.A.P. PROGRAM

STREET DATE VIOLATIONS HOTLINE: 1-800-921-1212

"KLUMPING" YOUR WAY NOVEMBER 12, 1996!

"Spectacularly funny! Two thumbs up."

--Gene Siskel, SISKEL & EBERT

"A triumph."

-David Denby, NEW YORK MAGAZINE



OCTOBER 5, 1996

Home Video MERCHANT

Fox Could Catch Saban's **Mighty Morphin Power Rangers**

DEAD END DEALS: After being abandoned by WEA earlier this year, Saban Entertainment is looking for a new distribution partner again.

The children's label, best known for its Mighty Morphin Power Rangers series, is shopping the line. According to a source at Saban, the label will soon be inking a new deal.

Studio observers say that Saban has been making the rounds of several independents, including Vidmark Entertainment, but 20th Century Fox Home Entertainment is the most likely candidate to pick up the line.

That move makes the most sense,

since the Fox Children's Network is about to merge with Saban. Wherever it

lands, the new home will be Saban's third in as many

years. In 1993, PolyGram Video debuted the Power Rangers, only to lose it a year later to WarnerVision in a multimillion-dollar deal.

When WarnerVision's operations were shifted to Warner Home Video earlier this year (Billboard, March 16), Saban was left out in the cold. New product shipments stopped after WEA, which distributed WarnerVision product, decided to exit home video in August. In addition, Saban has to cope with the fact that the Power Rangers don't have the retail clout they once had.

So, in the last year, Saban has tried to revitalize the franchise with exclusive-to-video footage, promotional partners, and line extensions targeted to girls. It has also acquired other series, including Sweet Valley High, in order to broaden its market.

But with increased competition from other kids' product and theatrical sell-through titles, it's unlikely that any "Power Ranger" title will sell a million units again. And this time around, Saban is unlikely to get the multimillion-dollar terms it had from WarnerVision.

GEM STONES: Columbia TriStar Home Video has gone into the vaults and dusted off four of the studio's most endearing TV series for fall release.

In stores since Sept. 24, tapes with episodes of "I Dream Of Jeannie," "The Flying Nun," "Bewitched," and "The Burns And Allen Show" are priced at \$9.95. Three-tape gift sets are \$24.95, under the TV Sc Gems label

The initial launch consists tapes. Each contains two epis the 47-minute pilot of "The F Nun" is also available for \$9.95

Marke VP Nancy ris says i sified through forts pror the creat the line. ' years bac

company cused on rental product," she "but now we're looking at rele more sell-through, and we're lo at everything for that market.'

Columbia relied on consume search to determine the sho would release, except for "The H And Allen Show," chosen to hone late comedian. Top choices "Jea and "Bewitched" have been re on Nickelodeon. "The Flying I which consumers also ranked hasn't been on TV for 10 years The first episode of "The F

Nun," starring Sally Field, only once in its entirety, when i miered in 1967. "All the other sions that have aired have been ed down, so this is an exclusiv video," says Harris.

While a release schedule for additional series hasn't been set, "we're talking with retail about our options," she says. "They'll determine whether we'll expand on the series currently out or if we go back and pick others.

Candidates in the Columbia library include "Gidget," "Route 66," "The Donna Reed Show," "Mary Hartman, Mary Hartman," "Soap," (Continued on page 90)



ft sets creen	4	4	9	COPS: TOO HOT FOR TV! \diamond
	5	6	291	THE SOUND OF MUSIC ♦
of 12 sodes;	6	3	2	THE BEATLES ANTHOLOGY
Flying i.	7	11	3	COPS: CAUGHT IN THE ACT
ting y Har-	8	25	2	MUPPET TREASURE ISLAND
inten- sell-	9	5	20	NATURAL BORN KILLERS: THE DIRECTOR'S CUT
h ef- mpted	10	7	16	PLAYBOY: THE BEST OF JENNY MCCARTHY
tion of 'A few	11	8	4	PLAYBOY: WET & WILD-BOTTO
ck, the v fo-	12	15	14	HIGHLANDER: THE DIRECTOR
says, easing	13	10	4	ALL DOGS GO TO HEAVEN 2
oking	14	13	13	GHOST IN THE SHELL
er re- ows it	15	NE\	NÞ	SEVEN (DIRECTOR'S LETTERBO EDITION)
Burns	16	9	7	HOMEWARD BOUND II: LOST IN SAN FRANCISCO
innie" eborn	17	12	16	CLUELESS
Nun," high,	18	NE\	NÞ	THE USUAL SUSPECTS
	19	17	7	THE ABYSS
'lying aired	20	19	19	JUMANJI
t pre- r ver-	21	14	16	HEAVY METAL
n edit- ve for	22	16	22	THE ARISTOCATS
addi-	23	22	27	BABE 🛇

Billboard

THIS WEEK

1

2

3

24

25

26

27

28

29 30 31

32

33

34 35

36 37 38

39

40

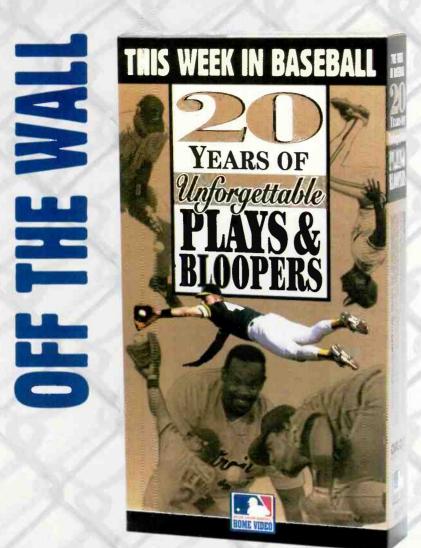
an Vidaa Calae

	WKS. ON CHART	COMPILED FROM A NA	ATIONAL SAMPLE OF RETAIL STORE SALES R Label Distributing Label, Catalog Number	EPORTS. Principal Performers	Year of Release	Rating	Suggested
	-		* * * No. 1 * * *	renormers	> 4		0
	6	ALADDIN AND THE KING OF	Walt Disney Home Video Buena Vista Home Video 4609 🔌 🖘	Animated	1996	NR	24.9
	4	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.9
-E	NTRY	THE WIZARD OF OZ	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.9
	9	COPS: TOO HOT FOR TV! \diamond	MVP Home Entertainment 1001	Various Artists	1996	NR	19.9
	291	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.9
	2	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.9
	3	COPS: CAUGHT IN THE ACT	MVP Home Entertainment 1004	Various Artists	1996	NR	19.9
	2	MUPPET TREASURE ISLAND	Jim Henson Video Buena Vista Home Video 7076	The Muppets Tim Curry	1996	G	22.9
	20	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment 6398	Woody Harrelson Juliette Lewis	1994	R	29.9
	16	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.9
1	4	PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.9
	14	HIGHLANDER: THE DIRECTOR'S CUT	Republic Pictures Home Video 5895	Christopher Lambert Sean Connery	1986	R	19.9
1	4	ALL DOGS GO TO HEAVEN 2	MGM/UA Home Video Warner Home Video M505541	Animated	1996	G	22.9
	13	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 8006355293	Animated	1996	NR	19.9
 : V	v 🕨	SEVEN (DIRECTOR'S LETTERBOX EDITION)	New Line Home Video	Brad Pitt	1995	R	19.9
Τ	7	HOMEWARD BOUND II: LOST	Turner Home Entertainment N4485V Walt Disney Home Video	Morgan Freeman Michael J. Fox	1996	G	22.9
+	16	IN SAN FRANCISCO	Buena Vista Home Video 7893 Paramount Home Video 33215	Sally Field Alicia Silverstone	1995	PG-13	14.9
 	v 🕨	THE USUAL SUSPECTS	PolyGram Video 8006302273	Stephen Baldwin	1995	R R	14.5
	7	THE ABYSS	FoxVideo 1561	Kevin Spacey Ed Harris	1995	п РG-13	
+	19	JUMANJI		Mary Mastrantonio			
			Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.9
+	16		Columbia TriStar Home Video 74653 Walt Disney Home Video	Animated	1981	R	19.9
╞	22	THE ARISTOCATS	Buena Vista Home Video 0252 MCA/Universal Home Video	Animated	1970	G	26.9
\downarrow	27		Uni Dist. Corp. 82453	James Cromwell	1995	G	22.9
	9	PLAYBOY'S HARD BODIES	Playboy Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.9
	6	A TRIBUTE TO STEVIE RAY	Epic Music Video Sony Music Video 50144	Various Artists	1996	NR	19.9
M	V 🕨	PENTHOUSE: WILD WEEKEND WITH THE PETS	Penthouse Video WarnerVision Entertainment 57013-3	Various Artists	1996	NR	19.9
	2	GOOSEBUMPS: A NIGHT IN TERROR TOWER	FoxVideo 4463	Various Artists	1996	NR	14.9
EN	ITRY	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	14.9
	29	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.9
ſ	7	CLERKS	Miramax Home Entertainment Buena Vista Home Video 3678	Brian O'Halloran Jeff Anderson	1994	R	19.9
Ī	2	GOOSEBUMPS: STAY OUT OF THE BASEMENT	FoxVideo 4464	Various Artists	1996	NR	14.9
N	/▶	PENTHOUSE: ALL ACCESS	Penthouse Video WarnerVision Entertainment 57004-3	Various Artists	1996	NR	19.9
T	6	UNDER SEIGE 2: DARK VICTORY	Warner Home Video 13665	Steven Seagal	1995	R	19.9
	14	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.9
+	8	HOW THE WEST WAS FUN	Warner Home Video 13925	Mary-Kate & Ashley Olsen	1995	NR	14.9
$\left \right $	18	AEON FLUX	MTV Music Television	Animated	1996	NR	14.98
╀	18	MORTAL KOMBAT-THE MOVIE	Sony Music Video 49810 New Line Home Video	Christopher Lambert	1995	PG-13	19.9
╀	6	DANGEROUS MINDS	Turner Home Entertainment N4310 Hollywood Pictures Home Video	Talisa Soto Michelle Pfeiffer		R-13	19.98
 	-		Buena Vista Home Video 15256	Sean Connery	1995		
±1\	ITRY	THE HUNT FOR RED OCTOBER	Paramount Home Video 15356	Alec Baldwin	1990	PG	14.95

● 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. ◇ 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. ◎ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$10 munications.





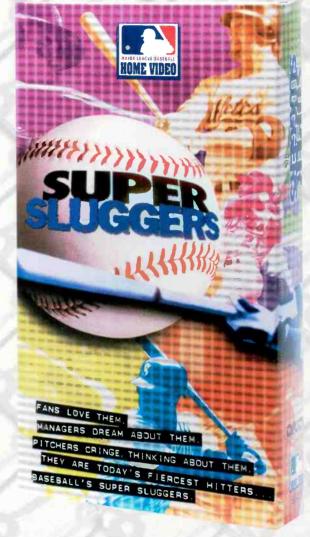


This Week In Baseball: 20 Years of Unforgettable Plays and Bloopers includes these wonderful and

unexplainable moments:

- Kevin Mitchell making a barehanded catch of an outfield linedrive!
- The flyball that bounced off Jose Canseco's head and over the wall for a home run!
- Steve Lyon's dropping his uniform pants at firstbase!
- The greatest game-saving grabs!

OVER THE WALL



Super Sluggers is packed with all of the excitement of Major League Baseball's most electrifying hitters. This incredible video showcases the record-setting talents and titanic blasts of super stars: McGwire, Klesko, Griffey, Sosa, Belle, Gonzalez, Bonds, and many more. You will feel the power of Major League Baseball's **Super Sluggers**.





WHAT A GAME. WHAT A VIDEO.

© 1996 Major League Baseball Properties, Inc. All Rights Reserved.

Home Video MERCHANTS & MARKETING Lessons Learned From 'Pinocchio'

HE NOSE KNOWS: An increasingly popular element of major kid-vid marketing campaigns is the teachers' study guide, mailed to thousands of U.S. schools to prompt instructors to screen and discuss a particular program. For every classroom exposed to a given title, typically 20-30 impressions are made on a captive audience. You do the math.

One of the more impressive study guides about to be circulated is New Line Home Video's literacy program linked to its upcoming release "The Adventures Of Pinocchio," the liveaction retelling of Carlo Collodi's century-old classic, starring Martin Landau and Jonathan Taylor Thomas. The literacy program is part of a \$10

Top Kid Video...

TITLE

1.1.2

THE ARISTOCATS

POCAHONTAS

THE LION KING

FoxVideo 4463

FoxVideo 4464

BALTO

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

* * * No. 1 * * *

Wall Disney Home Video/Buèna Vista Home Video 0252 🏾

Walt Disney Home Video/Buena Vista Home Video 4609

MGM/UA Home Video/Warner Home Video M505541

Walt Disney Home Video/Buena Vista Home Video 5741

THE MANY ADVENTURES OF WINNIE THE POOH

Walt Disney Home Video/Buena Vista Home Video 7074

Walt Disney Home Video/Buena Vista Home Video 2977

GOOSEBUMPS: A NIGHT IN TERROR TOWER

GOOSEBUMPS: STAY OUT OF THE BASEMENT

Dualstar Video/WarnerVision Entertainment 53320-3

MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER

SCHOOLHOUSE ROCK: AMERICA ROCK

ABC Video/Paramount Home Video 47022

BARNEY'S 1-2-3-4 SEASONS

Barney Home Video/The Lyons Group

MCA/Universal Home Video/Uni Dist. Corp. 82593

SCHOOLHOUSE ROCK: GRAMMAR ROCK

BEAVIS & BUTT-HEAD: FEEL OUR PAIN

MTV Music Television/Sony Music Video 49814

ABC Video/Paramount Home Video 4702

Label, Distributing Label, Catalog Number

ALADDIN AND THE KING OF THIEVES

ALL DOGS GO TO HEAVEN 2

Billboard

WEEK S. AGO

2 WKS.

2 23

THIS

1

2

3 15 3

4 3 29

5 6 27

6

7

8 12 21

9 4 83

10

11

12 9 51

13

14 20 31

5 25

8 59

NEW

NEW >

7 5

ON CHAR

WKS.

1 5



by Moira McCormick

million marketing push for "Pinocchio" (Billboard, Aug. 31), which will ship 4 million units on its Nov. 5 street date, New Line predicts.

The retail marketing of "Pinocchio" is keyed around the trademarked Magic Action Art insert in its clamshell cover. (Viewed from one side, it

OCTOBER 5, 1996

Suggested List Price

26.99

24.99

22.98

26.99

26.99

19.98

26.99

14 98

14.98

12.95

26.99

14.98

9 98

12.95

14.95

14.99

19.98

12.98

9.98

12.99

14.95

Year of Release

1970

1996

1996

1995

1977

1995

1995 12.95

1996 14.98

1994

1996

1996

1995

1996 14.95

1996 12.95

depicts Landau's Geppetto and the wooden Pinocchio; from the other side, the puppet morphs into Taylor Thomas.) Meanwhile, the literacy program is being utilized for grass-roots exposure. Billboard.

According to Louise Alaimo, VP of sell-through and nontheatrical acquisitions for New Line, the guide—which bills itself as "a film-study program for students in grades K-6"—was developed in conjunction with Scholastic Marketing and IBM. It is being sent to teachers in 30,000 elementary schools across the country.

As assembled by Scholastic, the program features numerous well-thoughtout study questions and activity suggestions for three grade levels. For primary grades, games with the letter "P" are delineated, as well as other word games involving puppets.

Intermediate grades are encouraged to retell the Pinocchio story from one of the other characters' point of view, to make their own movie version of the Pinocchio story, and to imagine themselves in hypothetical situations in which moral choices must be made.

Eight reproducible pages, designed to be photocopied and distributed in the classroom, explore "The Adventures Of Pinocchio" every which way. Math is covered by the number of feet Pinocchio's nose grows with each lie; art by a picture the children are asked to draw of a dream they've had, similar to Pinocchio's dream to be a real boy; and reading by, for example, using adjectives to describe the taste of Pinocchio's bakery treats.

Central to the literacy program is the What is a Family? contest, a writing competition in which the grandprize winner receives an IBM Aptiva computer and \$2,500. The child's school receives an Aptiva as well. Fifty students will win a copy of the book "The Adventures Of Pinocchio"; 200 win "The Adventures Of Pinocchio" backpacks.

The contest centers on Pinocchio's question to evil puppet-master Lorenzini, "What is a family?" Contestants are asked to write or dictate a reply to Pinocchio and have their entries postmarked by Dec. 16.

" 'What is a family?' is an important question to deal with, especially in the '90s," says Alaimo, referring to the growing number of nontraditional households in the country. It is significant, she adds, that "a story from the 19th century deals with the same question. And there are other issues involved in the story as well—like telling the truth and following rules."

The literacy program and contest, she notes, will reach "1 million students and their parents—the kids are encouraged to bring their worksheets home so their parents can help. It really brings Pinocchio into the 20th century."

Alaimo says New Line is helping to promote IBM's "The Adventures Of Pinocchio" CD-ROM, which is tagged in the library kit. A coupon good for \$5 off the CD-ROM's projected retail price is packaged with the cassette.

New Line believes that the promotion for "The Adventures Of Pinocchio" heralds a high-profile entry in the children's market. Until now, Alaimo notes, the company "has not been known for family product." Currently in its fam-(Continued on page 90)

THIS WEEK	LAST WEEK	WKS. DN CHART.	COMPILED FROM A NATIONAL S	CAMPLE OF RETAIL STORE RENTA	Principal	
1	1	7		No. 1 * * *	Kurt Russell	
- 0	-	-	EXECUTIVE DECISION (R)	Warter Home Video 14211	Shown Scagal George Clooney	
2	2	5	FROM DUSK TILL DAWN (R)	Buena Vista Home Video 8016 MCA/Universal Home Video	Quentin Tarantino Bruce Willis	
3	3	11	12 MONKEYS (R)	Uni Dist. Corp. 82751	Brad Pitt	
4	8	4	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger	
5	7	3	MULHOLLAND FALLS (R)	MGM/UA Home Video M905534	Melanie Griffith	
6	5	9	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler	
7	NE	WÞ	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer	
8	4	8	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack	
9	NE	NÞ	SGT. BILKO (PG)	MCA/Universal Home Video Uni Dist. Corp. 82596	Steve Martin Dan Aykroyd	
10	9	11	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss	
11	6	13	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino	
12	NE	NÞ	THE TRUTH ABOUT	FoxVideo 0899585	Uma Thurman	
13	12	13	CATS & DOGS (PG-13) DEAD MAN WALKING (R)	PolyGram Video 8006382433	Janeane Garofalo Susan Sarandon	
14	10	10	BROKEN ARROW (R)	FoxVideo 0896385	Sean Penn John Travolta	
15	16	4	THINGS TO DO IN DENVER	Miramax Home Entertainment	Christian Slater Andy Garcia	
			WHEN YOU'RE DEAD (R)	Buena Vista Home Video 6181 Columbia TriStar Home Video	Christopher Walken Julia Roberts	
16	13	3	MARY REILLY (R)	11053	John Małkovich Sharon Stone	
17	14	7	DIABOLIQUE (R)	Warner Home Video 14204 Columbia TriStar Home Video	Chazz Palminteri Demi Moore	
18	11	10	THE JUROR (R)	11603	Alec Baldwin	
19	15	5	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges	
20	24	13	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino	
21	19	16	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman	
22	17	6	DOWN PERISCOPE (PG-13)	FoxVideo 8979	Kelsey Grammer Lauren Hotly	
23	22	6	BLACK SHEEP (PG-13)	Paramount Home Video 33242-3	Chris Farley David Spade	
24	21	9	EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland	
25	18	9	RUMBLE IN THE BRONX (R)	New Line Home Video Turner Home Entertainment N4428	Jackie Chan	
26	20	4	MR. WRONG (PG-13)	Touchstone Home Video Buena Vista Home Video 7077	Ellen DeGeneres Bill Pullman	
27	26	16	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue	
28	25	4	BARB WIRE (NR)	PolyGram Video 8006399273	Pamela Anderson Lee	
29	23	5	RESTORATION (R)	Miramax Home Entertainment	Robert Downey, Jr Sam Neill	
30	28	17	CASINO ◊ (R)	Buena Vista Home Video 5964 MCA/Universal Home Video Uni Dist, Corp. 82592	Robert De Niro	
31	27	9	FOUR ROOMS (R)	Miramax Home Entertainment	Joe Pesci Antonio Banderas	
32	29	3	FAITHFUL (R)	Buena Vista Home Video 7956 New Line Home Video	Madonna Cher	
33	NE	-	MUPPET TREASURE ISLAND (G)	Turner Home Entertainment 4437 Jim Henson Video	Chazz Palminteri The Muppets	
34	32	8		Buena Vista Home Video 7076	Tim Curry	
_		_	COPS: TOO HOT FOR TV! (NR)	MVP Home Entertainment 1001 Columbia TriStar Home Video	Various Artists Emma Thompson	
35	31	12	SENSE AND SENSIBILTY (PG) HALLOWEEN: THE CURSE OF	11593 Miramax Home Entertainment	Hugh Grant	
	NE\		MICHAEL MYERS (R) HOMEWARD BOUND II: LOST	Buena Vista Home Video 3629 Walt Disney Home Video	Donald Pleasence Michael J. Fox	
37	34	7	IN SAN FRANCISCO (G)	Buena Vista Home Video 7893	Sally Field	
38	37	3	BLOODSPORT II: THE NEXT KUMITE (R)	FM Entertainment 1000	Daniel Bernhardt Noriyuki "Pat" Morita	
	-	-	ALADDIN AND THE KING	Walt Disney Home Video	Honyaki Fat Monta	

OCTOBER 5, 1996

◆ 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. © 1996, Billboard/BPI Communications.

15	14	215	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950
16	11	27	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996
17	18	23	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995
18	10	45	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995
19	17	21	BARNEY SONGS Barney Home Video/The Lyons Group 2008	1995
20	NE\	NÞ	WINNIE THE POOH: SPOOKABLE POOH Buena Vista Home Video HI96	1996
			Buena vista Home video Hiso	
21	13	39	THE LAND BEFORE TIME III ◇ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995
21 22	13 24	39 3	THE LAND BEFORE TIME III 🗇	1995 1996
<u> </u>			THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413 CABBAGE PATCH KIDS: THE CLUBHOUSE	
22	24	3	THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413 CABBAGE PATCH KIDS: THE CLUBHOUSE BMG Video 80225-3 WALLACE AND GROMIT: A GRAND DAY OUT	1996

◆ 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. © 1996, Billboard/BPI Communications.

ANIME FINDS MAINSTREAM NICHE

(Continued from page 71)

dent/CEO Marvin Gleicher. "It's probably the most profitable area they have. Two years ago, they didn't know what 'Japanimation' was. Now it's their favorite genre." Musicland, Wherehouse, and other

Musicland, Wherehouse, and other chains came along at the right time. Until a couple of years ago, comic book outlets—"manga" is Japanese for comics—accounted for 40% of the company's sales, according to Gleicher. It was a natural fit since most anime titles originated on newsstands in Tokyo.

But downsizing and outright disappearance have been rampant among comic book retailers, and Gleicher says the sector has shrunk to less than 10% of his business. Catalog sales have practically vanished, as well, leaving music, video, and mass merchants with close to a 90% share. PolyGram reaches all three, he adds.

Manga struck gold earlier this year with "Ghost In the Shell," which topped the Billboard Video Sales chart for the week ending Aug. 21. Total shipments of about 200,000 units were sufficient to place "Ghost" third in popularity behind an old anime favorite, "Akira," and "Street Fighter," Gleicher says.

DUBBING COSTS

Anime's success has had its price though—and price, in fact, may become a drag on growth. The genre has attracted many more regular buyers than the coterie of buffs who began their collections a decade ago. Those early fans then, as now, wanted sub-



But vendors desired g r e a t e r reach and, in order to tap into the sell-through market, lowered prices and substituted English for Japanese. Short anime programs of-

ten sell for

less than \$10, and

titled versions.

"Street Fighter II" is the debut title from Sony Music Video's Renegade line.

features are generally pegged at \$15-\$20.

With mass-merchant customers firmly in their sights, sales jumped accordingly, says Albert Price, president of New Market Sales in Wilmington, N.C., which distributes AnimEigo. However, the increased volume, Price adds, hasn't offset the extra costs of dubbing. Profit margins are depleted when prices dip below \$20, he maintains, "and it's frustrating to have an unqualified success in every way except profit margin. We can't continue that sacrifice."

New Market Sales has also been plagued by returns from retailers that, as Price puts it, "may be experiencing financial difficulties." He declines to be more specific, but it's no secret that big music chains, such as Musicland and Camelot, are suffering. Taking note of the trends, Price says that he's considering a substantial price increase. New AnimEigo titles that now retail for \$19.95 and \$24.95 may jump to \$29.95 and \$34.95, respectively; catalog would not be affected. To soften the blow, Price wants to boost the running time of cartoon compilations to 90-100 minutes, fulfilling a request made by retailers.

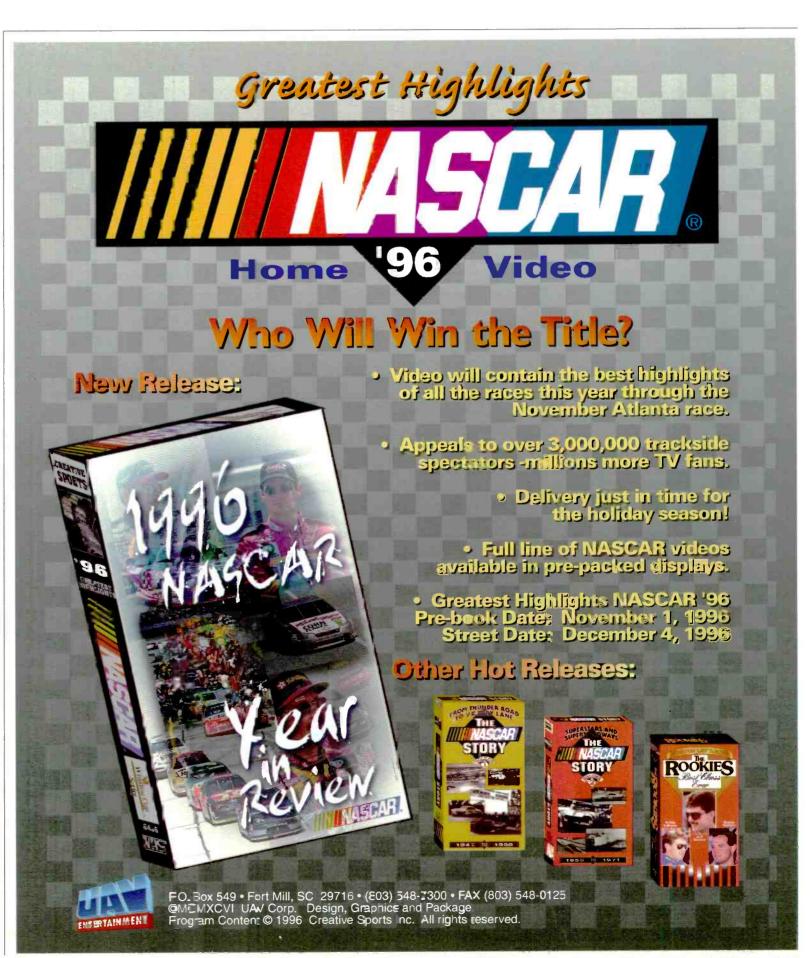
Price acknowledges that he will

lose shelf space at key accounts but figures that "profits will even out." The move promises to be hard to explain. "I'd like to hear their logic," says Best Buy's Pagano, who hadn't heard of the possible price increase. "Generally, if you raise prices, sales go down. What's in this for the consumer?" AnimEigo has another concern.

"Good-quality anime is starting to get scarcer and scarcer," Price maintains. As a result, the supplier is launching a live-action line, Samurai Cinema, which starts this fall with "Lone Wolf And Cub: The Sword Of Vengeance" and "The Razor: Sword Of Justice."

The titles, at \$29.95 suggested list, clearly aren't being pitched to the mass merchants, with promotional copy that warns of "extreme graphic violence and nudity." For "Razor," New Market Sales adds this caveat: It "may create feeling of male inadequacy." Mass merchants aren't expected to order.

Price sees the emergence of a highly competitive, more sophisticated market that will require "a period of adjustment." But anime is here to stay. "If we're not actually in the middle of the mainstream, we're hitchhiking on the yellow line," he says.



SHELF TALK

(Continued from page 86) and "All In The Family."

On the theatrical side, distribution sources indicate that Columbia will slip in "Matilda" as part of the December sell-through schedule. The title won't have a suggested list price, but dealer cost would make it equivalent to a \$21.95 price point.

The movie, directed by and starring Danny DeVito, features Rhea Perlman and Mara Wilson. In theatrical release for seven weeks, it has grossed approximately \$32 million.

ANCHOR'S MASTERPIECE: Anchor Bay Entertainment has signed a deal with public broadcaster WGBH-TV Boston for selected "Masterpiece Theatre" titles.

In addition to the popular series hosted by Alistair Cooke, the collec-Billboard

tion will include the Emmy Awardwinning "Prime Suspect," "Brideshead Revisited," and the "Jeeves & Wooster" series. Anchor Bay will begin releasing the collection in early 1997.

HASBRO EXPANSION: ABC Video has increased its line of videos based on Hasbro toys with the release of two series, Cool Tools Adventures and

Easy-Bake Club. A total of four titles. priced at \$12.95 each, will launch the lines Oct. 22. The Cool Tools tapes will include a \$3 discount on select Hasbro toys. Easy-Bake Club includes recipe cards. A monthlong contest on Radio AAHS is scheduled to begin in December to promote both lines. A post-street-date TV ad campaign will air on the Cartoon Network, Nickelodeon, the Fami-

Iop Laserdisc Sales

ly Channel, and Nick at Nite.

In September, ABC Video released a series based on Hasbro's Tonka Trucks toy line.

NORE FREE TAPES: PolyGram Video has extended its VideoCash program, which offers retailers free sellthrough titles with the purchase of a rental priced title.

Retailers who order upcoming fall rental releases "Land And Freedom," "Edie & Pen," 'Just Your Luck," and "The Machine" will receive a coupon good for a free sell-through title.

Titles in the VideoCash premium offer include "The Adventures Of Priscilla, Queen Of The Desert," "The Basketball Diaries," "Panther," "Candyman: Farewell To The Flesh," "Kalifornia," and "Shallow Grave.'

OCTOBER 5, 1996

Study Predicts Home Vid Growth

NEW YORK-Veronis Suhler & Associates' annual communicationsindustry forecast predicts solid growth for home video over the next five years, although not at the pace achieved from 1990 through 1995.

The New York-based consultancy estimates that consumer spending will reach \$19.8 billion in 2000, vs. \$15.3 billion last year, for an average annual increase of 5.2%. Gains previously averaged 8.1%, according to Veronis Suhler data.

Sell-through will continue to fuel industry advances. Veronis Suhler says that total spending on cassette purchases should climb at a 6.6% rate, reaching \$7.5 billion in 2000 from \$5.5 billion in 1995, a 36% gain. Despite the massive amounts of under-\$10 catalog, retailers are raising prices, says Veronis Suhler, "to compensate for subdued household growth" of VCRs.

It anticipates price increases of 1.2% compounded annually, slower than the rate of the last two years but faster than the 0.9% achieved in 1990-1995. By 2000, the average tape

will cost \$16.

'Consumers have grown accustomed to buying several titles each year," says Veronis Suhler, "and we believe the trend will continue." The report calculates that the average VCR household bought 4.2 tapes last year and predicts that this will increase to five in 2000. Paced by children's and family fare, unit purchases are expected to increase to 470 million by then, up from 363 million in 1995.

Rental needs price increases to show any clear improvement. "If revenue growth is to be achieved." says Veronis Suhler, rental fees will have to rise 3% annually-triple the rate of the previous five years-to \$2.80 per turn in 2000. Even without payper-view, rentals per VCR household are expected to "drift down" to 46.5.

Overall, Veronis Suhler says, total spending on rentals will grow 4.4% per year compounded, vs. 5.4% per year in 1990-1995. It projects a 23% increase in rentals to \$12.2 billion in 2000 from \$9.9 billion in 1995.

SETH GOLDSTEIN

ļ	0	ON CHAR	COMPILED FROM A	A NATIONAL SAMPLE OF RETAIL STORE SALES R	EPORTS.			
THIS WEEK	2 WKS. AGO	WKS. ON (TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			K	* * * No. 1 * * *	* ****			
1	3	5	* HEAT	Warner Home Video 14192	Al Pacino Robert De Niro	1995	R	39.98
2	1	7	BROKEN ARROW	FoxVideo Image Entertainment 0896385	John Travolta Christian Slater	1996	R	39.98
3	6	3	EXECUTIVE DECISION	Warner Home Video 14211	Kurt Russell Steven Seagal	1995	R	39.98
4	2	9		MCA/Universal Home Video Uni Dist. Corp. 42785	Bruce Willis Brad Pitt	1995	R	39.98
5	NE	W Þ	THE BEATLES ANTHOLOGY	Capitol Video Pioneer Entertainment (USA) L.P. 96-570	The Beatles	1996	NR	229.98
6	9	27	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
7	10	17		MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
8	4	17	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
9	7	5	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11596	Emma Thompson	1995	PG	39.95
10	5	5	MR. HOLLAND'S OPUS	Hollywood Pictures Home Video Image Entertainment 5779	Richard Dreyfuss	1995	PG	39.99
11	19	3	BARB WIRE	PolyGram Video Image Entertainment 8006399271	Pamela Anderson Lee	1996	NR	34.95
12	RE-E	NTRY	HIGHLANDER	Republic Pictures Home Video Image Entertainment 25895	Christopher Lambert Sean Connery	1986	R	69.98
13	NE	NÞ	WHITE SQUALL	Hollywood Pictures Home Video Image Entertainment 6698	Jeff Bridges	1996	PG-13	39.99
14	11	11	HEAVY METAL	Columbia TriStar Home Video 74656	Animated	1981	R	39.95
15	8	9	RUMBLE IN THE BRONX	New Line Home Video Image Entertainment 3378	Jackie Chan	1996	R	39.99
16	18	5	THE CITY OF LOST CHILDREN	Columbia TriStar Home Video 40016	Daniel Emilfork Mireille Mosse	1995	R	34.95
17	13	15	JUMANJI	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
18	23	5	DIABOLIQUE	Warner Home Video 14204	Sharon Stone Isabelle Adjani	1996	R	34.98
19	24	3	RESTORATION	Miramax Home Entertainment Image Entertainment 5964	Robert Downey, Jr. Sam Neill	1995	R	39.99
20	12	5	NIXON	Hollywood Pictures Home Video Image Entertainment 6701	Anthony Hopkins Joan Allen	1995	R	69.99
21	21	5	THE JUROR	Columbia TriStar Home Video 11606	Demi Moore Alec Baldwin	1995	R	39.95
22	15	11	DEAD MAN WALKING	PolyGram Video Image Entertainment 8006382431	Susan Sarandon Sean Penn	1995	R	44.95
23	17	17	GET SHORTY	MGM/UA Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	34.98
24	22	23	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment Pioneer Entertainment (USA) L.P. 6398	Woody Harrelson Juliette Lewis	1994	R	109.98
			1					<u> </u>

Warner Home Video 105524 Elisabeth Shue ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested 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 suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 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 suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 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 suggested retail for nontheatrical titles. ◎ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 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 suggested retail for nontheatrical titles. ◎ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 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 suggested retail for nontheatrical titles. ◎ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 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 suggested retail for nontheatrical titles. ◎ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 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 suggested retail for nontheatrical titles. ○ ITA p

MGM/UA Home Video

CHILD'S PLAY (Continued from page 88)

ily catalog are the second and third Teenage Mutant Ninia Turtles movies. along with the live-action "Monkey Trouble" and the animated series "The Mask."

"In the spring," says Alaimo, "you'll be seeing more kids' titles from New Line Home Video."

Ahead warp factor nine: Child's Play headed south to Huntsville, Ala., last month for Paramount's "Star Trek" 30th-anniversary celebration, held Sept. 7-8 at the Von Braun (as in rocket scientist Werner) Civic Center. The event also utilized the U.S. Space & Rocket Center and NASA's Marshall Space Flight Center.

While we took in the sights, watched the screenings, attended the press conferences, and indulged our Trekkie fandom-secure in the knowledge that we were surrounded by people 10 times more engrossed—we were struck by the number of children in attendance. Our own Lily, 7 going on 8, accompanied us as always (made up as a Bajoran).

Though it isn't marketed as such, "Star Trek"—in all four flavors: orig-inal, "Next Generation," "Deep Space 9," and "Voyager"-is first-rate family entertainment. It offers a vision of the future in which humankind has learned to get along and explore the universe, enlisting interstellar species

along the way.

True, it can be phasor-happy, but actual bloodletting is rare, and sexual content is almost subliminal by current broadcast TV standards. "Star Trek" sets forth thought-provoking scenarios and almost always goes somewhere unexpected with them. It depicts the thrill of discovery in a way that never gets old (not to us die-hards, anyway).

Paramount Home Video has been running a number of "Star Trek" video promotions since midyear, particular-ly for gift sets that have "family buy" written all over them.

First, there's the Captains Collection, a four-volume, \$64.28 set that includes a pivotal episode each for Captains Kirk, Picard, Sisko, and Janeway. The "DS9" Sisko episode, "The Adver-sary," and the Janeway "Voyager" episode, "Caretaker," are available on video for the first time.

Another four-volume, \$64.80 set. "The Q Continuum," features the allpowerful and mercurial Q, the recurring comedic villain portrayed by John de Lancie. A letter to the consumer from de Lancie completes the package, which includes the two-part "Next Generation" pilot, "Encounter At Farpoint," and the eerie "Q Who?," a personal favorite. It introduces galactic terrors the Borg, central baddies in the eighth "Star Trek" feature, "First Contact."



One Stop Shopping • Excellent Fills • Deep Catalog Competitive Prices • Family Owned and Operated Laser Discs, CD-ROM's, CD-I's, T-Shirts, Hats, Etc.

> 1643 Fenimore Rd., Hewlett, NY 11557 Ph 516-295-1910 Fax 516-569-1266

1995 R 34.98

Nicolas Cage

25

14 15 LEAVING LAS VEGAS

Reviews Previews



POP

► ZZ TOP Rhythmeen PRODUCERS: Bill Ham & Billy Gibbons RCA 66956

Texas boogie-rockers come out swingin' on latest release, their finest in years. Thankfully devoid of the sequencer "grooves" that became the group's caricature in the mid-'80s, "Rhythmeen" is a punchy, soulful record from the gut, highlighted by burnin' lead single "What's Up With That," "Bang Bang," the swampy "My Mind Is Gone," the cheeky "Zipper Job," and other tracks fit for mainstream rock and blues outlets. A band that continues to be a vital purveyor of a style of blues-rock that it ushered into the mainstream a generation ago.

THE EDDIE CANTOR RADIO SHOW PRODUCER: Brian Gari Original Cast 9617

Original Cast 9617

Producer Brian Gari, the great comedian's grandson, has gathered two half-hour radio shows from 1943: One salutes South America; the other the 29th wedding anniversary of Cantor and his wife, Ida. The recordings date from when Cantor was at the height of his radio fame. In addition to Cantor, one program includes Desi Arnaz, Lucille Ball, Dinah Shore, and, in a pitch for war bonds, Fred Astaire. The other includes George Burns and Gracie Allen, Groucho Marx, and Jack Benny—names that still resonate today. In fact, most of the comedy is still good for a laugh. Highlights include Shore's singing of two first-rate Frank Loesser/Jimmy McHugh songs, one on each show: "Murder He Says" and "Let's Get Lost."

LAWRENCE TIBBETT From Broadway To Hollywood PRODUCER: none listed Prima Voce/Nimbus 7881

Lawrence Tibbett was not only a towering figure of the opera stage; he also was equally as popular as a motion picture star and singer of operetta and pop favorites. This year is the 100th anniversary of his birth, which makes this CD as timely as it is indicative of his overwhelming vocal presence. Eight of the 19 tracks are recordings of selections from "Porgy And Bess," while others provide rare glimpses into repertoire from his stage works and two early talkies, one of which, "The Rouge Song," is believed to be lost. Among the ballads is a version of "Goin" (the original folk theme Dvořák Home wrote for his "New World" Symphony), with words by Williams Arms Fisher. More than sufficient reason to understand why Tibbett was a commanding vocalist even when he was not at the Met.

R & B

► JOHNNY GILL Let's Get The Mood Right PRODUCERS: various Motown 530646 Collection of romance-laced tracks that are highlighted by powerful chops marks the return of one of R&B's most distinctive vocalists. "Touch" projects a warm, bedroom vibe, while "Maybe" is a swaying



SHERYL CROW PRODUCER: Sheryl Crow A&M 31454 0587

With intense pressure to follow up her smash "Tuesday Night Music Club' debut, rocker Shervl Crow rises to the occasion with a self-produced, selftitled collection that is as consistently appealing as it is adventurous. The quality and breadth of the material is impressive, particularly lead single "If It Makes You Happy" (a modern rock and top 40 hit), moody opener "Maybe Angels," soulful "Redemption Day," funky "Love Is A Good Thing," fullsteam rocker "Superstar," and "Hard To Make A Stand"—an irresistible, midtempo cut that ought to be slated as single No. 2. A multitalented songwriter and performer who dug deep and pulled up music that speaks from the soul. Worth the wait.

ballad that delivers lyrics of apology. "Bring It On" offers a charismatic Gill issuing powerful and emotional sonics that are backed by a memorable, slow-dance hook. Led by acoustic piano, the delicate yet deliberate track "Take Me, I'm Yours" allows the artist to showcase the full range of his voice.

ERIC BENÉT True To Myself PRODUCERS: various

Warner Bros. 46270

Vocalist Eric Benét delivers sincere lyrics with an often viscous R&B flow. His cover of "If You Want Me To Stay" taps familiar elements from Sly Stone's original version as a springboard for his own interpretation. Benét demonstrates versatility with his voice—from the raw and gritty delivery of the previously mentioned track to the warm clarity used on the ballad "While You Were Here." Musically, the

JAMES P. JOHNSON

The Original James P. Johnson 1942-1945 REISSUE PRODUCER: Keen Daran Smithsonian Follways 40812 James P. Johnson was one of the architects of stride piano—and jazz itself—in its formative years before World War I. Recorded during the second World War by Folkways founder Meses Aache for his self-named label, these solo piano sessions are all the more remarkable when one considers that Johnson suffered a stroke just years before. A crucial influence on his better-known protégé Fats Waller, as well as on such giants as Duke Ellington, Johnson was a pioneer of the orchestral jazz movement that blended African-American and

SPOTLIGHT



WEEZER Pinkerton

PRODUCERS: Weeze DGC/Geffen 25007 Power popsters avoid the sophomore slump in a major way with the crankin' "Pinkerton." The album boasts hookheavy crunch galore (following the slightly unsettled vein of the debut record's third single, "Say It Ain't So") rather than winningly goofy singalongs, like previous hits "Undone (The Sweater Song)" and "Buddy Holly." That said, the irresistible first single, "El Scorcho," has followed its predecessors to the Modern Rock Tracks chart, and the album features such sure-fire follow-ups as "The Good Life" and the dynamo "Tired Of Sex." Great rock writing from enigmatic leader Rivers Cuomo and a live band sound add up to a real step forward.

artist also shows chameleon-like diversity. "Chains" spells a deceptively simple tale led by acoustic guitar that ultimately swells into electronic instrumental splendor, whereas "More Than Just A Girlfriend" melodically skips to an understated hip-hop beat.

COUNTRY

K.T. OSLIN

My Roots Are Showing PRODUCERS: K.T. Oslin, Rick Will BNA 66920

K.T. Oslin's re-emergence into country music is a true piece of eclectic Americana, with songs representing the likes of Irving Berlin, the Louvin Brothers, Jimmy Martin, Webb Pierce, the Delmore Brothers, and even Richard Thompson. She's rearranged everything in her own quirky style, and the result is a body of related work that would play just as well at the

VITAL REISSUES *

б.

European traditions. This sophistication is apparent in the transformative passages and shifting tonalities of his unusual 11-minute work "Yamekraw—A Negro Rhapsoly," as well as his 'Jazzamine Concerto." Even at more than a half-century's distance, listeners can marvel at the mesmerizing groove of 'Jungle Drums," the twinkling runs of "Wilight Rag," and the splendid, warm changes of "Snowy Morring Blues." In addition to such standards as "Liza." "Sweet Lorraine," and "St. Louis" Blues," Johnson makes memorable work of the romantic tango rhythms of "The Dream" and the jazzy prophetic stylings of Scott Jöplin's "Euphonic Sounds."

SPOTLIGHT



THE NEW BROADWAY CAST RECORDING The King And I PRODUCER: Bruce Kimme Varèse Sarabande 5763 Lavish in both its sounds and its staging, this current smash revival of Rodgers and Hammerstein's 1951 classic has a lot going for it, despite a catalog replete with other versions, including two featuring Yul Brynner, the original King. Leads Lou Diamond Phillips and Donna Murphy are fully in command, while other performers who sing the lovely score add further evidence that R&H were at their peak with "The King And I." Also highly commendable are the sounds of the orchestra, with Asian touches that help to create an audio impression of the show's setting. A production by way of Australia that has gratefully stopped by the recording studio, too.

Rainbow Room as on a Mississippi riverboat. Standouts are the Jimmie Rodgersish "Miss The Mississippi And You" and a saloon version of the traditional "Down In The Valley." The Berlin tune is a real eyeopener: "(I'll See You In) Cuba" is a country rumba from the Prohibition era.

PETER ROWAN

Bluegrass Boy PRODUCERS: Peter Rowan & Jim Rooney Rounder 3859

With the enormous loss of Bill Monroe, who's going to fill his shoes? Well, there's any number of guys Monroe trained, and Peter Rowan is one of the best of them. Eerily, he's even starting to look a bit like the late founder of bluegrass. And musically, he's growing into a rugged maturity. "Bluegrass Boy" is a compelling set of twelve Rowan-penned songs that repre-sent the full spectrum of modern and traditional bluegrass. The song that will undoubtedly attract the most attention is "Ruby Ridge," his pensive song about the notorious shootings that took place there. But that shouldn't overshadow the rest of the songs on the album: the ribald "Stable Boy Blues," the haunting "The Green Willow," the dirge-like lullaby title song. Guest vocals by Laurie Lewis and Del McCoury don't hurt things, and fiddler Richard Greene has never sounded better.

JAZZ

DAVID SANCHEZ Street Scenes

PRODUCERS: Billy Banks, Charles Fishman, David Sanchez Columbia 67627

Third label release for Latin jazz saxophonist David Sanchez is another compelling showcase for his raw, rich sax timbres and well-sculpted solos. Highlights of a consistently strong set include the angu-

.

lar lines of the progressive bop theme "Caras Negras" and the raucous, clattersome, hard-swinging strains of "The Elements," which features altoist Kenny Garrett. Chattering Latin percussion accompanies the surreal saxophonic acrobatics of "The Soul Of El Barrio" and enhances the '60s-styled soul-jazz ambiance of the title cut. Also includes a version of Monk's "Four In One," with pianist Danilo Perez relishing his role as stand-in for the bebop legend. Although a basically traditional set, "Dee Like The Breeze" has an airy, contemporary jazz feel with wordless vocals from Cassandra Wilson.

HELA FLECK & THE FLECKTONES Live Art

PRODUCER: Béla Fleck

Warner Bros. 46247 For fans of the band's free-spirited live shows and unique jazz/rock fusion, this set is the ultimate keepsake. Moreover, bandleader Béla Fleck is a gifted improviser, collaborator, and composer, and that depth gives this collection abundant crossover potential. Culled from four years of performances, the set's potency is spiked by a varied lineup, ample new material, and special guest stars, including Chick Corea and Bruce Hornsby.

HINO CINELU/KENNY BARRON

Swamp Sally PRODUCER: Mino Cinelu

Verve 532 268 Martinique-born percussionist/guitarist Mino Cinelu was featured on a couple albums by jazz piano titan Kenny Barron, but this delightfully relaxed, diverse duo effort is their first pairing as co-leaders. Their loose, informal approach is borne out by the glowing, incantatory Latin harmonies of vocal number "Such A Touch" and the loose funk jamming of "Louisiana Memories" (although the tune's reprise is practically orchestral by comparison). The dense harmonies of modern classical music give way to the Latin rhythms of "Beneath It All," in the same manner as the manic theme of "Relentless Pursuit" frames a cool Latin gait. Barron's balladic solo piano beauty "Shibui" is a highlight, as is the enchanting, Jarrett-like "Simple Thoughts.'

WORLD MUSIC

* NAJMA Forbidden Kiss

PRODUCERS: Chris Rael, Najma Akhtar Shanachie 64063

British-born world music diva Najma gives a hip, worldly updating of the film music of her ancestral homeland, India. With songs composed by S.D. Burman (a kind of "Bollywood" Mancini), traditional tabla, sitar, and strings mix with synths and saxes. Highlights of a brilliant, tuneful set include the dramatic, film-score exoticism of "Piya Tu Ab To Aaja," the entrancing, sinuous harmonies of "Thandi Hawaon Ne," the jazzy, uptempo pace of "Kai Hai Re Hamne Kasam," and the edgy groove of "Aaj Ki Raat," which comes embellished with '70s-styled funk guitars.

LATIN

► BOBBY PULIDO Enséñame PRODUCER: Enrique Elizondo EMI Latin 38229 Rousing rancheras ("Olvídate De Mi," "La Rosa") and infectious cumbias ("Se Murió (Continued on page 93)

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 (D): 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.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Drew Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews



POP

► BABYFACE This Is For The Lover In You (4:01) PRODUCER: Babyface

WRITERS: H. Hewett, D. Meyers

PUBLISHERS: Sony/ATV Songs/Epic/Solar Songs, BMI; WB/Make It Big/ATV Tunes/Portrait/Solar/Silver Sounds, ASCAP Epic 8668 (c/o Sony) (cassette single) He has been so busy racking up platinum records as one of the leading producers in pop music over the past few years that it's easy to forget that Babyface is a major recording artist in his own right This sneak peek into his new album "The Day" is a smoldering, jeep-fashioned revision of a Shalamar chestnut that reunites the original members of that act on background vocals. It's a nice touch, though nothing diverts the ear from Babyface's suave and soulful vocals for longer than a second or two. Added juice is provided by LL Cool J, who freestyles in the background with macho flair—a vibrant contrast to Babyface's performance. No need to speculate on this single's success. Just get used to hearing it on the radio nonstop for the next couple

► DA BRAT Sittin' On Top Of The World (3:58)

PRODUCERS: Jermaine Dupri

of months.

WRITERS: J. Dupri, Da Brat

PUBLISHER: So So Def, EMI-Apřil/Air Control, ASCAP So So Def/Columbia 8666 (*Jo* Sony) (cassette single) There's no fear of sophomore jinx for So So Def's top-selling queen of hip-hop. "Sittin'," the first single off Da Brat's upcoming album "Anutha Tantrum," is pure dope. Backed by Jermaine Dupri's strong but wicked sample of Rick James' "Mary Jane," Brat's braggadocio style is infectious. Once again proving why she has sold more product than any other female rap soloist, Brat challenges female rappers to catch her star, confident they'll be left wading in her stardust.

► LA BOUCHE Falling In Love (4:59) PRODUCER: FMP

WRITERS: D. Hamilton, A.M. Hamilton PUBLISHERS: Irving/The Music Force/Spitfire, ASCAP REMIXERS: Soul Solution, Anthony Acid, AME RCA 64629 (c/o BMG) (cassette single) It's the second time at bat for this rhythm-rooted rendition of Hamilton, Joe Frank & Reynolds' '70s pop nugget. In fact, this was the cut that ushered in La Bouche's now-hot "Sweet Dreams" project, and it is actually among that set's stronger moments. But with the act on a radio and sales roll, the time is right for it to enjoy the success it should have enjoyed the first time around. A barrel of new remixes—shifting from chugging funk to hi-NRG in styleare offered to add programming incentive.

► HOOTIE & THE BLOWFISH Sad Caper (2:48) PRODUCER: Don Gehman

WRITERS: M. Bryan, D. Felber, D. Rucker, J. Sonefeld PUBLISHERS: Monica's Reluctance To Lob/EMI-April, ASCAP

Atlantic 6768 (cassette single

"Tucker's Town" is followed by yet another instantly infectious down-home rocker from the thoroughly satisfying if mildly underappreciated "Fairweather Johnson." Hooks as tasty as the one served via Mark Bryan's thick-as-syrup guitar chords are tough to come by—and thus should be quickly gobbled up by the top 40 masses. Meanwhile, the bravado of Darius Rucker's barrel-chested belting is tempered with a wistful ease that is reminiscent of his performance on the hit "Time." In a sea of sound-alike copycats, be wise and stick with the real deal.

★ WORLD WIDE MESSAGE TRIBE The Real Thing (4:15)... PRODUCER: Zarc Porter

WRITERS: Dante, Porter, Pennells PUBLISHERS: Alliance Media/Perfect/EMI-Christian, ASCAP REMIXERS: Markus Schulz, C.L. McSpadden

Warner-Alliance 8471 (Jo Warner Bros.) (cassette single) Are pop programmers ready to embrace a Christian dance act? If they open their minds and let the hook of this winning single work its magic, they should. This lyrically light-handed but wonderfully uplifting anthem packs a powerful melodic punch inside a groove context that easily hangs tough against anything that La Bouche can deliver. A plethora of trend-sensitive remixes by Markus Schulz and C.L. McSpadden complement the original track's diva vocals and fist-waving male rapping. Pick the version that fits your needs and testify!

NADINE RENEE Let The Rhythm Set You Free (no

timing listed) PRODUCER: Charlie "Rhythm Man" Solana

WRITER: T. Marino PUBLISHERS: GVL/Back Door, BMI Backstage 3010 (CD single) Sharp ears will remember Renee as the voice of the gold-selling Planet Soul hit "Set U Free." Now solo, she vamps her way through a similarly styled dance/oop

ditty that leans heavily on electro-hip freestyle beats. The single's CD format allows programmers to choose from versions that range from smooth house inflections to tempo-shifting hip-hop beats. Already gathering early airplay on WPOW (Power 96) Miami. Contact: 305-828-7557.

R & B

COLOUR CLUB Pearls (3:59)

PRODUCER: not listed WRITERS: L. Pierce, B. Wise PUBLISHER: Colour Club, BMI Vertex Music/JVC 306 (cassette single) Budding diva Lisa Taylor continues to ooze star power on this charming ballad. She confidently stretches out over a lazy, R&B-etched arrangement by bandmates Les Pierce and Bernard Wise, making good use of the track's retro-funk guitar rolls and candy-sweet strings and holding firm when the instrumentation occasionally verges on over-powering. Should be of interest to R&B and AC listeners who can never seem to get enough of silly but sweet love songs.

DALIA It Ain't Easy (4:48)

PRODUCER: Rodney Shelton WRITERS: R. Shelton, D. Reid PUBLISHERS: Rodney Shelton/Copper Sun, ASCAP Pure 42331 (cassette Single) Dalia is a stylish newcomer who has earned her studio stripes harmonizing behind gospel stars that include the Winans and Edwin Hawkins. On her first effort as a lead vocalist, she carves out a comfortable niche between the spiritual and romantic with a shuffling R&B ballad that shines with positivity. Possessing a vocal quality that is pleasantly reminiscent of Toni Braxton and Anita Baker, Dalia is off to a great startthanks in part to producer Rodney Shelton, whose plush arrangement complements her performance while also incorporating the sound elements needed to make the grade at radio.

JENNIFER LANG I Bet You Want Me Back (no time

ing listed) PRODUCER: Rod Clemmons WRITER: J. Lang PUBLISHER: Feroce, ASCAP J-Lynne 0711 (CD single) Lang is among the more promising ingenues gunning for the throne of jeepsoul queen Mary J. Blige. She slinks through this easy-paced funk jam with convincing authority and ample soul. Lang penned this tune, which has a kickin' chorus and a tight melody that lingers in the brain long after initial impact. R&B programmers looking to break a new artist should give this a close inspection. Contact: 212-636-9161.

COUNTRY

► GARTH BROOKS That Ol' Wind (4:19) PRODUCER: Allen Reynolds

WRITERS: L. Reynolds, G. Brooks PUBLISHERS: Feelbilly/Brean's Island, BMI; Major Bob/No Fences, ASCAP

Capitol 10366 (7 inch single) Brooks' voice has that special quality that makes listeners feel he is singing just to them. It is a quality that serves him well on this finely crafted love story. The listener cannot help but care about the lovers and the child in the song's story, in which Brooks' vocal vividly paints a portrait of a man on the road and the woman who chooses to stay behind and raise his son. Should fare quite well with country programmers and audiences.

► RANDY TRAVIS Would I (2:24)

PRODUCE: Kyle Lehning WRITER: M. Winchester PUBLISHER: Starstruck Writers Group, ASCAP Warner Bros. 8479 (7-inch single) Travis is one of country music's modern masters, and when he cuts loose—as he does on this uptempo tune—the result is a radio-ready smash. The melody has an infectious energy, and when Travis dips down into his low vocal register, it is apparent that the song is in the hands of a pro. Solid song and great performance should perk up ears and draw more attention to his excellent current album, "Full Circle."

► PAM TILLIS Betty's Got A Bass Boat (3:53) PRODUCER: Pam Tillis

WRITERS: C. Wiseman, B. Nelson PUBLISHERS: Screen Gems-EMI, BMI; Almo/Daddy Rab-

bit, ASCAP Arista 3045 (c/o BMG) (7-inch single) OK, so this song does not have the poignancy of previous singles like "The River And The Highway," but it is a slice of uptempo fun that should garner attention from radio listeners who will appreciate Betty's (the song's leading character) attitude of "if you can't beat 'em, join 'em" when it comes to landing a man. As Tillis sings about a woman who gets a truck, bass boat, and satellite dish to lure men, she sounds like she's having a good time, and that spirit of fun transfers to the audience.

► RICK TREVINO Running Out Of Reasons To Go (3:20)

PRODUCERS: Steve Buckingham, Doug Johnson WRITERS: G. Teren, B. Regan

PUBLISHERS: Zomba Songs, BMI; AMR Publications, ASCAP Columbia 78331 (c/o Sony) (7-inch single)

The latest single from Trevino's "Learning As You Go" album is an upbeat tune about a man who has fallen in love so deeply that he doesn't want to move on. Steel guitar and piano weave their way appealingly through the melody, and Trevino turns in a convincing vocal performance.

► DARYLE SINGLETARY Amen Kind Of Love (3:27)

(3:27) PRODUCERS: James Stroud, David Malloy WRITERS: T. Bruce, W. Tester PUBLISHER: MCA, ASCAP Giant 8423 (7:inch single) Singletary has one of the best voices of the new traditional country singers, and this is a perfect marriage of voice and song. His phrasing, accented by fiddle and steel guitar, should make country programmers want to stand up and testify (to borrow a word from the song). Singletary's previous singles have been hit and miss, but this should definitely fall into the hit category. This tune has everything country radio wants great lyrics, good tempo, and a solid performance.

DANCE

► DANNY TENAGLIA Oh No (10:05) PRODUCER: Danny Tenaglia WRITER: not listed

PUBLISHER: not listed REMIXERS: Danny Tenaglia, Peter Rauhofer, Fred Jorio **Twisted America 55242** (c/o Unit) (CD single) Producer/DJ extraordinaire Tenaglia reconstructs one of the highlights of his 1995 album "Hard And Soul," spicing it up with a barrage of timely tribalesque beats and fun, ear-grabbing keyboard loops. The result is a 10-minute epic that whisks by in a sweaty flash. Club 69's Peter Rauhofer smooths out the groove with appealing Euro-pop gloss, while *Wunderkind* musician/producer Fred Jorio turns the track inside out, transforming it into a study in hip-swaying deep-house sensuality. Destined to become one of the bigger club hits of the season.

► LONNIE GORDON If You Really Love Me (9:02) PRODUCER: not listed WRITER: not listed

PUBLISHER: not listed

Flip It 1001 (12-inch single) Gordon follows her recent top 10 hit "Dirty Love" with a rousing pop/house reconstruction of a Stevie Wonder favorite. As always, she steamrolls over a busy and urgent groove that would overpower a lesser talent. The two-pack of remixes covers every possible club and crossover radio format, though none are as potent or memorable as the primary vocal version. Another in a long line of killer jams from one of the true journeywomen of dance music. Contact: 212-685-0919.

A C ► RICHARD PAGE The Best Thing (3:59)

PRODUCERS: Richard Page, Kim Bullard WRITERS: R. Page, M. Jordan PUBLISHERS: Little Durne/WB/Rhythm Fish, ASCAP Blue Thumb/GRP 90039 (c/o Uni) (cassette single) The former front man of Mr. Mister ends a

The former front man of Mr. Mister ends a lengthy break from recording with a solo effort that captures his knack for fine pop songwriting. The familiarity of his everearnest tenor vocals should prove a big plus in drawing AC attention to this breezy love song. If the ethereal, synth-padded album version does not work for you, then the direct and simple acoustic rendering should do the trick. A promising preview to the forthcoming album "Shelter Me."

BILLY PORTER Love is On The Way (4:22)

PRODUCER: Peter Zizzo WRITERS: P. Zizzo, D. Rich, T. Shafer

PUBLISHER: not listed

DV8 00320 (cassette single) The box-office success of "The First Wives Club" could easily translate into radio success for this sparsely arranged, piano-driven ballad. Porter belts with the inspirational power and conviction of a preacher and is backed by slowly swelling choir chants. The listener is left wanting to hear this lovely song over and over again—not to mention more of this intriguing new artist.

BENNY MARDONES Stand By Your Man (4:05)

PRODUCER: Shaun LaBelle WRITERS: S. LaBelle, S. Bensusen, G. Stober PUBLISHERS: Warner-Chappel/WB/Davmar, ASCAP

Curb 1281 (cassette single) Many may never relinquish the image of Mardones singing the booming '70s rock ballad "Into The Night," but he works hard to assert a new sound with this cute fingersnapper. Mardones tones down his typical vocal vigor in favor of a quiet R&B sound. He is surrounded by sweeping harmonies and a sing-along chorus that is likely to trigger comparisons to "End Of The Road" by Boyz II Men. Fine fodder for AC formats.

REO SPEEDWAGON After Tonight (3:52)

PRODUCERS: Greg Ladanyi, Kevin Cronin WRITER: B. Hall PUBLISHER: Large, BMI Castle 3423 (CD promo) Hey, if Journey can forge a successful comeback, why not REO Speedwagon?

Kevin Cronin and company dip into their

new album "Building The Bridge" and pull out a surprisingly soft acoustic ballad that smartly banks on Cronin's lilting tenor voice and Bruce Hall's simple melody. Could appeal to those who have worn out their vinyl copies of "Can't Fight This Feeling." Look for the band on tour this fall with Eddie Money and Blue Oyster Cult.

VALERIE CARTER | Wonder Why (4:08)

PRODUCER: Eddie Offord

WRITER: T. Snow PUBLISHER: Snow, BMI

Unity 3567 (CD promo) As a session singer, Carter has worked on recordings by Linda Ronstadt, Don Henley, and Lyle Lovett, among numerous others. She takes a crack at the center-stage mike with a bluesy pop/rocker that shows off her impressive skills, both technically and stylistically. A nice fit for triple-A formats and anyone who loves the sound of a beautiful voice. From the fine album "The Way It Is."

ROCK TRACKS

► TOOL Stinkfest (5:11) PRODUCERS: Tool, David Bottril WRITERS: Tool

PUBLISHERS: Toolshed/EMI-Virgin, ASCAP Zoo Entertainment 17209 (c/o BMG) (CD promo) What can be said about a song named "Stinkfest"? A lot, actually. Fortunately, it does not live up to its moniker. Tool ends its long recording silence with a track that deftly teeters on the thin line between heavy metal and alterna-punk. Beneath vocals that are appropriately harsh and foreboding, the band tempers assaulting rhythm guitar chords with lead licks that will inspire teenage boys everywhere to rev up those air guitars. An out-of-the-box smash that bodes well for the future of the forthcoming album "Aenima."

► HOOTIE & THE BLOWFISH Be The One (3:25)

PRODUCER: Don Gehman WRITERS: M. Bryan, D. Felber, D. Rucker, J. Sonefeld PUBLISHERS: Monica's Reluctance To Lob/EMI-April, ASCAP

Atlantic 6923 (CD promo

While popsters are offered the universally accessible "Sad Caper," rock radio gets this far more aggressive—though no less contagious—kicker. Everything about this cut pounds with urgency, from the clanging guitars to the pleading caterwaul of Darius Rucker's performance. Play this for anyone falsely insisting that those Hootie lads are capable only of playing soft and sweet.

RAP

► BUSTA RHYMES Do My Thing (4:00) PRODUCERS: Busta Rhymes, Rick Rosada, DJ Scratch WRITERS: T. Smith, G. Spivey

PUBLISHERS: T/Ziah's Music, BMI; I'm A Play Jason, ASCAP Elektra 9643 (cassette single)

Elektra has learned to step aside and let Busta Rhymes do his thing unrestricted, because when he unleashes his lyrical spiel his way, hits materialize. Such is the case with "Do My Thing." DJ Scratch's deep bass track snaps listeners to attention, as Busta declares an electrifying war on their aural canals with the verbal hijinks and metaphors hip-hoppers crave.

HELTAH SKELTAH Therapy (no timing listed)

PRODUCER: not list WRITER: not listed

PUBLISHER: not listed Priority 30099 (cassette single

"Therapy" is cool for its boldness. After all, one doesn't expect to hear an R&B riff on a Heltah Skeltah track unless it's a throaty, ghettofied voice like that of Mary J. Blige. It's also a surprise to hear such poignant lyrics detail ghetto sickness—eraziness even—in the form of a ghetto dweller seeking professional help. Highly original, the tale works. Heltah Skeltah, with its hardcore following, is one of the best groups to attack such a subject. Still, the campy vocal hook distracts from the severity of the track. The act would do well to lose it in the remix.

Singles: PICKS (): New releases with the greatest chart potential. CRITICS CHOICE (*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Doug Reece (L.A.), Shawnee Smith (N.Y.).

Reviews & Previews

(Continued from page 91)

De Amor," the title cut) pepper the solid sophomore album by the newest male heartthrob in the Tejano world. Two pleasant, though unspectacular, country tracks suggest that the charismatic son of conjunto notable Roberto Pulido aims to follow labelmate Emilio to Nashville.

LAURA PAUSINI Las Cosas Que Vives

PRODUCERS: Alfredo Cerruti, Dado Parisini WEA Latina 15726

Second Spanish-language effort from the young Italian star with the pixieish grin is a more mature, mostly romantic set that is sure to expand on the surprising pan-Latin American success of her 1994 selftitled debut. Pausini's distinctive, slightly smoky voice graces a host of sing-along ballad anthems such as the title cut, "Inolvidable," and "Dos Enamorados."

NEW AGE

BABAJI BOB KINDLER Ever Free, Never Bound PRODUCER: Babaji Bob Kindler Global Pacific 381

Bob Kindler, the cellist brother of violinist Steven Kindler, is still playing the same Indian-influenced music that made his last album, "Tiger's Paw," so exciting. Kindler sends long, elegiac cello lines arcing over strummed autoharps and propulsive tabla rhythms from Greg Johnson and Daniel Paul. He's joined by Sulubika, whose flutes tease and seduce the melodies, intertwining and trading off with the cello. Kindler's Indian-chamber sound at times recalls the instrumental fire of John McLaughlin's Shakti, but with a stronger loyalty to mood and melody.

CONTEMPORARY CHRISTIAN

► VARIOUS ARTISTS Tribute: The Songs Of Andraé Crouch PRODUCERS: various Warner Alliance 26224

The music of Andraé Crouch has had immeasurable impact on a wide spectrum of performers, and this stunning album is

a fitting tribute to this legendary artist. The participants are among contemporary Christian music's top performers. The album features CeCe Winans, Michael W. Smith, Twila Paris, Bryan Duncan, Wayne Watson, the Winans, Clay Crosse, Take 6, the Brooklyn Tabernacle Choir, and First Call. The final track is Andraé Crouch & All-Star Choir in a superb rendition of the classic "My Tribute (To God Be The Glory)." Other prime cuts include CeCe Winans' cover of "Take Me Back" and Watson's sensitive rendering of "Through It All," which are the first two singles released to radio. Paris' version of "I Don't Know Why Jesus Loved Me" and Duncan's funky "It's Gonna Rain" are other standout cuts in a thoroughly satisfying album that should serve to reacquaint audiences with Crouch's phenomenal talent.

► THE CATHEDRALS

The Cathedral Collection PRODUCERS: Various Homeland 9610

This two-CD (or four-cassette) collection serves up 40 songs from the repertoire of Southern gospel music's top group. Southern gospel aficionados will revel in the signature harmonies, the straightforward lyrics, and the classic melodies that have made the Cathedrals one of the most awarded ensembles in the genre. Bass singer George Younce, who recently celebrated his 50th anniversary in Southern gospel music, and longtime partner Glen Payne steadily steer the group through such favorites as "The Lamb Has Prevailed," "The Old Account Was Settled Long Ago," "Victory In Jesus," and "I Know Who Holds Tomorrow." This collection serves as a wonderful retrospective on the group's 32-year career and illustrates why it remains so popular today.



MUSIC R.E.M.: ROAD MOVIE

Warner Reprise Video 90 minutes, \$19.98 Despite its title, R.E.M.'s latest longform takes place entirely on the stage during the final three nights of the band's Monster tour in Atlanta. A downright jovial Michael Stipe and company rip it up on the majority of tunes from "Monster," as well as selections from "Automatic For The People" and "Out Of Time" and a few golden oldies, including the raucous show-ender "It's The End Of The World As We Know It." The band also showcases several songs penned on the road that turn up on the justreleased "New Adventures In Hi-Fi," among them "Undertow" and "Wake Up Bomb." The music is accented by giant video screens-cum-kaleidoscopes that emblazon the auditorium with images ranging from blooming flowers to naked men.

CHILDREN'S

Miramar Production

35 minutes, \$12.98 A veritable mind gymnasium awaits children in this third episode in Miramar's Imagination series. Fourteen magically animated segments—set to a peppy soundtrack created by children's artist Craig'n Co.—keep things rolling merrily along in computerland. The proceedings, created under the direction of "Mind's Eye" and "Bill Nye The Science Guy" master Michael Boydstun, include such fantasies as trains flying across the sky, marbles with minds of their own, and cars scaling skyscrapers. Miramar is also releasing a complementary audio that includes two tracks not heard on the video.

FERRYBOATS

Big Kids Productions 30 minutes, \$14.95

A 10-year-old girl trying to think of a good topic for a school project on transportation becomes enamored with ferryboats, as the creators of this live-action video hope will happen with young viewers. With the help of her ultra-knowledgeable mother, narrator Anna disseminates factoids about the history and current uses of ferries in North America and around the world. The video also includes a trip aboard one of the vessels that travels to and from the Outer Banks of North Carolina. Also available from Big Kids is the like-minded "Ports &

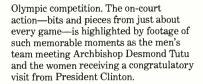
Pilots." (Contact: 404-249-9247) BARNEY'S ONCE UPON A TIME Barney Home Video/The Lyons Group

45 minutes, \$14.95 Barney's back, this time with a truckload of traditional and unique children's stories, ranging from "Rumpelstiltskin" to "Rapunzel" to "Goldilocks And The Three Bears." When the purple one utters the words "once upon a time," the feisty Stella the Storyteller appears to spin her tales with the help of the clumsy dinosaur and all of his cast of supporting-character friends. One of four direct-to-video "Barney" releases, this one is the perfect way to herald a new season of snuggly fireside story-telling.

SPORTS

USA BASKETBALL: '96 OLYMPIC GOLD CBS/Fox Video 50 minutes, \$14.98

The dreams of both the U.S. men's and women's basketball teams were realized in style at the Summer Games in Atlanta, as the men held onto their title and the women successfully avenged their disappointment in Barcelona, Spain. This tape follows the thrills from the opening ceremonies through to the practices and to the



HEALTH & FITNESS BASIC BODY CARE

Increase Video 50 minutes, \$19.95

These days, everyone's looking for pointers in the areas of nutrition, skin care, and stress management. This video aims, unsuccessfully, to cover them all. With the help of interview questions delicately spewed by a spokesmodel, holistic lifestyle author and lecturer Lillian Grant attempts to tie a neat, pink ribbon around both inner and outer beauty. The problem is that although she does provide some solid information, Grant does not prove to be a particularly compassionate teacher. Such comments as "If you smoke, just stop" reveal that she is most comfortable preaching to the converted and may wind up making some viewers feel worse instead of better. In short, this is the kind of self-help most people could do without. (Contact: 818-342-2880)

TRAVEL

ROAD RULES TRAVEL GUIDE: TRIPPING THE AMERICAS

MTV Home Video/Sony Music Video 55 minutes, \$12.98

Sony Music Video continues to mine the vaults of MTV programming and this time pulls out the frenetic video diary of outdoors-oriented vacation spots that are travel-friendly from the U.S. The direct-tovideo release is hosted by "Road Rules" regulars Kit Hoover and Mark Long, who do the honors from a cloud forest in Costa Rica, and combines footage from several episodes. Aside from the Central American paradise, the duo travels to Telluride, Colo.,



THE ROLLING STONES ROCK AND ROLL CIRCUS Directed by Michael Lindsay-Hogg The New York Film Festival, Oct. 12-13

In December 1968—at the height of psychedelia and at a creative high point in their careers the Rolling Stones assembled some of their equally gifted friends in a BBC-TV studio and shot what would become one of the most mysteriously unreleased performance films in the rock age.

Featuring a circus motif and rare live performances by the Stones, the Who, Jethro Tull, Marianne Faithfull, Taj Mahal, and the "Dirty Mac" band (John Lennon, Eric Clapton, Keith Richards, Mitch Mitchell, and Yoko Ono), the appropriately titled "Rock And Roll Circus" is part period piece, part rockumentary, part druginduced buffoonery—and totally entertaining.

The 65-minute film opens with an apparently intoxicated Mick Jagger introducing a brief circus routine, which in turn leads to an impassioned performance by then newcomer Jethro Tull. Following Tull is the Who, who steal the show with an absolutely riveting rendition of "A Quick One (While He's Away)."

The movie also features Mahal's

fiery version of blues nugget "Ain't That A Lot Of Love," Faithfull's campy reading of the Barry Mann-Gerry Goffin tune "Something Better," and Lennon and company's stunning performance of the Beatles tune "Yer Blues," featuring stinging guitar solos by Lennon and Clapton.

The comical low point of the show—aside from the tongue-incheek introductions by various band members and circus performers—is Ono wailfest "Whole Lotta Yoko," which draws quizzical looks from her bandmates, including featured violinist Ivry Gitlis.

Whereas the above performers offer one song apiece, the Stones



take the stage midway through the film and deliver outstanding versions of "Jumpin' Jack Flash," "Parachute Woman," "No Expectations," "You Can't Always Get What You Want," "Sympathy For The Devil," and "Salt Of The Earth"—which turns into a delirious sing-along by the cast and studio audience.

Remarkably, every performance on "Rock And Roll Circus" is firstrate material by artists at the peak of their craft. Furthermore, all the acts appear far more relaxed in the BBC studio than they do on comparable TV appearances and videoclips of the period. The Who, in particular, are so mesmerizing in "Rock And Roll Circus" that any performer today—whether a stage actor or punk musician—would do well to take inspiration from the band's filmed performance.

More than a curiosity piece, "The Rolling Stones Rock And Roll Circus" is a vital document of one of the most fertile times in the history of the genre.

The home video and soundtrack to "Rock And Roll Circus"—which will be shown at the upcoming New York Film Festival—will be released Oct. 15 by Abkco Records. PAUL VERNA for some frozen-waterfall climbing, to Mexico's Baja California for a swim with the dolphins, and to Whistler, British Columbia, for a heli-ski trip with none other than Beavis and Butt-head. The silly B&B business notwithstanding, the program imparts valuable information about activities, lodging, and travel requirements for each featured locale and is a true couch trip.



CLANDESTINY

Trilobyte PC CD-ROM

This adventure puzzle game might as well be called "The Seventh Guest Jr.," since it is essentially a family-friendly version of the groundbreaking classic CD-ROM "The Seventh Guest." But "Clandestiny" is far from child's play This graphically rich game places the player within an old Scottish castle that is inhabited by ghosts who both help and haunt. As a number of mind-challenging puzzles are tackled, more rooms are made available for explo-ration to the gamer. Between each puzzle, a series of "Scooby Doo"-style animations unfolds details about the mysterious mansion. Wisely, Trilobyte has included three levels of difficulty so that the game remains a challenge to both young and adult players. Spooky fun.

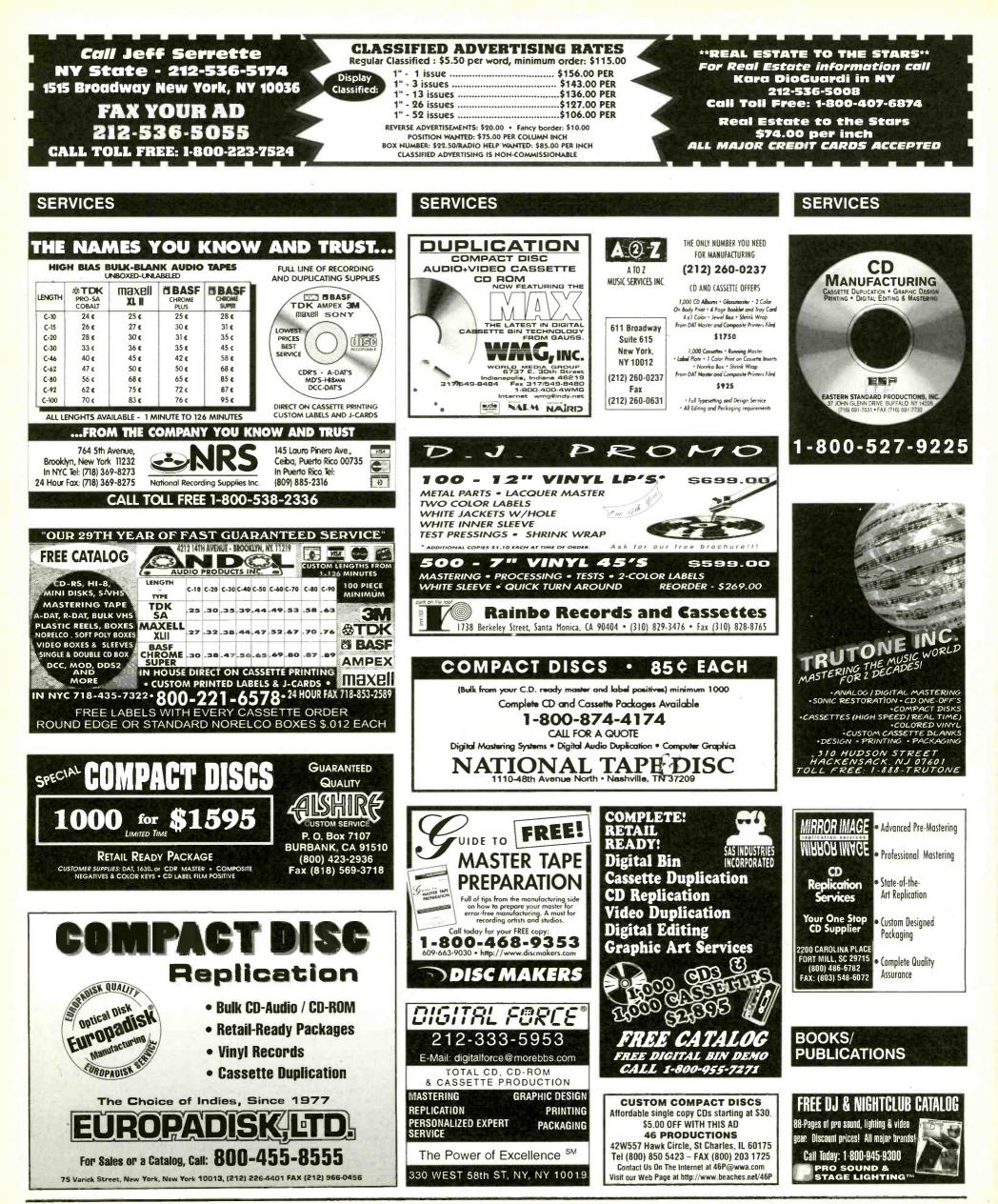
FUN TV-LITE (TV TUNER BOARD) AVerMedia Technologies PC-compatible hardware

As much of the industry begins to examine how to merge the TV set with the computer, a number of hybrid TV/PC products are hitting retail shelves. AVerMedia is aiming to turn existing PC monitors into TV screens with this add-on TV tuner board, which sells for about \$100 and installs easily into any 386 or higher PCcompatible computer. The full-screen, fullcolor video reception is comparable to a standard TV set. However, as one might expect, users must attach an external TV or cable antenna to receive a clear signal. External devices, such as a VCR or home video camera, can also be attached to the tuner board. The Fun TV-Lite should keep plenty of computer users tuned to their PCs for a longer amount of time



SPIRITED YARNS, VOLUME TWO By various authors Full-cast dramatization Stuffed Moose Audio 1 hour, \$12.95 Stuffed Moose's second volume of comical ghost stories is as funny and entertaining as its first. This time, the troupe gives whimsical performances of Oscar Wilde's "The Canterville Ghost," in which the ghostly manser vant of a lordly spirit tries to prevent the new tenants of a haunted house from lifting his master's curse, because it would put the ghost-servant out of a job; Frank R. Stockton's "The Transferred Ghost," in which a young man tries to tell a girl of his love for her but keeps getting interrupted by the resident ghost; Richard Middleton's "The Ghost Ship," in which the village of Fairfield is annoyed by a and Henry James' "The Third Person," in which two elderly spinsters vie for

the attentions of a male ghost.



BUSINESS **OPPORTUNITIES**

INCREASE \$ALES AT YOUR SPECIAL EVENTS RENT A MOBILE ATM TRUCK Full security, no liability, no hassle Free to the 1st 10 callers Wayne 1-800-993-6099

DJs/MCs \$500-\$1000 EVENT Make Xtra \$ with our **MOBILE ATM TRUCK** and increase event sales at your next special events Free to the 1st 10 callers Toby 1-800-993-6099

BEATLES/JOHN LENNON ROCK & ROLL COLLECTIBLES

Seeking a partner in the music and entertainment business who can share creative experiences in the lucrative expanding market of rock and roll collectibles and memorabilia. Presently have acquired major John Lennon collection including three automobiles. personal quitar, original jacket worn in the Imagine Video in the White Room as John played the plano, white suit worn by Lennon on The Abbey Road Album cover, many Lennon Gold Album Awards. Also many Beatle collectibles including gold album awards, signed documents, letters and posters. Contact: 1040 First Avenue, Suite 363, NY, NY 10021, Telephone: (212) 721-1195 - Fax: (212) 875-8010. This is not an offer to sell or a solicitation to buy an interest.



WANTED MANAGER REPRESENTATIVE Los Angeles based, ECLECTIC singer songwriter, early 20's, negotiating with major labels. (Linda Ronstadt, Chicago, Elton John). Seeks experienced manager, with music business contacts to promote product. Fax Resume to C.D.F. Productions 310.914.7251.

HELP WANTED

AUDIO SALES ACCOUNT EXECUTIVE

Major CD Manufacturer seeks professional individual with extensive knowledge and experience in Audio CD Sales for a Southern California base position with moderate travel. The ideal candidate must have 3-5 years of audio and/or record sales experience and have excellent communication skills.

Competitive salary, generous benefits and incentives. Qualified candidates only. Please send resume and salary requirements to:

> Box # 8341 **Billboard 1515 Broadway** New York, NY 10036

MUSIC BUYER-NYC MARKET

Coconuts is expanding it's music buying department, and is in search of a highly motivated individual to join our music buying team. This position will be based in NYC.

Responsibilities include the following: buy and allocate all music genres for our NYC Store locations: negotiate favorable trade terms to include discounts, promotional goods, advertising funds and returns. Establish music catalog and maintain proper inventory levels for all NYC stores The ideal candidate will posses a minimum of 3-5 years music buying experience, excellent communication, negotiation and vendor relation skills. Must have NYC market experience. Computer knowledge preferred.

We offer an excellent starting salary and benefits package. For immediate consideration, mail or Ka resume with salary requirements in confidence to: Trans World Entertainment, Attn.: Jerry Kamiler, Divisional Merchandise Manager, 38 Corporate Circle, Albany, NY 12203.

Fax: (518) 452-7848. EOE M/F/D/V

VP/MUSIC PROGRAMMING WANTED

Dynamic International company seeks



industry related projects. Must have thorough knowledge of QUARKXPRESS PHOTOSHOP. ILLUSTRATOR, and be MAC proficient. Film output experience a plus. Competitive salary, excellent NYC location. Benefits package includes medical, dental, life and disability insurance: 401 (K) Plan and more. Interested candidates should send resume, samples and salary requirements to: ALLIANCE ENTERTAINMENT CORP. Attn: Human Resources Mgr., Dept. CA 13 F. J. Clarke Circle Bethel, CT. 06801

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE ... N O T H I N G ... Call BILLBOARD CLASSIFIED 1-800-223-7524 (Out of State) 212-536-5174



RecordTrak

800-942-3008

Musicware"

Complete POS / Inventory entrol for ALL your record an multimedia store needs Available in Spanish too!

Toll Free1-888-222-4POS FAX: (919) 677-9194 E-mail: POS @ unidial.com http://www.idcsoft.com

n Pkwy., Cary, NC 27513 (Also in Europe)

YOUNG SYSTEMS LIMITED

UTER SYSTEMS FOR

70.449.0338

MORE THAN 30 YEARS OF EXPERIENCE

770-840-9723 FAX

MAN

LICENSED MUSIC APPARREL

OVER 100 ARTISTS

CALL FOR FREE CATALOG

DEALERS ONLY

1 800 328 0308

DIVIDER CARDS

BUY DIRECT FROM MANUFACTURER

ALL SIZES AVAILABLE

Dies & Die Cutting

1 (800) 359-5038

755 Wythe Avenue, Brooklyn, NY 11211

THE DISTRIBUTORS SUPPLIER

STORE SUPPLIES

APPAREL

Fax 203-269-3930 Voice 203-265-3440

TALENT AGENCY

Wanted experienced music

business asst, for busy exec.

High stress, long hours, hectic.

Must be organized, pro-active.

Needed skills include good



Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000. FAX: (609) 890-0247 or write SCORPIO MUSIC, INC. P.O. BOX A TRENTON, NJ 08691-0020

ROCK AND SOUL ELECTRONICS

470 462 7th Ave, NY, NY 10018 212-695-3953/Fax 212-564-5358 For 20 years - N.Y. #1 Music Source DISCOUNT PRICES · Large selection on 12" vinyl & LP's CD's
 Cassettes - Blank Tapes PRO D.J. Equipment Mixers • Cases • Turntables •
Cartridges • Mail Orders Available*

POSITION WANTED

STRESS REDUCER If you are A) in entertainment (music, film, sports, tv) B) live in Litchfield Co. CT. C) are in need of a reliable, multitalented "right hand person" D) contact P.O. Box 223 Morris, CT 06763

TALENT

College Talent Search-MasterCard ACTS™ \$15,000 Grand Prize for the "Best Student Act in America' **Talented student musicians** or comedians call 1-803-214-3433 or e-mail us at mcacts@bbs.naca.sc.edu for details. All entries must be received by 11/26/96.

(Continued on page 96)

95

Colored Jewels • Jewel Boxes CD Blisters • Security Packaging Plastic Sleeves • Price Guns Mailers • Dividers • Norelcos

Campus Records

Wholesale Distributor of "Deletions/Overstocks" 874 Albany Shaker Road Latham, NY 12110 (518) 783-6698 (518) 783-6753 FAX

SPANISH CUTOUTS

DEALERS ONLY

R

Pop

Oldies

Folk

° 60's

NASHVILLE BOUND?!

The music business and a GREAT real estate

market brought me to Nashville from California

in 1991. If you are relocating, call me and I will

show you why I fell in love with Middle Tennessee.

With over 22 years of real estate experience and

a personal knowledge of the relocation

intricacies, I can make your transition a smooth

(Advice)

HOW DO YOU

MAKE YOUR

CLASSIFIED

AD PAY?

By running it

consistently

— consecutive weeks –

for impact!! Rarely does

a prospective customer

reply to an ad the very

Rate \$74 1 inch by 1 column Kara DioGuardi 1-800-407-6874 · (212) 536-5008

REAL ESTATE TO THE STARS Update

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.

★★★

 \star

OCTORER

Oct. 1, Tribute To Oscar Peterson, to benefit the Jackie Robinson Foundation, Town Hall, New York 212-222-9400

Oct 1-3, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 203-256-4700.

Oct. 1-4, Eighth Annual Digital Audio & Video Workshop, Holiday Inn Select, Philadelphia. 703-907-7660.

Oct. 2, 30th Annual Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840

Oct. 3, SESAC Country Music Awards, SESAC Headquarters, Nashville. 615-320-0055. Oct. 5, Fourth Annual Michael Bolton Celebrity Softball Game and Benefit Gala,

Cubeta Stadium, Stamford and Hyatt Regency, Old Greenwich, Conn. 203-483-6463. Oct 5 "How To Get A Record Deal From A To

Z"/"How To Start Your Own Record Comnany." First Class Learning Center, Washington, D.C. 202-797-5102

Webster Hall, New York. 212-592-4455. Oct. 9, Not-For-Profit Incorporation & Tax

Oct. 6, Gay/Lesbian American Music Awards,

GOOD WORKS

KNOCKOUT VS. AIDS: American Home Entertainment is sponsoring a program around its home video release "Champions Forever." Twenty cents per copy sold between Sunday (1) and Dec. 31 will go to both the Video Industry AIDS Action Committee and boxer Tommy Morrison's Knockout AIDS Foundation. Morrison is scheduled to appear at the East Coast Video Show Oct. 1 to promote the video release. Contact: Sue Procko at 818-227-0677; fax 818-227-0670.

A NOTHER BLOW TO AIDS: Phillips, Craig & Dean, the Star Song label group, recently raised \$20,000 at a benefit concert at Grace Community Church in Houston in support of His Touch Ministries, an organization that sponsors four Christian AIDS homes in the Houston area. Star Song also contributed product by the group for sale to the more than 2,000 people who attended the event. Currently only in Houston, the ministry plans to expand nationally. His Touch was founded in 1986 by Ray Highfield, who serves as chaplain at Twelve Oaks Hospital in Houston. Contact: Velvet Rousseau at 615-385-6954; fax 615-385-6920.

BOLTON'S BENEFIT: The Michael Bolton Foundation, established in 1993 by the recording star to help children and women at risk from the effects of poverty and emotional, physical, and sexual abuse, as well as to provide access to education for underprivileged youth, is hosting its fourth annual fundraiser Saturday (5) in Stamford, Conn. The event includes a celebrity softball game and black tie/gala auction. The softball game will take place at Cubeta Stadium in Stamford, while the benefit gala/auction will be held at the Hyatt Regency Greenwich in Old Greenwich, Conn. This year, in part-

Exemption Seminar, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Oct. 9-12, National Assn. Of Broadcasters Radio Show And World Media Show, Los Angeles Convention Center, Los Angeles, 202-775-4970

Oct 10-14 "How Can I Be Down?" Fourth Annual Hip-Hop New Jack Power Summit, Shore Club Hotel, Miami. 212-229-5279.

Oct. 11-16, National Assn. Of Recording Merchandisers Fall Conference, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 12, "The Beat Goes On," LIFEbeat benefit concert, Warner Theater, Washington, D.C. 212-431-5227

Oct. 16, City Of Hope "Spirit Of Life" Award Presentation Gala, to honor John Sykes, Universal CityWalk, Universal City, Calif. 213-626-4611

Oct. 18, International Radio & Television Society Foundation Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650, extension 306

Oct. 22, California Copyright Conference, "Drug & Alcohol Ahuse In The Music Industry: Whose Resnonsibility Is It To Solve The Problem," Sportsmen's Lodge, Studio City, Calif. 805-259-8300.

Oct. 22-24, NEMO Music Showcase And Conference/10th Annual Boston Music Awards, Tremont House Hotel, Boston. 617-

nership with the state of Connecticut, the CityKids Foundation, Youth Fair Chance, and several other private, local, and state agencies and educational facilities, the foundation will open a "Safe Space" in New Haven, Conn. Warner/Chappell Music is a founding ponsor of the foundation; Columbia Records, Bolton's label, is a platinum sponsor.

338-3144

Oct. 24, Songwriters Expo 19 Golf Tournament, sponsored by the National Academy of Songwriters, Brookside Golf Course, Pasadena, Calif. 213-463-7178.

Oct. 24-26, REPLItech Asia 1996, Singapore International Exhibition and Convention Center, Singapore, 914-328-9157.

Oct. 25-27, Songwriters Expo 19, sponsored by the National Academy of Songwriters, Pas-adena Hilton, Pasadena, Calif. 213-463-7178.

NOVEMBER

Nov. 7-9, Billboard Music Video Conference, Crowne Plaza, San Francisco. 212-536-5002



BIRTHS

Girl, Caroline Lois, to Karen and Peter Cronin, Sept. 11 in Nashville. Mother is a freelance graphic designer. Father is Nashville GM for Maverick Music Publishing.

Boy, Matthew Edward, to Patricia and Eddie Lehe, Sept. 20 in Whitestone, N.Y. Mother is assistant to the VP of finance and administration at Famous Music Publishing.

MARRIAGES

Erica Bengston to Silvio Pietroluongo, Sept. 21 in the Bronx, N.Y. Bride is advertising coordinator for Billboard and Airplay Monitors. Groom is archive research supervisor for Billboard.

Donald Jeffrey to Karen Bruno, Sept. 21 in Wainscott, N.Y. Groom is associate retail editor at Billboard. Bride is a freelance writer and story analyst for Universal Pictures.

INTERNATIONAL TAPE/DISC

DIRECTORY

1996

Get the <u>definitive</u> manufacturer's guide to producing your pre-recorded product:

- Package design
- · Manufacturers of audio,
- video & blank tape loaders Tape custom duplicators
- CD & videodisc manufacturers
- Blank tape product charts &
- sales statistics
- Shrinkwrap Barcoding
- Jewel box manufacturers • and more!

BILLBOARD'S 1996 INTERNATIONAL TAPE/DISC DIRECTORY FOR FASTEST SERVICE CALL

(800) 223-7524 or (800) 344-7119. In NY (212) 536-5174. In NJ (908) 363-4156. Or send check/money order for \$55 plus \$5 S&H (\$12 for international orders) with this ad to:

Billboard Directories, P.O. Box 2016, Lakewood NJ 08701 Please add applicable sales tax in NY, NJ, CA, TN, MA, IL PA & DC Orders payable in U.S. funds only. All sales are final. BDTD350

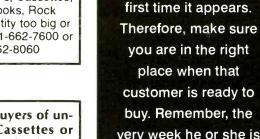


CASH - CASH - CASH Top \$ paid on CD's, Cassettes, LP's, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or Fax: 201-662-8060

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call: (609) 890-6000.

Too much overstock? Selling your Collection? **Going Out of Business?** CASH for CDs, Tapes, LPs, Software, Videos Scott at 602-835-9102

Reach For The STARS! **Moving? Relocating?** ARE YOU INTERESTED IN RESIDENTIAL COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD



buy. Remember, the very week he or she is ready, your advertisement should

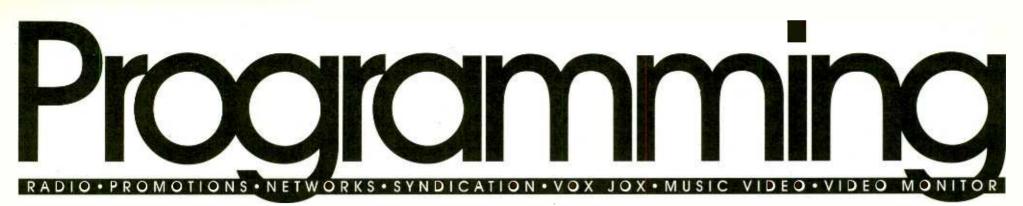
> be in POSITION. Stay **ALIVE and SATISFIED** with an ACTIVE **CLASSIFIED!!**

TOLL FREE 1-800-223-7524 0ľ 212-536-5174 FAX 212-536-5055

Experience the Difference. LEGACY PROPERTIES LLC • 1-800-653-9848 • (615) 371-0024 Fax: 615-371-3235 **Bobbie Noreen** CRS, GRI

one

WANTED TO BUY





We're All So Happy. Sting makes a stop at KSCA (FM101.9) Los Angeles during a radio promotional tour for his new single, "I'm So Happy I Can't Stop Crying." Pictured, from left, are A&M's Rick Stone, Sting, KSCA music director Nicole Sandler, and A&M's Scot Finck.

Spin Radio Network Targets Mag's **Hip Fan Base Via Westwood One**

BY DOUGLAS REECE

LOS ANGELES-Hoping to capitalize on Spin magazine's name and Westwood One's radio experience, the entities have partnered to create the Spin Radio Network.

The modern-rock-leaning network is the latest and most extensive attempt by the magazine to tap into the airwaves. Launched at the beginning of August, the network has 43 stations signed to a yearlong contract, including WBCN Boston, KOME

nix.



Affiliates receive daily musicand entertainment-related faxes and satellite-deliv-

San Francisco,

and KEDJ Phoe-

ered interview sound bites, as well as weekly Spin exclusives. Segment rarities include an acoustic version of "Bali Eyes" performed by Porno For Pyros at the ENIT Festival press conference and a BBC performance by the Dave Matthews Band.

Additionally, the Spin Radio Network services monthly 90-minute music segments featuring artist interviews and performances. Called "Spin Sessions," the first episode aired Aug. 5 on more than 75 stations, with Soundgarden being interviewed by members of Eleven between performances. Future "Spin Sessions" segments with Perry Farrell and the Presidents Of The United States Of America are also being developed. The latter is planned to air during the presidential election.

Vince Richards, PD of WLUM Milwaukee, says his station is pleased not only with the network-provided content, but with the barter rate of five minutes per week. "The material is more timely and has less errors than what we were getting from our old network, and on the barter side, it's a far better deal than the 25 minutes many

of the other networks want," he says. Fred McIntyre, VP of media ventures for Spin, describes the network as a rare collaboration in which substance exceeds hype. "People always talk about working joint ventures and strategic media alliances and all these industry buzzwords that end up not meaning anything," he says. "What we've done with Westwood One is created something very solid that has resulted in some good programming and also helps Spin expand the breadth of its coverage into a new medium.

"We're giving radio access to music and artists they may not otherwise have, and we're also letting them work with our name, which has a lot of sweat, equity, and love poured into it," McIntvre adds.

Marcia Hrichison, director of creative development at Westwood One. agrees that Spin's name will draw a unique group of listeners.

"We're targeting an audience that is more about lifestyle than about music only," she says. "The Spin name implies a hipness associated not only with music, but with things like fashion and the Internet."

Hrichison vows that the network will stav ahead of the curve in terms of music and popular culture. She cites as examples a feature on the relatively unknown Columbia act Kula Shaker and interview sound bites from Tony Scott, director of "The Fan."

To promote the new network, McIntyre says, Spin will advertise in its magazine and will possibly have coverage at its World Wide Web site.

To maintain the integrity of the publication, McIntyre says, Špin will not use its influence with artists to coerce appearances on the new network, nor will it repurpose interviews from the magazine to use as network material.

"Interviews for [the magazine and the network] are done separately, and neither influences the other." he says.

R&B Vs. Top 40/Rhythm-Crossovers Format Wars Could Be Different This Time

This story was prepared by Sean Ross, editor of the Airplay Monitors.

While R&B PDs who survived the "urban vs. churban" wars of the mid-'80s say their format is better equipped to deal with the slew of top 40/rhythmcrossover stations popping up nationwide, PDs of the new stations insist that their focus is dance-pop, not R&B, and that black listeners aren't their target. But how different is the 1996 dance boom from the '86 version?

In the mid-'80s, what the new stations had in common was that they billed themselves as "multi-ethnic" or, in some way, disavowed being part of the R&B format. The "urban vs. churban" wars took place at a time when R&B radio was still coming into its own. Many R&B outlets, inspired by the progressive R&B FMs of the late 70s and early '80s, were musically broad and playing 65 or more currents. Crossover stations could sometimes attack an R&B's audience simply by playing more hits. Sometimes they were willing to play more rap or play it without dayparting and attack the young end of a heritage R&B station's audience.

Only a few of the original "churbans" remain the dominant R&B outlet in their markets today: WPGC-FM Washington, D.C., WERQ (92Q) Baltimore, and KBXX Houston are chief among them. A handful of others ended their "urban vs. churban" battles by buying their competition. Others ended up declaring themselves R&B down the line.

In many ways, the crossover wars had a longer, deadlier impact on top 40 than R&B. Mainstream top 40 virtually disappeared in the Southwest U.S. and in California. Scores of mainstream top 40s found themselves too narrowly focused on R&B and dance, something now generally acknowledged to have hurt the format.

Without the success of WKTU New York, it might have ended there. But since the dance station's launch last February, new crossover outlets have popped up, sometimes at the rate of four a week, in markets from Nashville to Detroit to San Diego to Davton. Ohio. Most of these stations are clearly inspired by WKTU, targeting Hispanics and ethnic whites, not younger R&B audiences.

Most PDs on both sides of the fence say the new stations are targeted more at white females, who make up an R&B's secondary audience, than at the black core. Nevertheless, the new outlets remain, as WROU (U92) Dayton director of programming Stan Boston puts it, "a Perot in the race." And the threat exists that many of the new outlets could find themselves poised for a move onto R&B radio's turf if dance product dries up. Recently, WJLB Detroit has been

flanked by a WKTU-influenced outlet.

www.americanradiohistory.com

WDRQ, and a young-end R&B outlet, WCHB-FM. PD Mike Saunders' take on WDRQ typifies the response of many PDs to the new crossovers. "I wasn't that concerned," he says, 'because they attacked us from a position where they weren't coming directly at us. They sound like they're trying to get those white 18-34s. If some blacks come to the party, I'm sure they'll open the door to them, but the main focus is white females.

WIOQ/WUSL Philadelphia operations manager Dave Allan says, "The difference this time around is that there is a fair amount of dance-CHR product that an urban would never play-the La Bouches and Le Clicks and Los Del Rios. Urban would never think about playing those records, for the most part. Now, if those records dry up, where does a dance CHR go from there? As we've seen in the past, what tends to happen is that they start

'R&B radio has completely evolved. It's not as vulnerable this time'

to lean toward the Quad City DJ's and start going in that direction, and the ones that take it too far toward that side become young-end urbans."

In the late '80s, the crossover stations that became young-end urbans often tended to be in markets where there weren't enough Hispanic listeners to support a pure dance station. Today in Dayton, WROU's Boston sees rival WBTT (the Beat) as "coming after me more than my top 40 competitor." For his part, WBTT PD Jeff Ballentine, who programmed WERQ at its start-up, sees the Beat as an attempt to dent WROU and to force top 40 WGTZ (Z93) to concentrate on younger listeners, instead of threatening the upper demos of WBTT's duop-oly partner, WMMX. "WROU has a 35%-40% white audience." Ballentine says. While he's going for those listeners, he notes that WBTT's signal is strongest "in two heavy HDBA [highdensity black area] counties" and that "I'll take as many African-Americans as I can take. And I say that unabashedly."

By contrast, WOWI (103 Jamz) Norfolk, Va., PD Hurricane Dave Smith, like WUSL's Allan, has the luxury of aiming his crossover competition away from himself. WOWI's recently acquired WMYK (the Beat) switched from R&B to crossover last month under consultant Jerry Clifton, one of the key figures of the '80s battles, and has since moved further toward dance. Smith describes WMYK's target as the "large number of African-Americans listening to our top 40 competitor, WNVZ [Z104]" as well as "the white audience that listens to 103 Jamz but doesn't necessarily want to go all the way black.'

WJTT (Power 94) Chattanooga, Tenn., signed on in the early '80s as a crossover station, gradually becoming a heritage R&B outlet. Now, WKXJ (Kicks-FM), the lower-rated of the market's two top 40s, has added a considerable amount of R&B product in recent weeks, although at press time, it continues to play dance-pop and even, curiously enough, country artist LeAnn Rimes.

Like his counterparts, WJTT PD Keith Landecker sees WKXJ as "coming after the young white female and the person who likes listening to urban music, but he also likes some of the top 40 cuts that urban doesn't play. History's just going to repeat itself. They're hoping to add some urban spillover to their young white females, and they're going to find out it's hard to do when the urban station is in the community and putting on football classics and the family days in the park.'

The ability to serve the black community is what most R&B PDs hold as their trump card. WVEE (V103) Atlanta morning man Mike Roberts was PD at V103 when WZGC (Z93) made its move in the late '80s. V103 was one of the first R&B stations to win against a Clifton-consulted churban, and, Roberts says, "Z93 went up against a powerful station, and they weren't committed to the format. On the street, they were selling it as a top 40. They had a 6 share at their peak: half of it black, half of it white. If I'm an advertiser [targeting either segment], do I want to sell my product to a 3 share?"

Saunders says the lesson of his time at WPEG Charlotte, N.C., during its battle with WCKZ was that "nobody can be as black as I am at a churban. If they have a white PD and a white consultant, I've been black longer than they have, so I can do it better. If you have good programming abilities and you're aggressive and assertive, it would be foolish to think that a churban station could beat your black station at its own game."

But weren't some of the heritage R&Bs that suffered the most in the mid-'80s also entrenched in the community? Didn't the churban stations prove, at least briefly, that programming was as important as heritage? Saunders, like most of the PDs contacted for this story says R&B radio is a lot less vulnerable than it was in 1986.

"There are few mom-and-pop stations now," he says. "Now you have Evergreen, Infinity, and all these major conglomerates owning these properties. They owe a lot of money to the banks, and we have to double or quadruple what we used to do. We (Continued on next page)

Billboard_®

OCTOBER 5, 1996

			Ad	ult Contemporary
T. WK.	WK.	2 WKS.	WKS.	TITLE ARTIS
				* * * No. 1 * * *
	1	1	16	CHANGE THE WORLD REPRISE 17621 Serie CLAPTON 9 weeks at No.
2	3	4	7	TT'S ALL COMING BACK TO ME NOW CELINE DION 500 MUSIC 78345
3	4	3	10	I LOVE YOU ALWAYS FOREVER
4	2	2	14	FOREVER MARIAH CAREY COLUMBIA ALBUM CUT
5	6	6	23	GIVE ME ONE REASON
6	8	7	32	BECAUSE YOU LOVED ME CELINE DION CELINE DION
7	5	5	15	WHERE DO WE GO FROM HERE
8	11		2	YOU CAN MAKE HISTORY (YOUNG AGAIN)
9	7	8	11	WHY DOES IT HURT SO BAD + WHITNEY HOUSTON
10	10	9	36	NOBODY KNOWS THE TONY RICH PROJECT
11	9	10	8	ORDINARY GIRL IONEL RICHIE MERCURY 578375
(12)	15	13	10	ONE CLEAR VOICE PETER CETERA
	17	22	5	LET'S MAKE A NIGHT TO REMEMBER
14	14	14	38	INSENSITIVE JANN ARDEN A&M 581274
15	16	15	61	BACK FOR GOOD TAKE THAT
16	12	12	29	ALWAYS BE MY BABY ARRIAH CAREY COLUMBIA 78276
17	18	16	6	I CAN HEAR MUSIC THE BEACH BOYS FEAT KATHY TROCCOL RIVER NORTH 163011
18	19	21	4	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398
19	13	11	19	YOUR LOVE AMAZES ME MICHAEL ENGLISH
20	NE	NÞ	1	* * * HOT SHOT DEBUT/AIRPOWER * * * DANCE INTO THE LIGHT FACE VALUE/ATLANTIC ALBUM CUT
21)	22	25	3	★ ★ ★ AIRPOWER ★ ★ MISSING YOU VIRGIN 38553 ♦ TINA TURNEF
22	21	17	26	REACH
23	20	18	8	HEAR ME IN THE HARMONY + HARRY CONNICK, JR COLUMBIA ALBUM CUT
24	26	27	4	NOWHERE TO GO
25	24	23	-15	JEALOUSY ELEKTRA 54301/EEG

Adult Top 40 ***No. 1*** + DONNA LEWIS I LOVE YOU ALWAYS FOREVER 15 CHANGE THE WORLD ♦ ERIC CLAPTON 16 ♦ ALANIS MORISSETTE YOU LEARN 20 GIVE ME ONE REASON ◆ TRACY CHAPMAN 27 IT'S ALL COMING BACK TO ME NOW ◆ CELINE DION 8 WHO WILL SAVE YOUR SOUL 19 COUNTING BLUE CARS ◆ DISHWALLA 13 KEY WEST INTERMEZZO (I SAW YOU FIRST) ♦ JOHN MELLENCAMP 8 ◆ NATALIE MERCHANT JEALOUSY 19 NOWHERE TO GO ◆ MELISSA ETHERIDGE 10 WONDER NATALIE MERCHANT 42 INSENSITIVE JANN ARDEN 38 TUCKER'S TOWN ◆ HOOTIE & THE BLOWFISH 12

				ATLANTIC 87051	
(14)	21	22	6	* * * AIRPOWER	★ ★ ★♦ MERRIL BAINBRIDGE
(15)	26	29	5	* * AIRPOWEF	★ ★ ★ ◆ AMANDA MARSHALL
(16)	25	25	12	* * AIRPOWER	
17	14	14	31	FOLLOW YOU DOWN	♦ GIN BLOSSOMS
18	16	15	36		HE TONY RICH PROJECT
19	15	17	52	NAME METAL BLADE 17758/WARNER BROS.	♦ GOO GOO DOLLS
20	17	16	32	BECAUSE YOU LOVED ME 550 MUSIC 78237	♦ CELINE DION
21	19	20	12	STANDING OUTSIDE A BROKEN PHONE BOOTH ERGO ALBUM CUT/COLUMBIA	◆ PRIMITIVE RADIO GODS
22	22	24	. 6	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
(23)	23	23	11	FREE TO DECIDE	THE CRANBERRIES
24	20	19	14	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
(25)	28	31	3	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE

stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. O tracks showing an increase in detections over the previous week, regardless of chart movement. Another awarded to songs which attain 300 adult contemporary detections or 700 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio PROGRAMMING

ATLANTIC'S DONNA LEWIS HITS BDS HEIGHTS (Continued from page 13)

proven itself across the board. Alter-

native stations have played it in Flori-

da, rhythm-crossovers, top 40s. It

doesn't fit one genre of music-it's

very poppy, it's not down the alterna-

tive lane, not a heavy urban mix. And

"Always Forever" with Coolio's "Gangsta's Paradise," which was Bill-

board's No. 1 top 40 song of 1995 and

will likely be WFLZ's top song of '96.

That one was so huge for us; this one's

Likewise, KHTT Tulsa has been on

Love songs definitely stay longer

"Always Forever" since July, and,

according to PD Carly Rosh, the song

than most other songs. They reach in

and touch people emotionally." she

says. "And this particular love song is

not like the others. It's sweet, it has a

very catchy hook, and it's intelligent and very poetic. Anytime you can touch

with such romantic lyrics, especially a

female listener, she's going to want to

"Timing has a lot to do with the suc-

cess of a record," offers Bill Thorman,

PD of KHOM New Orleans, which also

leapt on the song out of the box.

"Donna Lewis' single came on the coat-

tails of songs by Alanis Morissette,

Natalie Merchant, Jewel, and Tracy

Chapman that reflect an overwhelm-

ing honesty with lyrics that no man

could write. [Merchant's] 'Wonder'

should be the national anthem for

very fortunate sound. The honest,

wholesome effects of the lyrics, the

inflections, the purity and innocence of

the song have made it dominate a huge

part of my radio station," Thorman adds. In fact, this week KHOM scoffed

at the idea of burn by favoring the 4:01

album version over the 3:21 radio edit.

to say we can just grind them out like

this, but this is truly one of those mag-

says Val Azzoli, co-chairman/co-CEO

(U.S.) of the Atlantic Group. "That's

ical moments in the music industry,

From Atlantic's perspective, "I'd like

'I Love You Always Forever' has a

women throughout the world.

not far behind now," he says.

has yet to burn significantly.

hear that song over and over."

the audience has backed that up." Harris compares the strength of

In addition, the gold-selling single earned Billboard's Greatest Gainer/ Airplay award for five consecutive weeks, making Lewis the first artist in the 10-year history of the award to reach that mark. Meanwhile, "I Love You Always Forever" stands at No. 1 on the Hot 100 Airplay chart for a seventh week, No. 1 on the mainstream top 40 chart, No. 2 on rhythm-crossover, and No. 3 on the adult contemporary chart.

And that's to say nothing of the near-rabid reaction the record has received at stations around the country: 108 plays last week at WKXJ Chattanooga, Tenn.—that's 15.4 plays a day; 85 spins at WWKX Providence, R.I.; and 79 plays a week in markets as diverse as Los Angeles, New Orleans, Washington, D.C., and Tulsa, Okla.

Lewis' dramatic success is particularly noteworthy because the song became a runaway smash without any marketing perks: no movie or soundtrack presence; no momentum from previous hits; no exposure via the Olympics, the Oscars, the soaps, or the like. Simply, "I Love You" hit on its own merits.

The achievement has industry players-radio, Atlantic executives, and the artist herself-scrambling for tangible reasons why the song has so tenaciously captured the hearts of listeners. Their best guesses: simplicity, sincerity, and an irresistible hook. Plus, there is the repeatedly cited variable known as "magic."

"I can't explain it. If I could, I'd be handing out knowledge and charging for it," says Dale O'Brian, PD of top 40/rhythm WWZZ (Z104) Washington, D.C. "I remember getting this single in and saying, 'Donna Lewis, who is this?' then sticking it in the CD player and saying, 'Man, oh Manischewitz. this is a record.' It's so hooky, so summery, all you have to do is hear it once. It's one of those no-brainers.

"Thank God for Donna Lewis. She was there when others weren't," says B.J. Harris, PD of WFLZ Tampa, Fla., which is credited as one of the stations that broke the record. "This song has

♦ JEWEL

R&B VS. TOP 40/RHYTHM-CROSSOVERS (Continued from preceding page)

don't have time to play mediocre records. When WPEG was owned by this little, small group, we played anything, did anything, and it didn't matter. When BPI came in, they invested major dollars, and I could feel the pressure become greater.'

"There's always room for improvement, but I think we've been blessed to have better research and use it better," says WQQK (92Q) Nashville PD Tony Wright. "We may have had it before, but stations in medium and small markets didn't know what to do with it."

Arista VP of A&R Keith Naftaly was PD of KMEL San Francisco when that station signed on against longtime R&B KSOL, eventually forcing KSOL out of the format. "What enabled KMEL to explode against KSOL was that we weren't afraid to play rap at a time when rap was taboo on urban radio. We weren't afraid to rotate songs more actively and respond to the streets. R&B was sleeping at the time, but R&B radio has completely evolved. It's not as vulnerable this time. It's way more true to the street than it was 10

years ago.'

Indeed, one contrast between '96 and even the early '90s is that while churban outlets once had the luxury of being more familiar for the secondary audience and more young-end for R&B's teen audience, few crossover stations can still attack both flanks at once, especially as dance music becomes more targeted toward 25-34. So, while WHYT Detroit was able to attack WJLB from both sides, now it takes two stations-WCHB and WDRQ-to flank WJLB. And, as WUSL's Allan notes, an adult R&B competitor can do a lot more financial damage to a mainstream urban than a young-end competitor can.

R&B radio "has already gone through these wars in most markets,' says WOWI's Smith. "This market has already gone through these types of wars where stations play a lot of black music but back away because they don't want the reputation of being the black station. I think the audience knows which station cares about the black community."

why this song is being played so much. It makes people feel great, either subconsciously or consciously. They hear it, they keep wanting to hear it, and it makes them feel fantastic.

"I remember hearing it the first time, and I got the same goosebumps as when I first heard Hootie's 'Hold My Hand.'" Azzoli adds. "Honestly this is the first time in my career that I've seen a record take off so rapidly. If you stop analyzing it and just let the emotion take over, hey, it feels good.'

"I Love You Always Forever" was written and recorded as a demo by Lewis early in the decade and was discovered by Atlantic A&R rep Jennifer Stark in April 1994. "I was listening to it while running with my Walkman, and it gave me such a great feeling, she savs. But Stark hit a brick wall trying to find Lewis in England and went so far as to contact a private investigator to track her down. Fortunately, she was located before the bounty hunt ensued and was quickly signed to the label.

"What attracted me is that it was a pop song, really simple lyrically, and it became embedded in my mind," Stark says. "I think the magic of the record is its 'etherealness,' which is important in the '90s, because our lives are so frantic. I also think top 40 wanted something it could own. It's been a long time since an artist has broken at top 40 radio.

Atlantic executive VP of promotion (U.S.) Andrea Ganis echoes a belief in the song's potential that she has held since her first listen. "It was a magical record that had tremendous pop sensibilities," she says. "It was Cyndi Lauper meets Blondie meets Enya, all in one. It wasn't just a silly little pop ditty. It has substance, movement in its lyrics, movement in its melody. There's nothing better than a cool girl's record that's not wimpy, not some sappy thing. It just has a coolness that clearly the entire country must have felt as well. It's the little train that could.

Lewis acknowledges that from the start, she recognized something special about her song, but admits she is surprised by the profound response from radio and the public.

"It's pretty incredible how it's taken off so huge," she says. "I'm amazed at the figures [for] my simple little song. I have to say, it sounds great to me on the radio. It still makes me smile."

"I Love You Always Forever" was inspired by "Love For Lydia," a romantic novel by H.E. Bates set in the '20s. "The author wrote it in such a descriptive and beautiful way, set in the English countryside, that I wanted to try and create this atmosphere in the song," Lewis says. "When I wrote the melody, I wanted to write something simple, remembering falling in love for the first time in the summer, that magical, wonderful feeling. That was it, really; the whole thing just came together. But for it to have taken off like it did has been a big surprise.

Lewis terms the music on her album, "Now In A Minute," atmospheric pop. "There's this kind of ethereal feel to the whole album. They're not just pop songs; they have some interesting combination of sounds to make them a little different," she savs.

The album, which has sold 234,000 copies, according to SoundScan, is No. 31 on The Billboard 200 this week, (Continued on page 103)

(1)

2 1

3

4

5

6

 \bigcirc

(8)

9 8

(10)

11

12

13 12

2

3 3

4 4

6 8

5

7 7

9 11

10 10

11 9

13 12

1

5

6

13

ecording to Soul Coughing front man M. Doughty, the New York band's second Slash/Warner Bros. album, "Irresistible Bliss," is an "I got dumped" record, written in the throes of woe. "Soundtrack To Mary," the disc's first single, reveals "the specifics of my particular heartbreak jam," he says, "while the rest of the songs explore heartbreak in its universality. I have become an expert in the field."

No. 38 on Modern Rock Tracks this week, "Soundtrack To Mary" relates a "desire for constant languidness, a strong need to just be alone in a room with someone, and being a great distance from it," Doughty says. "She kicked my ass right out. But did I deserve it? I rarely don't."

The pre-eminent position that affairs of the heart take in our lexicon of popular song is only natural,

Billboard

Doughty says. "Really, there are two categories of song, and that's the way it should be. There are love songs, and then there's everything else."

T.

To put it mildly, though, a Soul Coughing love song is another animal altogether from the usual overtures



to amour or laments of its absence. Doughty and company take a cue from dance music, abstracting the lyrics and repeating them mantra-like, achieving

OCTOBER 5, 1996

aalra

Billboard®

1

(2)

4 5 8 an unsettling impressionism rather than literal resonance. The concluding chant in the laconic "Soundtrack To Mary"-"I hope you feel better later on"can be a piece of noble sentiment that "you take at face value," Doughty explains, "or it can be an incred-ibly sarcastic kiss-off. Like, 'I hope you're all right when your guilt calms down.

BY BRADLEY BAMBARGER

"Of course, the meaning seems incredibly obvious to me, but it isn't always to other people," Doughty continues. "But that's the beauty of a pop single. There should always be part of the song that is left blank, so listeners can insert themselves. It should be able to connect with some guy in a '64 Chevy driving through Nevada and thinking about his long-lost prom queen Mary and whatever she means to him.

No.1

OCTOBER 5, 1996

• EELS DREAMWORKS/GEFFEN

ARTIST

A&M

GEFFEN

ISLAND

Z00



② Now You're Not Here / Swing Out Sister
③ Who You Are / Pearl Jam
If Your Girl Only Knew / Aaliyah
⑤ Macarena (Bayside Boys Mix) /
Los Del Rio
© Virtual Insanity / Jamiroquai
🗇 It's Alright / Deni Hines
⑥ Change The World / Eric Clapton
Se A Vida E (That's The Way Life Is) /
Pet Shop Boys
🔞 Agua Dulce, Agua Sala / Julio Iglesias
1 Hit Me Dff / New Edition
12 Last Night / C.J. Lewis
Swallowtail Butterfly-Aino Uta- /
Yen Town Band
Slow Flow / The Braxtons
1 Theme From Mission: Impossible /
Adam Clayton And Larry Mullen
🔞 Girl Talk ~Never Fall In Love Again~ /
Cosa Nostra
🗇 Children / Robert Miles
🔞 You're Makin' Me High / Toni Braxton
⑲ I Love You Always Forever / Donna Lewis
🐵 Lemon Tree / Fool's Garden
D Grateful When You're Dead - Jerry Was
There / Kula Shaker
🐵 Rainbow / Meja
If It Makes You Happy / Sheryl Crow
🕲 Dedicated To You / Sadie
🐵 Nagisa / Spitz
🐵 U - Say / Carrol Thompson
🕲 Taiyouwa Tsumina Yatsu /
Southern All Stars
Boy / Marcella Detroit
🕲 in Walked Love / Louise
3 Taking The Easy Way Out /
The Trampolines
③ Freedom / Robbie Williams
3 So Many Ways / The Braxtons
Home Sweet Home / Aco
39 Blackberry Molasses / Mista
3 Ease Your Mind / Galliano
🚳 In Paradise / Janet Kay
Happy Song / Yusuke Asada
③ Forever Love / Gary Barlow
Irash / Suede
40 You Got To Have Freedom / Boogallo
④ Saidaablues / Kasekisaidaa
Someday / All 4 One
le Tres Delinquentes / Delinquent Habits
Now You're Gone / Angle Giles
4 Little J No Nageki / Great 3
Let It Rain / Amanda Marshall
Desafinado / Nina Persson
Asiano Junshin / Puffy
It's All Good / Rob 'N' Raz Circus
50 Jounetsu / UA
Selections can be heard on
"Sapporo Beer Tokio Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: http://www.infojapan.com/JWAVE/

WK.	L. WK.	Z WKS.	WKS.	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
	0	1		★ ★ ★ No. 1	
$\mathbb{1}$	2	2	5	TEST FOR ECHO	1 week at No. 1 RUSH ATLANTIC
2	1	1	17	BURDEN IN MY HAND DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
3	3	3	13	OPEN UP YOUR EYES LEMON PARADE	 TONIC POLYDOR/A&M
4	4	4	10	OVER NOW UNPLUGGED	 ALICE IN CHAINS COLUMBIA
5	6	11	4	WHAT'S UP WITH THAT RHYTHMEEN	ZZ TOP RCA
6	5	5	22	TRIPPIN' ON A HOLE IN A PAPER HEAR TINY MUSIC SONGS FROM THE VATICAN GIFT SH	
\mathcal{I}	14	27	3	HERO OF THE DAY	 METALLICA ELEKTRA/EEG
8	7	10	9	KING OF NEW ORLEANS	 BETTER THAN EZRA SWELL/ELEKTRA/EEG
9)	11	12	12	SHAME WITHER BLISTER BURN + PEEL	 STABBING WESTWARD COLUMBIA
10	12	15	8	KEY WEST INTERMEZZO (I SAW YOU FI MR. HAPPY GO LUCKY	
11	8	7	19	UNTIL IT SLEEPS	METALLICA
12	10	9	14	ALL I KNOW	ELEKTRA/EEG ♦ SCREAMING TREES
13	9	6	11		ND THE HEARTBREAKERS
10	-	U		MUSIC FROM "SHE'S THE ONE"	
14)	25	a	2	BLACKBERRY	♦ THE BLACK CROWES
		-			
15)	36	_	2	ANEURYSM	◆ NIRVANA
		14		FROM THE MUDDY BANKS OF THE WISHKAH 6TH AVENUE HEARTACHE	DGC/GEFFEN
16	13	14	16	BRINGING DOWN THE HORSE	INTERSCOPE ◆ DISHWALLA
17	16	16	29	PET YOUR FRIENDS	A&M PEARL JAM
<u>18)</u>	24	28	4	NO CODE	EPIC
<u>19</u>)	21	22	7	311 VANISHING CREAM	CAPRICORN/MERCURY
20	20	17	21	DEVIL THUMBS A RIDE	UNIVERSAL
21)	26	29	3	LIE ON LIE NOTWITHSTANDING	
22	15	8	13	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES
23)	27	33	3	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
24	17	18	6	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	◆ R.E.M. WARNER BROS.
25)	28	31	4	DOWNLOAD HEAD TO THE GROUND	EXPANDING MAN Q DIVISION/WORK/COLUMBIA
26	19	20	9	MY MY AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
27	18	13	9	WHO YOU ARE NO CODE	PEARL JAM
28	22	19	14	AIN'T MY BITCH	METALLICA ELEKTRA/EEG
29	34	-	2	STINKFIST AENIMA	◆ TOOL ZOO
30	23	21	10	ONE MORE ASTRONAUT SCENERY AND FISH	I MOTHER EARTH CAPITOL
31)	NEV	٧Þ	1		
32	30	25	22	AGAIN	 ALICE IN CHAINS
33	35	36	5	PAVILION	ERIC JOHNSON
34	31	32	6	JERK	APITOL A NEUROTIC OUTSIDERS
35)	39	39	3	CUP OF TEA	MAVERICK/WARNER BROS. ◆ THE VERVE PIPE
36	29	23	10		DAVE MATTHEWS BAND
37	37	37	4	CRASH RED MOSQUITO	RCA PEARL JAM
38	33	24	23	NO CODE PRETTY NOOSE	EPIC ◆ SOUNDGARDEN
00	55	24	23	DOWN ON THE UPSIDE	A&M
39)	NEV	VÞ	1	MESSAGE OF LOVE	JOURNEY COLUMBIA

BURDEN IN MY HAND SOUNDGARDEN 2 3 2 15 ◆ R.E.M. WARNER BROS E-BOW THE LETTER 4 3 3 6 WHAT I GOT ♦ SUBLIME GASOLINE ALLEY/MCA 5 8 18 7 BETTER THAN EZRA
 SWELL/ELEKTRA/EEG
 MODERN/ATLANTIC KING OF NEW ORLEANS 6 5 6 10 ANGRY JOHNNY 7 7 10 12 ♦ SOCIAL DISTORTION I WAS WRONG (8) 9 4 15 WHITE LIGHT WHITE HEAT WHITE TRASH 550 MUSI ◆ SHERYL CROW (9) 11 16 6 6TH AVENUE HEARTACHE ◆ THE WALLFLOWERS (10) 12 13 10 BUTTHOLE SURFERS PEPPER 11 10 7 21 RYLAND PEARL JAM WHO YOU ARE 6 9 12 4 ◆ REPUBLICA READY TO GO (13) 15 17 11 STABBING WESTWARD SHAME (14) 19 19 10 BUSTER BURN + PEEL TRIPPIN' ON A HOLE IN A PAPER HEART STONE TEMPLE PILOTS 15 17 14 21 14 9 18 16 SPIDERWEBS NO DOUBT 24 17 16 11 TDALIA * * * AIRPOWER * * * MELLON COLLIE AND THE INFINITE SADNESS (18)22 32 STUPID GIRL ♦ GARBAGE 19 13 8 18 ALMO * * * AIRPOWER * * ANEURYSM NIRVANA DGC/GEFFEN (20)30 2 DDY BANKS OF THE WISHKAH * * * AIRPOWER * * * GEGGY TAH WHOEVER YOU ARE (21) 23 26 WHERE IT'S AT BECK 22 17 18 12 SO MUCH TO SAY DAVE MATTHEWS BAND 23 21 22 12 ♦ ALICE IN CHAINS OVER NOW (24) 27 28 7 OCEAN ◆ SEBADOH (25) 24 24 5 ♦ FUN LOVIN' CRIMINALS SCOOBY SNACKS (26) 29 29 5 WEEZER EL SCORCHO (27) 31 39 3 ◆ TRACY BONHAM THE ONE 28 25 23 8 DENS OF BEING UPRIGHT TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS ♦ THE SMASHING PUMPKINS 29 28 25 19 BLUES TRAVELER BUT ANYWAY 30 26 21 13 ALANIS MORISSETTE HEAD OVER FEET 31 36 2 MAVERICK/REPRISE BOUND FOR THE FLOOR 32 35 2 BECK DGC/GEFFEN TOOL **DEVIL'S HAIRCUT** (33) 39 2 STINKFIST (34) NEW 1 HAIL HAIL PEARL JAM (35) NEW 1 FREE TO DECIDE ◆ THE CRANBERRIES 36 32 30 14 ISLAND (37) NEW 1 CAPRICORN/MERCURY SOUL COUGHING SLASH/WARNER BROS.
 MARILYN MANSON SOUNDTRACK TO MARY (38) 37 38 4 THE BEAUTIFUL PEOPLE (39) NEW Þ 1 THE REFRESHMENTS BANDITOS (40) 21 RE-ENTRY Complied from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 Mainstream rock stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Modern Rock Tracks...

NOVOCAINE FOR THE SOUL

TRACK TITLE

DOWN

NKS

14

BILLBOARD OCTOBER 5, 1996

Programming Prizes, Performances, And Poses At Billboard Radio Seminar

NEW YORK-The Billboard/Airplay Monitor Radio Seminar and Awards drew a record 850 attendees to its sessions and 1,200 to the awards dinner. Here are some of the highlights from the third annual event, held Sept. 5-7. (Photos: Chuck Pulin)



The Beat. Participants in the "Dance Revival: Does It Feel Mighty Real?" panel get mighty close. Pictured, from left, are WBBM Chicago's Erik Bradley, KYLD San Francisco's Michael Martin, WKTU New York's Andy Shane, KACD Los Angeles' Swedish Eagle, KJMN Denver's Mark Feather, KPWR Los Angeles' Bruce St. James, Billboard associate publisher Michael Ellis, the Work Group's Johnny Coppola, KKFR Phoenix's Don Parker, and WIOQ Philadelphia's Glenn Kalina.

Radio



Driving It Home. Veteran broadcaster Hal Jackson, host of WBLS New York's "Sunday Classics," brought the R&B "Soul Survivors" panel to life.



Country Crystal. Country Airplay Monitor managing editor Phyllis Stark, left, congratulates Radio Awards winners Dave Kelly of WSIX Nashville and Robynn Jaymes of WYYD Roanoke, Va. Both took home awards for station and PD of the year.



LeAnn's Littlest. Curb's LeAnn Rimes puts the squeeze on two of her youngest fans, KKBQ Houston VP of programming Dene Hallam's twin daughters Samantha, left, and Elizabeth.



Meet And Geek. Members of the "Technology Isn't Just For Techno-Geeks Anymore" panel band together. Shown, from left, are M Street Journal's Robert Unmacht, Atlantic Records' Wally Nichols, Billboard radio editor Chuck Taylor, JG Communications' Judith Gross, and WCBS New York's Paul Miraldi.



Just The Three Of Us. Backstage at the Billboard/Airplay Monitor Radio Awards, performer Grover Washington Jr., left, shares a moment out of the spotlight with awards presenters Valerie Simpson and Nick Ashford.



KIIS And Tell. KIIS Los Angeles morning man Rick Dees took home an award for best syndicated program for his "Weekly Top 40." Shown, from left, are Billboard radio editor Chuck Taylor, Dees, Country Airplay Monitor managing editor Phyllis Stark, and Top 40 Airplay Monitor managing editor Kevin Carter.



Dynamic Duet. Curb's LeAnn Rimes, left, and David Kersh drew a standing ovation for their duet of "Til A Tear Becomes A Rose" at the Sept. 6 country cocktail party.



Radio's Big Boys. WFLZ Tampa, Fla., syndicated night jock Bubba the Love Sponge, left, served as a presenter at the Radio Awards, along with syndicated morning man Moby of WKHX Atlanta.

Bob, Todd, Rick, Doug... The raucous "Air Personality Supergroup" session attracted more than 350 seminar participants. Shown, from left, are ABC Radio Networks' Bob Kingsley, WPLJ New York's Todd Pettengill and Scott Shannon, Country Airplay Monitor managing editor Phyllis Stark, KIIS Los Angeles' Magic

Rap Session. "Rappin' On Radio" session panelists gather for a moment in the

spotlight. Pictured, from left, are Billboard Hot 100 Singles chart manager Theda

Sandiford-Waller, Columbia Records' Tyesh Harris, WQHT New York's Red Alert,

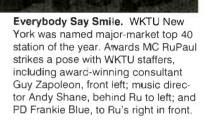
WOWI Norfolk, Va.'s Heart Attack, Pirate Radio San Francisco's Billy Jam, WEJM

Chicago's Monica Starr, Rap Coalition's Wendy Day, R&B Airplay Monitor manag-

R&B chart manager Datu Faison, and Billboard rap columnist Havelock Nelson

ing editor Janine McAdams, Elektra's Rene McLean, moderator Chuck D., Billboard

Matt Alan and Rick Dees, and ABC's A.J. Parker and Doug Banks





The Real Thing. Sony/550's Ginuwine ignited the R&B showcase stage Sept. 6.



Rock Tribute. WBCN Boston PD Oedipus picks up WBCN MD Carter Alan's trophy for modern rock majormarket music director of the year.



Up In Arms. Adult station of the year WPLJ New York's Tom Cuddy, left, and Mitch Dolan, center, are congratulated by Top 40 Airplay Monitor's Kevin Carter.

Radio PROGRAMMING

Further Developments In The DAB Debacle; Stern Goes Country; 'Spider' To Overnights

D IGITAL DOLDRUMS: When last we visited the topic of digital audio broadcasting (DAB), in June, I was disgruntled with the series of political bumbles that has pushed the technology down the same road as the industry's last major illustration of buffoonery, AM stereo (the lack of consensus on a standard marked the death of AM as a viable carrier for music).

In the latest DAB snafu, AT&T/ Lucent Technologies and Amati Communications withdrew their systems in mid-September from field testing by the Consumer Electronics Manufacturers Assn. (CEMA). The reason: No radio station in the San Francisco area would volunteer as a test host.

The companies' bow-out follows the May retreat by USA Digital Radio, leaving just three proponents in the ring: Eureka 147, the system successfully implemented around much of the world; VOA/JPL's satellite system; and a second system from AT&T/Lucent.

At the heart of the matter, the three systems that backed out of field testing utilize in-band, on-channel (IBOC) technology, which allows DAB implementation on the same spectrum on which FM stations are licensed, thus simplifying the application of DAB and receiver design.

The remaining systems utilize alternative bandwidth that is not readily available for radio's use. In fact, Eureka 147, the de facto world standard, uses the L-Band, which is licensed for government applications—and it's doubtful that the FCC will permit the transfer to broadcasters or that the government arms that utilize the L-Band will sanction such without a fight.

What complicates the matter further is the fact that in lab tests sponsored by CEMA last year, the IBOC systems—the very ones that have now pulled out of the field tests—didn't fare particularly well: audio quality was poor, the host analog FM signal was degraded by DAB transmission on the same band, coverage was limited, and existing stations fell victim to interference from the DAB test transmissions—all grave problems.

Last week, CEMA president Gary Shapiro took what has been a taboo stance in view of the U.S. commitment to a home-grown IBOC system, saying, "This failure of both system performance and real interest from broadcasters calls into question the future of IBOC. It may be time to look worldwide to others who are taking the lead in digital radio implementation as the U.S. continues to lose ground." U.S. technology interests have been determined to shun any system that didn't originate stateside. Thus, instead of attempting to somehow adapt the proven European-developed Eureka 147, most have regarded it as an unpatriotic nonoption. National



by Chuck Taylor

Assn. of Broadcasters CEO Eddie Fritts has vowed to help the three IBOC systems "find an impartial IBOC testing program"—an interesting comment since that's the very reason CEMA was selected to conduct testing.

So now, with U.S.-developed systems losing steam, what alternatives remain? And how long will it be before a competing technology—like satellite broadcasting—makes it clear to an increasingly savvy public that anything less than digital is dated, leaving today's broadcasters with little more than regrets? I wish I could say it's not over 'til it's over, but in this case ...

In other news, Howard Stern spreads his down-home folksy brand of banter at his first country outlet, WCLB West Palm Beach, Fla., in a morning simulcast with classic rock WBGG Miami. Album WZMT Scranton, Pa., also picks up Stern.

In other personality notes, WBLS New York moves morning man Ken "Spider" Webb to overnights, when he'll play a mix of R&B and jazz, reviving the "Jazz From The City" program that he syndicated during the '80s. Morning co-hosts Diana King and Sergio Dean carry on; Webb will not be replaced.

A big format change is in store for heritage personality-driven WLUP Chicago. As of Monday (30), the Loop will introduce a "blend of pop-rock, pop-alternative, and adult-alternative," according to the station. Amazing how the word "pop" has again become a positive format description. The Evergreen station's Kevin Matthews and Danny Bonaduce will now be heard exclusively on sister WMVP-AM, while morning man Jonathan Brandmeier continues on both. Evening jock Steve Cochran is out.

Big dealings: On Sept. 26, Jacor traded WTSP-TV Tampa, Fla., recently acquired in its buyout of Citicasters, for three Gannett properties: KIIS-AM-FM Los Angeles, WUSA/WDAE Tampa, and KKBH/KSDO-AM San Diego. Jacor already owns WFLZ/ WDUV/WTBT/WXTB Tampa and KHTS San Diego. The deal marks the company's entry into L.A.

Meanwhile, Jacor has finally passed the Justice Department hurdles and closed on its acquisition of Citicasters. This means that Jacor president/co-COO Randy Michaels becomes CEO. Jacor co-COO Bob Lawrence becomes president/COO. Citicasters radio division president Dave Crowl is named president of the new Jacor radio division. And Citicasters' Nick Miller gets VP of marketing stripes at the new entity.

The second big deal: Evergreen has purchased KKSF/KDFC/KDFC-AM San Francisco from the Brown Organization for \$115 million and WDAS/ WDAS-AM Philadelphia from Beasley Broadcast Group for \$103 million. The buys bring Evergreen's number of acquisitions since Jan. 1 to 30.

And No. 3: Spanish Broadcasting System (SBS) increases its Spanish holdings with the purchase of WXDJ/ WRMA Miami from New Age Broadcasting for \$110 million. New Age principal Russ Oasis becomes executive VP/COO of SBS as part of the deal.

FORMATS: THE END IS HERE

KLJZ New Orleans moves from smooth jazz to modern rock the End, while Clear Channel smooth jazz sister **WTCD** Raleigh, N.C., is making listeners endure **the Beatles** 24 hours a day until its new format is launched.

WPVJ Jacksonville, Fla., signs on with Westwood One's adult rock format, though word is it will probably flip to talk this week. The station is Paxson's fourth in the market.

As WKXJ (Kicks FM) Chattanooga, Tenn., finishes its segue from mainstream to rhythmic top 40, the station adds a new simulcast partner, oldies WDRZ Etowah, Tenn., which becomes one of four frequencies, including two translators, on which WKXJ can now be heard.

FOLKS: OUT, UP, AND BACK

John Loscalzo, managing editor of Billboard sister publication Rock Airplay Monitor, has accepted a position as director of rock programming for SW Networks in New York. He is succeeded by reporter Marc Schiffman, who joined the Monitors in April.

Former WCOS Columbia, S.C., PD Ron Antill returns to Pittsburgh as PD of AC WSHH, while WQXA (the Edge) Harrisburg, Pa., promotion director Lenny Diana is named music director at modern WXDX Pittsburgh.

Airplay Monitor editor Sean Ross; Airplay Monitor managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine Adams; and reporter Marc Schiffman contributed to this column.

John Dimick Realizes His Nationwide Goal At WNCI

Billboard。

BROADCASTER

OF THE WEEK

JOHN DIMICK

Program Director

WNCI Columbus, Ohio

W NCI COLUMBUS, OHIO, PD John Dimick says he likes being "the company boy."

"It's something I've always looked for: a company that's listener-driven; a company that always strives to be No. 1 and actually lives up to it. Sure, all companies want to make money, they all say they want to be No. 1, but they don't all actively work at reaching No. 1."

Dimick has been working toward that goal at Nationwide Communications flagship WNCI since planting his behind firmly in Dave Robbins' chair in February, after 18 months programming top 40/ adult KPLZ Seattle and three years at the similarly formatted KISN Salt Lake City. Dimick admits to

starting his career in 1979 at KRPX ("we brighten your day"), a 2,500-watt AM daytimer in Price, Utah. "We had these purple and yellow bumper stickers with cheesy-

ass yellow suns over each of the zeros," he recalls fondly. The station also boasted a massive billboard on Main Street.

"It was the perfect place to learn radio," adds Dimick, who practiced his delivery in the studio after the station signed off.

Dimick met Robbins, then WNCI PD, at last year's National Assn. of Broadcasters confab, and Robbins, a known cultivator of tomorrow's talent, kept Dimick in mind, knowing that his move to GM was imminent.

Was Dimick hesitant about moving into the corporate structure of Nationwide? "Actually, I had targeted Nationwide long ago as one of the companies I really wanted to work for," he says.

Nationwide's attention to its talent farm system is well-known throughout the industry. Sure, Dimick targeted Nationwide, but in fact, Nationwide had already targeted him earlier in his career and had been following his progress from a respectful distance. "I learned a lot from Dave Robbins and [Nationwide group program adviser] Pat Paxton on cultivating tomorrow's talent," Dimick says.

At his first interview, Dimick told Robbins, "The best and worst thing about taking this job is sitting right across the table from you."

Dimick was afraid Robbins wouldn't be able to let go of the reins, especially after WNCI's ill-advised foray into AC hell (for which Robbins took full responsibility) and the subsequent comeback he engineered.

It should be noted that Dimick quickly found that Robbins wanted the GM gig as intensely as Dimick wanted to be PD. Robbins' goal-oriented, open-door policy had created little room for the usual office grapevine. "There are no secrets here," Dimick says.

"Nationwide doesn't devalue anybody," says Dimick. "The best person will get the job. I love the fact that my GM knows exactly what I do and understands how difficult this job really is."

Dimick's first difficulty was keeping WNCI at No. 1. In the spring Arbitron book, crosstown AC WSNY took the No. 1 slot, rising 6.9-8.5, while WNCI went

while WNCI went 7.8-7.7. Although Dimick had been aboard for only six weeks, "it was my name on the top of the playlist, so, like it or not, it was my book," he says.

Dimick now feels that WNCI had been leaning too unfamiliar, far off traditional expectations for the outlet, since the station briefly rebounded from its AC period by becoming unusually aggressive. "We've always been slow to add 'em and even slower to drop 'em," he says. "Basically,

once a record goes on here, it's played into the ground." In the second spring Arbitrend, WNCI was up to a 10.5, reclaiming first place.

Here's a recent 5 p.m. hour on WNCI: Fugees, "Killing Me Softly"; Jewel, "Who Will Save Your Soul"; Phil Collins, "Dance Into The Light"; Hootie & the Blowfish, "Tucker's Town"; Ace Of Base, "Don't Turn Around"; Celine Dion, "Because You Loved Me"; Everything But The Girl, "Missing"; Goo Goo Dolls, "Name"; Mariah Carey, "I Don't Wanna Cry"; No Mercy, "Where Do You Go"; Donna Lewis, "I Love You Always Forever"; Alanis Morissette, "Hand In My Pocket"; and Janet Jackson, "When I Think Of You."

WNCI is the hallmark of stability. Twelve-year vet Dan Bowen recently left to program KHHT Denver, but midday jock Andy Clark has been aboard for as long as Bowen was, p.m. driver Mark Dantzer has been aboard for 10 years, and Chris Davis has done nights for eight years.

"It takes forever to get in here," says Dimick, "but once you're in, they'll fight to keep you. If I'm not worrying about getting blown out, I can concentrate on programming this station."

Ross Kuhns picked up promotional duties from Bowen and is now realizing what he got himself into. This summer, 725,000 people attended the Red, White & Boom show, the WNCI 35th birthday party, plus the Dream Home and car giveaway.

Just announced is the Free Money Name Game, a ton of cash for six weeks, taking the station right into the holidays.

the holidays. "If I had known I was going to work this hard," Dimick says, "I would have asked for twice the money." KEVIN CARTER

JEFF SILVER, GM of WBLK Buffalo, N.Y., adds GM duties for co-owned WYRK/WJYE/WECK.

C.J. JONES exits as CEO of Champion Broadcasting. His replacement is Don Kidwell, who was president/COO of Ragan Henry's U.S. Radio. Jones is named president/CEO/COO at Champion.

GABE HOBBS is promoted from operations manager of WFLA Tampa, Fla., to regional PD for Jacor's Tampa/Sarasota properties.

Music Video PROGRAMMING

TCI Breaks Down Music Genres: Lifetime Videos Put Ladies First

NEW VIDEO CHANNELS? In the coming months, the nation's largest cable company, Tele-Communications Inc. (TCI), may introduce TCI Music, a multiplex offering of eight musicvideo channels, according to musicindustry executives. Each of the 24hour channels will focus on a specific genre, including country, modern rock, R&B, and pop. Like many cable

operators, TCI is deciding on content to fill its expanded channel capacity, as it completes the digital upgrade of its service. The diversity of the new offerings would make TCI Music a potential competitor for virtually all other musicvideo programmers, including MTV, CMT, BET, the Box. MuchMusic, and M2.

The services are expected to be modeled after the TCI-owned Encore multiplex programming strategy, which offers separate movie channels for five genres: action, mystery, true stories,

love stories, and westerns. This is not the first time TCI has attempted to enter the music-video

industry. The company briefly partnered with BMG for a music-video shopping network in 1993, before scrapping that venture the following year in favor of an ill-fated alliance for a video channel with five major music companies.

A TCI spokeswoman declined to confirm plans for the new channels.

LIFETIME READIES CLIP SHOW: Lifetime, the cable channel that has made its mark as "television for women," is readying its first music-video show. The program, which is expected to debut early next year, will be the first video program aimed specifically at young female viewers.

The program will air as part of a larger programming block that will be geared to a young female audi-

ence. Lifetime aims to eventually splinter its youth-skewed programming into a second channel. **G**ERMS TRIBUTE CLIP: Viewers of the Posies' clip "Richie



playing in a picnic/ carnival setting filled with an odd assortment of characters, including punk rockers, gang members, and an evil-looking clown, played by Germs drummer Don Bolles.

cover of the classic

Germs track, may rec-

Promo copies of the video include an electronic press kit for the Germs tribute album, which includes candid interviews with a number of musicians, including Red Hot Chili Peppers' Flea, Mike Watt, and Hole's Courtney Love, who explains how the Germs Pat Smear gave her the stage name that made her famous.





by Brett Atwood



FOR WEEK ENDING SEPTEMBER 22, 1996

Billboard.



13 Ty Herndon, Living In A Moment 14 Trisha Yearwood, Believe Me Baby 15 Vince Gill, Worlds Apart 16 David Lee Murphy, The Road You Leave Behind 17 Travis Tritt, More Than You'll Ever Know 18 George Jones, Honky Tonk Song 19 John Michael Montgomey, Aint Got Nothing On Us 20 Tracy Byrd, Big Love 21 Paul Jefferson, I Might Just Make It 22 Pam Tillis, Betty's Got A Bass Boat 23 Ricochet, Love Is Stronger Than Pride 24 Shania Twain, Home Aint Where His Heart Is 25 Trace Adkins, Every Light In The House 26 Wade Hayes, Uner Do I Go To Start All Over 27 Patty Loveless, Lonely Too Long 28 John Berry, Change My Mind 29 Rhett Akins, Love You Back 30 Suzy Bogguss, No Way Out * * NEW ONS* * Tim McGraw, Maybe We Should Just Sleep On It LeAnn Rimes, One Way Ticket Randy Travis, Would I Continuous programming 1515 Broadway, NY, NY 10036 1 Eric Clapton, Change The World 1 Eric Clapton, Change The World 2 Jewel, Who Will Save Your Soul 3 Celine Dion, It's All Coming Back To Me Now 4 John Melleram, Key West Internezo (I Sav You Fiel) 5 Tracy Chapman, Give Me One Reason 6 Alanis Morissette, Head Over Feet 7 Primitive Radio Gods, Standing Outside A... 8 Melissa Etheridge, Nowhere To Go 9 Hootie & The Blowfish, Tucker's Town 10 Wallflowers, 6th Avenue Heartache 11 Donna Lewis, I Love You Always Forever 12 Toni Braxton, Um-Break My Heart 13 The Cranberries, Free To Decide 12 Toni Braxton, Un-Break My Hear 13 The Cranberries, Free To Decide The Cranberries, Free To Decide
 Byan Adams, Let's Male A Night To Remember
 Alanis Morissette, Ironic
 Dishwalla, Counting Blue Cars
 Toni Braxton, You're Makin' Me High
 Mamanda Marshall, Birmingham
 Sheryl Crow, If It Makes You Happy
 TLC, Waterfalls
 Garbage, Stupid Girl
 Callective Soul, The World I Know
 Marson 23 Collective Soul, The World I Know 24 Maxwell, Ascension 25 Tina Turner, Missing You 26 Tom Petty & The Heartbreakers, Walls 27 Ebm John, You Can Make History (Young Again) 28 Seal, Kiss From A Rose 29 Deep Blue Something, Breakfast At Tiffany's 30 Natalie Merchant, Wonder * * NEW ONS* * Sting, I'm So Happy I Can't Stop Crying Phil Collins, Dance Into The Light The Black Crowes, Blackberry Hootie & The Blowfish, Sad Caper R.E.M., Bittersweet Me Luther Vandross, Your Secret Love A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 5, 1996. S.C. Chapman, Lord Of The Dance 100 Days, Feels Like Love Neal & Webb, At The Cross Carman, Seven Ways To Praise Big Tent Revival, if Loving God Was A Crime (new) Gary V, Take Me Out Of The Dark (new) JETV One hour weekly 216 W Ohio Chicago, IL 60610 Neurotic Outsiders, Jerk

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Neurotic Outsiders, Jerk Sublime, What I Got Catherine, Four Leaf Clover Schleprock, Suburbia Ocean Color Scene, You've Got It Bad Jawbox, Mirrorful Prolapse, Total Control Driving Dog's Eye View, Small Wonders Sarah Masen, All Fall Down Muzzle, What A Bore Fun Lovin' Criminals, Scooby Snacks It Pluto, When She Was Happy Brenda Kahn, Yellow Suns Posies, Richie Dagers Crime Rage Against The Machine, People Of The Sun



1/2-hour weekly 46 Gifford St Brockton, MA 02401

Brockton, MA 02401 Social Distortion, I Was Wrong R.E.M., E-Bow The Letter Verve Pipe, Cup Of Tea Queers, Punk Rock Girts Eels, Novocaine For The Soul D Generation, No Lunch Tori Amos, Prof. Widow Tori Amos, Prof. Widow Tori Amos, Hey Jupiter Republica, Ready To Go Type O Negative, My Girtfiend's G Garbage, Kick My Ass Melvins, Bark The Rockin M World Bang, Any Idea Prolapse, Total Control Driving end's Girtfriend

102

LOS ANGELES

PRODUCTION NOTES

House Of Pain's "Fed Up (Remix)" was directed by the rap act's Everlast and Frank Sacramento

S. Welder directed John Mellencamp's "Key West Intermezzo" video; Harry Sandler and David Glean produced.

NASHVILLE

Picture Vision director Jon Small is the eye behind Enrique Iglesias' "Trapecista." Larry Boothby directed photography; Lynn Rose produced.

Think Pictures director Jeff Phillips is the eye behind Daryle Sin-gletary's "Amen Kind Of Love" and Kevin Sharp's "Nobody Knows. Phillips directed photography on the Sharp video, while Martin Coppen lensed the Singletary clip. Think director Martin Kahan shot Rick Trevino's "Running Out Of Reasons To Run" video; Chuck Hatcher directed photography. Kahan also directed John Michael Montgomery's "Ain't Got Nothin' On Us' video; Larry Boothby directed photography. Venetia Mayhew produced all of the Think clips.

NEW YORK

Beck's "Devil's Haircut" video was directed by Mark Romanek. June Guterman produced, and Jim Fealy directed photography. Heather B.'s "My Kinda . . . " was

directed by Omar Epps.

OTHER CITIES

The directing team of Steven T. Miller and R. Brad Murano lensed the Texas Tornados' "Little Bit Is Better Than Nada" in Austin, Texas. Ken Byrnes produced, while Chuck Hatcher directed photography for Irving, Texas-based Film Xero.

FOR THE RECORD

In the Sept. 14 issue, an incorrect air time appeared for the West Hills, Calif.-based music video program "The Street Buzz," which airs Mon-day through Friday at 12 a.m. PST and Saturdays at 5:30 a.m. PST via satellite.

MUSIC TELEVISION Continuous programming 1221 Collins Ave Miami Beach, FL 33139

2Pac, How Do You Want It

BOX TOPS 702, Steelo Bones Thugs-N-Harmony, The Dayz Of Our Livez Crucial Conflict, Ride The Rodeo Alfonzo Hunter, Just The Way Keith Sweat, Nobody Group Therapy (RBX, East CoastWest Coast Killas No Mercy, Where Do You Go R2A, Wu-Wear: The Garment Blackstreet, No Diggity Dru Down, Can You Feel Me Do Or Die, Do You Wanna Ride 2Pac, Dear Mama Changing Faces, I Got Somebody Else Az Yet, Last Night E-40, Rappers Ball Westside Connection, Bow Down Johnny Gill, Let's Get The Mood Westside Connection, Bow Down Johnny Gill, Let's Get The Mood Ghost Town DJ's, My Boo For Real, Like I Do Ginuwine, Pony R. Kelly, I Can't Sleep Baby Brandy, Tamia, G. Knight & C. Khan, Micrigor You. Missing You YoYo, Same Ole Thing Jason Weaver, Stay With Me

NEW

Cake, The Distance Jewel, You Were Meant For Me K-Ci & JoJo, How Could You Luther Vandross, Your Secret Love Marilyn Manson, The Beautiful People New Edtion, I'm Still In Love With You 112, Come See Me Sheryl Crow, If It Makes You Happy 2Pac, I Ain't Mad At Cha White Zombie, I'm Your Boogieman House Of Pain, Fed Up (Remix) Lost Boyz, Music Makes Me High (Remix) Sadat X, Stages & Lights

Marilyn Manson, the beaution oc Screaming Trees, Sworn And Broke The Urge, Brainless Weezer, El Scorcho A Tribe Called Quest, Stressed Out D Generation, No Way Out Fugees, No Woman, No Cry Groove Collection, Lift Off Marxkinz Rurnin' Hot Mexakinz, Burnin' Hot

BILLBOARD OCTOBER 5, 1996

AMERICA'S NO. 1 VIDEO

WB'S REDMAN TAKES JAZZ INTO MAINSTREAM

(Continued from page 1)

free performance at Borders Books & Music's Westwood location here Sept. 24, the date of the album's worldwide release.

As a neck-craning crowd of more than 200 spectators huddled around the store's built-in stage and jammed the aisles, Redman's quintet ran down four numbers from the album, which, as its title suggests, takes the jazz man's straight-up style to a funkier dimension.

Surveying the scene, Borders manager Alex Johnson predicted that, based on past performance at his outlet, Redman's new release would rack up solid numbers.

"The last one, the double live album" [1995's 'Spirit Of The Moment'], was incredible," Johnson said. "It was on our top releases [list] for months... He has sold well, and they're really pushing this one."

Redman-the 27-year-old, Harvardeducated son of tenorist Dewey Redman, noted for his work with Charlie Haden's Liberation Music Orchestra. Keith Jarrett, and Old & New Dreams-has been one of jazz's brightest rising stars since he won the prestigious Thelonious Monk Institute of Jazz competition in 1991. Buoyed by critical acclaim, each of his three previous Warner studio albums has met with growing sales; according to SoundScan, the last, "Moodswing," issued in 1994, sold more than 99,000 units—a formidable figure for a straight-ahead session. Redman's label aims to reach even more listeners with "Freedom In The Groove.

Matt Pierson, senior VP/GM of jazz (U.S.) at Warner Bros. and Redman's producer, says, "The point with Joshua Redman is that when you sell more

LIZ STORY

(Continued from page 13)

Company stores.

McCarrell acknowledges that the label is not depending on radio to drive sales of the album but adds that the medium will not be forsaken either. Story has received support in the past from public and college radio stations, and the label is looking for features on specialty shows as well as on nationally syndicated programs. Story will be available for interviews, and ticket and product giveaways are possible.

Other elements in what McCarrell terms a "major publicity push" for the high-priority project include an electronic press kit, as well as campaigns for print exposure and television appearances at local and national levels.

All this for an album that Story says came as a "total surprise" for her. She says she decided to leave the music industry to study medicine against last year's backdrop of changes at Windham Hill, where she has recorded for more than a decade. Once BMG, which is now the sole owner of Windham Hill, acquired the label and new management was in place, however, executives were able to convince her to make another record.

"Since I wasn't planning to do an album ever again, I felt a little freer to just go out there and pick fun songs," she says. Tracks include "The Very Thought Of You," "Someone To Watch Over Me," and a surreal take on Kurt Weill's classic melody "Mack The Knife."

"That one was easy to do, because while I may have the image of being romantic, there's some sort of hardcore beatnik existentialist inside me," Story says. "I thought, ' "Mack," great—I'll play it like a lullaby.'" than 100,000 records with a straightahead jazz artist, you've pretty much shown that you're reaching beyond a straight-ahead jazz audience. He's someone who has done that. If you look at the audiences at his live performances, [they] cover a wide spectrum of people and reach beyond the jazz audience. We're trying to inspire those people to pass the word on."

"Freedom In The Groove" represents a commercially attractive stylistic expansion for Redman that finds the saxophonist incorporating R&B, funk, and hip-hop rhythms into his compositional palette.

Redman (whose material is published by Warner-Tamerlane/Shedroff Music [BMI]) says that the music of Stevie Wonder; Prince; Earth, Wind & Fire; and "some of the better hip-hop" had an impact on his current work. "I've always heard those influences in my music, in an implicit way and in a subtle way, but I think they're coming slightly more to the fore."

He adds, "Initially, I thought I was going to do something more along the lines of a funk-jazz project or something that was more limited to that space in music, and something which I thought would utilize more electric instruments. What happened was that when I started writing and when I started performing the compositions, I realized that I didn't want to be limited. from a rhythmic standpoint, to strictly backbeat-oriented rhythms, although those were some of the rhythms that I wanted to work with. I also realized that, from a sonic standpoint, I didn't feel a need at this point to introduce electric music into the mix.

On the new album, Redman maintained the same acoustic lineup—longtime drummer Brian Blade, pianist Peter Martin, and bassist Christopher Thomas—that backed him on "Spirit Of The Moment," the two-CD document of '95 dates at New York's Village Vanguard. But the group was enlarged to a quintet and acquired an understated jolt of electricity with the addition of guitarist Peter Bernstein, formerly with the bands of Lou Donaldson and labelmate Larry Goldings.

Redman, who has excelled on tenor and soprano in the past, has also expanded his arsenal of instruments, with the addition of alto saxophone.

However, don't look for Redman to attempt a head-to-head competition with multi-instrumentalist James Carter (Billboard, June 1).

"Some people think I'm headed in the path of the multireedist," Redman says. "I don't think so. I think I can say with pretty much confidence that I'm not going to push beyond [tenor, soprano, and alto sax] in terms of really trying to develop a voice on other reeds. I enjoy the sound of other reeds, but I had my hands full enough with the tenor, and now having the alto and soprano, that's enough to keep me interested and fresh for a long time to come."

Redman's vibrant new music and Warner Bros.' marketing strategy suggest that the saxophonist may be ready to address a fresh audience. The musician believes that this commercial process is an organic one.

"Over the short period of time that I've been taking a band out on the road, I've seen a noticeable increase in the number of young people who are coming to the shows, and that's a very positive thing for me," he says. "I don't believe jazz, or any music, should ever pander to a particular audience, and I want to continue to see a diverse audience. I'm not aiming my music at any one demographic group. But I think that jazz has a natural spirit, a natural vitality, and a natural rebelliousness that can appeal to the younger generation."

On Redman's current tour, listeners will be able to catch the quintet in venues known for their diverse booking policies.

Redman, who is managed and booked by Mary Ann Topper of the Jazz Tree in New York, notes, "We're not playing any club that's a jazz club, except for Blues Alley in Washington, D.C.; we played Lisner Auditorium [there] for the last two years, so we wanted to go back into a club this time in D.C. We're either playing concerts or big clubs, like the House of Blues in L.A., the Bottom Line in New York more mixed-music clubs than traditional jazz clubs.

"We're basically touring, pretty much exclusively, the U.S., because we've done a lot of work in Europe already this year," he adds. "We're touring from the middle of September until the end of December. Then we're taking about a month off, and we're getting back out there for another two months. It's basically a six-month tour in the U.S.; we're going to Japan once for about 10 days."

Redman's tour kicked off at the House of Blues in Los Angeles Sept. 25. Two Internet events surrounded the show: Netscape mounted a chat with Redman before the performance, while the House of Blues World Wide Web site broadcast both of the group's sets live. The chat and concert were also accessible via Warner Jazz's Web site.

Redman—who became the first jazz artist to mount a live concert on the Internet with his October 1995 performance at New York's Fashion Cafe has established his own Web site (www.joshuaredman.com).

Warner Bros. has serviced "Freedom In The Groove" to a wide crosssection of radio formats. Pierson says, "We're shipping it to jazz, NPR, college radio. We're servicing it to our urban and pop staffs and college radio staffs, so they'll be able to feed into stations that aren't on the list."

But Pierson adds that the label will also target radio enclaves that don't commonly emphasize jazz.

"A couple of groove-oriented tunes, 'Hide And Seek' and 'Can't Dance,' we're going to follow up after the album release with some mixes to the quiet storm format, to some college radio formats, and try to get more interest in the record from people who play those kind of grooves ... We're also talking about mixes we'll be able to work at NAC radio."

Press exposure for the saxophonist will include an October cover story in Jazz Times and a Details feature.

"Obviously there's a huge press push on the record," Pierson says. "We have an independent publicity firm [Third Floor Media in New York] on the project and are trying to expand on his exposure press-wise.We've also got some power people here working the project in-house... Details and magazines like that—that's more where we're trying to look."

An interview with Redman by jazz journalist Bob Blumenthal will be issued on a promo CD to press and radio in late September or early October. Warner Bros. is supplying clips of the Redman quintet at work in the studio, shot by Marty Toub, to TV outlets.

Redman will also benefit from his association with fashion, fragrance, and accessories firm DKNY.

"DKNY has been involved with Joshua since the last record," Pierson says. "They were involved with the event at the Fashion Cafe last time, and they're getting involved in supporting the tour in different ways. We're pursuing a lot of different ideas, [including] them supplying T-shirts and merchandising for the tour."

Such exposure will be key to attracting attention for Redman among consumers outside his fan base, Pierson says.

Redman has already been visible on the big screen this year: In director Robert Altman's feature "Kansas City," Redman took the role of a saxophonist modeled after swing-era great Lester Young in a cinematic jam ensemble that included such prominent young players as James Carter, guitarist Mark Whitfield, and pianist Cyrus Chesnut.

ATLANTIC'S DONNA LEWIS HITS BDS HEIGHTS (Continued from page 98)

after having moved over from the Heatseekers chart as a Heatseeker Impact act (Billboard, Aug. 17).

With the lead single's fate apparently sealed at No. 2, Atlantic last week cut out the single at retail, hoping to fuel sales of the CD.

In line with that, the trick now is to extend the focus away from the success of the single toward artist development. Ganis says, "We want to make her an artist, not a one-hit wonder. We're working on TV appearances, we're doing interviews, trying to put the name to a face."

So far, Lewis has appeared on "Live With Regis & Kathie Lee," "The Rosie O'Donnell Show," and, Sept. 26, "Late Show With David Letterman." Adding to the effort, Lewis is traveling the world as the single breaks in Canada, Australia, New Zealand, Asia, and Europe.

"Because of the way the record is breaking in Europe and in the Far East, we've made a decision to maximize exposure around the world through the remainder of the year," says Lewis' manager, Arma Andon, who operates Pure Management in Connecticut with partner Steve Fargnoli in London. "By Christmas, we'll have gone to the major territories, done press, and done promotional shows; that will solidify her in these markets. We definitely intend to treat her as a worldwide artist."

"In America, you can kind of leave your record going on for a few months, and you can afford to go away from time to time," Lewis acknowledges, "but in Europe, you really have to be there when the record is released. It's important to me to make this an international record."

After the new year, Andon says, a band will be assembled, followed by tour dates in Canada, the U.S., and Europe, "as much as we can within the first six months of the year." The team

www.americanradiohistory.com

is also searching for an appropriate movie to which to contribute a theme song or score.

In the meantime, Atlantic has prepared the second stateside single, "Without Love," which has been remixed with new harmonies and more aggressive instrumentation, while showcasing Lewis' distinctively breathy, sweet vocals. While the label stresses that it will be in no hurry to push the next release until "Always Forever" has shown definite signs of wear, radio appears ready to embrace the single when the time is right.

"I watch CD sales, but I think anytime you have anything out of the box this strong, you've got to lend credence to the second song," says WFLZ's Harris. "If her first song was that strong, you've got to figure there's potential for the second release. I think it's going to shine."

RENTRAK SEES LONG-TERM GAINS FOR PPT

(Continued from page 10)

Movie Gallery had opposed PPT as a less profitable alternative to the purchase of rental cassettes. But the chain discovered that the 200 stores it recently acquired, which already leased tapes and shared fees with Rentrak and the studios, were doing as well as other Movie Gallery outlets, Berger says.

"We're seeing the same kind of activity elsewhere," he adds. An increasing number of retailers "who had taken a wait-and-see attitude" are now considering PPT. Including Movie Gallery, Rentrak services about 5,500 stores.

Retail consolidation, bringing participating stores into the fold of chains like Movie Gallery that are unfamiliar with PPT, has been a major help. So, in a way, have been the anti-PPT campaigns of vendors such as Warner Home Video and Paramount Home Video, which make sure retailers know that their latest titles aren't available from Rentrak.

The trade ads focus attention on PPT and cause inherently suspicious retailers to think, to paraphrase Berger, "if it's bad for the studios, it must be good for me." Rentrak admits to buying from Disney and 20th Century Fox Home Entertainment among the majors and from 30 smaller labels; MCA/Universal Home Video also supplies titles, although neither the studio nor Rentrak will say so publicly.

Berger, who claims to consistently have 40%-60% of the titles on Billboard's top 40 rental chart, says Warner, Columbia TriStar Home Video, and MGM/UA Home Entertainment eventually will see the light: We'll sign them. It's just a question of what day." Until Blockbuster is won over, however, Rentrak will never land Paramount. Both are owned by Viacom.

- Berger may have a longer-term headache: the continued stagnation of rental and the steady growth of sellthrough. His position, unlike others in the trade, is that home libraries inevitably erode the rental habit.

While he considers the downward spiral "a fact of life," Berger predicts that the business affords Rentrak "tremendous potential for many years to come." PPT, he reasons, is in only 20% of 25,000 U.S. stores and will expand dramatically as stores try PPT to conserve opento-buy funds.

Rentrak, which received royalties of \$1 million from Rentrak Japan in fiscal 1996, is also broadening its licensing activities overseas. A two-year test in Taiwan, involving all the studios but not Rentrak, has boosted retail revenues 60%, Berger says.

Billboard

VEEKS ON

17

WEEK

HIS AST

2 2

3 4 8

4 3 22

5 7 13

6

7 6 24

8 8 20

9 11

(10) 10

11 9 27

(12) 12

13 13

14 14 14

15 17 30

16

17 15 26

18

19 25 11

21 24

8

14

43

11

31

19

20 23 21

22 20 18

23 22

24

25 28

26

27 18 35

28 27 25

29

30 19 15

31 35 6

33 31 42

34 34 10

35 45 7

37 32 12

36 43

5

32 33 10

21

29

30

26

16 31

5 25

18

15

9

18

sions, computed by cross-referencing exa is used in the Hot 100 Singles chart.

TITLE

Hot 100 Airplay

ABEL/PROMOTION LABEL

* * NO.1 * *

IT'S ALL COMING BACK TO ME NOW

YOU LEARN 41 ANIS MORISSETTE (MAVERICK/REPRISE)

I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC) 7 wks at

CHANGE THE WORLD

WHERE DO YOU GO

COUNTING BLUE CARS

WHO WILL SAVE YOUR SOUL

C'MON N' RIDE IT (THE TRAIN)

YOU'RE MAKIN' ME HIGH

TWISTED KEITH SWEAT (ELEKTRA/EEG)

INSENSITIVE

SWEET DREAMS

GIVE ME ONE REASON

HEAD OVER FEET

STANDING OUTSIDE A BROKEN PHONE ..

MY BOO GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)

MOUTH MERRIL BAINBRIDGE (UNIVERSAL)

BECAUSE YOU LOVED ME

SPIDERWEBS NO DOUBT (TRAUMA/INTERSCOPE)

I CAN'T SLEEP BABY (IF I)

FREE TO DECIDE THE CRANBERRIES (ISLAND)

LOUNGIN

ALWAYS BE MY BABY

FOREVER MARIAH CAREY (COLUMBIA)

IF IT MAKES YOU HAPPY

NOWHERE TO GO

6TH AVENUE HEARTACHE

KILLING ME SOFTLY

MACARENA (BAYSIDE BOYS MIX)

ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)

IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)

NO DIGGITY BLACKSTREET (FEATURING DR. DRE) (INTERSCOPE)

Records with the greatest airplay gains. © 1996 Billboard/BPI Comr

TUCKER'S TOWN HOOTIE & THE BLOWFISH (ATLANTIC)

JEALOUSY NATALIE MERCHANT (ELEKTRA/EEG)

KEY WEST INTERMEZZO (I SAW YOU FIRST) JOHN MELLENCAMP (MERCURY)

NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)

THIS IS YOUR NIGHT

OCTOBER 5, 1996

THI FSS/FASTWEST/EFG

adcast Data Systems' Radio Track service. 7 days a week. Songs ranked by gross impres with Arbitron listener data. This data

RTIST (LABEL/DISTRIBUTING LABEL)

I GO BLIND HOOTIE & THE BLOWFISH (REPRISE)

DOWN 311 (CAPRICORN/MERCURY)

WHEN YOU LOVE A WOMAN

NOVOCAINE FOR THE SOUL

WHAT I GOT SUBLIME (GASOLINE ALLEY/MCA)

I'M STILL IN LOVE WITH YOU

LET'S MAKE A NIGHT TO REMEMBER

STUPID GIRL GARBAGE (ALMO SOUNDS/GEFFEN)

LAST NIGHT AZ YET (LAFACE/ARISTA)

FOLLOW YOU DOWN

BUT ANYWAY BLUES TRAVELER (A&M)

BURDEN IN MY HAND

BIRMINGHAM

MUZZLE

E-BOW THE LETTER

IF I RULED THE WORLD

PEPPER BUTTHOLE SURFERS (CAPITOL)

IF YOUR GIRL ONLY KNEW

DANCE INTO THE LIGHT

HALL (EPIC)

ING PUMPKINS (VIRGIN

DO YOU MISS ME JOCELYN ENRIQUEZ (CLASSIFIED/TOMMY BOY)

READY TO GO REPUBLICA (DECONSTRUCTION/RCA)

I WAS WRONG

SO MUCH TO SAY DAVE MATTHEWS BAND (RCA)

DON'T LOOK BACK IN ANGER

EVERYTHING FALLS APART

BOHEMIAN RHAPSODY THE BRAIDS (BIG BEAT/ATLANTIC)

SHAME STABBING WESTWARD (COLUMBIA)

KING OF NEW ORLEANS

YOU CAN MAKE HISTORY (YOUNG AGAIN)

WHOEVER YOU ARE GEGGY TAH (LUAKA BOP/WARNER BROS.)

THIS IS FOR THE LOVER IN YOU

TELL ME (I'LL BE AROUND)

ANEURYSM

WHERE IT'S AT

WHO YOU ARE PEARL JAM (EPIC)

TIL I HEAR IT FROM YOU

ANGRY JOHNNY

DAYS OF OUR LIVEZ

VEEKS ON

1

6

2

16

2

2

6

7

11

AST. HIS

> 39 5

38 42 5

39 37 12

40

41

(43) 52 5

(44) 56

(45)

(46) 46

47 44 36

48 38

49 50 12

50 40 13

51 48 20

52 53 4

53 75

63

41 16

58 5

54 31

54)

55 49

56

(57) 65 2

58 66

59

60 57 3

61 55

62 60 16

63

64 67 62

65 61 10

66 62 9

67)

68

69

70

71

12

73 68 2

74 .70

75 64 9

1

1

1

16

51 5

42 47

TITLE

TITLE (Publisher - Licensing Org.) Sheet Music Dist. ALL ALONG (EMI, ASCAP/Tosha, ASCAP/Shapiro 94

HOT 100 A-Z

- 69
- ALL ALONG (EMI, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL ALL I SEE (Shantav, BMI/EMI, ASCAP/Born First, BMI/Second Corneth, BMI) HL ALWAYS BE MY BABY (Sony/ATV Songs, BMI/ATV. BMI/Rye, BMI/So So Der, ASCAP/EMI April, ASCAP/Fuil Keel, ASCAP/Air Control, ASCAP) WBM/HL Seconston (Dou't Eve WONDED) (Song/ATV
- 36 ASCENSION (DON'T EVER WONDER) (Sony/ATV
- nes, ASCAP/Muszewell, ASCAP/Itall Shur, BMI) HL 100 AS LONG AS IT MATTERS (WB ASCAP/Philthy
- AS LONG AS IT MATTERS (WB, ASCAP/Phitty, ASCAP/Bonneville Saft Flats, ASCAP/Rutle Corp, ASCAP) WBM. AT NIGHT I PRAY (Sony/AIV Tunes, ASCAP/Mid Orchid, ASCAP/Bobby Sandstrom, ASCAP/BMG, ASCAP/ HL BABY LUV (Grove 78, ASCAP/Almo, ASCAP/Bizop, BM/Sony/AIV Songs, BM/Dream Team, ASCAP/ HL/WBM BECAUSE YOU LOVED ME (FROM UP CLOSE & PCPCPUL) (Decement of SoCAP) (HC) 84
- 82
- 40
- 58
- BECAUSE TOU LOVED ME (FRUM UP CLUSE &
 PERSONAL) (Realisongs, ASCAP) WBM BIRMINGHAM (Down In Frant, SOCAN/EMI April,
 ASCAP/TMC Mishin (AsCAP/Into, ASCAP/MCA:
 ASCAP/Societ or A Song, ASCAP/OF Brein, ASCAP HL
 BLACKBERRY MOLASSES (Organized Noize, BMI/Stiff
 Start Data Realised Society) Shirt, BMI/Belt Star, ASCAP) BLUE (Trio, BMI/Fort Knox, BMI) WBM/HL
- 75 21
- BOW DOWN (Gangsta Booge, ASCAP/MB, ASCAP/Base Pipe, ASCAP/Real An Ruff, ASCAP/Golden Finges, ASCAP/BWM CAN'T KNOCK THE HUSTLE (LIL LUL, BM/Sounds Of the Red Drum, ASCAP/Ihmiler Miller, ASCAP/MCA, ASCAP) HL 92 6
- Red Dum, ASCAP/Thiller Miller, ASCAP/MCA, ASCAP I CHANGE THE WORLD (FROM PHENOMENON) (WB, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loz ASCAP/Polyciarm Int'l, ASCAP/Careers-BMG, BMI) WBM/HI C'MON N' RIDE IT (THE TRAIN) (Ceejai, BMI/Sa-5
- vette, BMI/Unichappell, BMI) WBM COUNTING BLUE CARS (Mono Rat, ASCAP/Bigger 18
- 86
- COUNTING BLUE CARS (Mono Raf, ASCAP/Bigger Than Peanu Butter, ASCAP) HL DJ GIRL (Bug, BM/Lo-Walk, BMI) DONT LOOK BACK IN ANGER (SamyATV Songs, BMI) HL DO YOU MISS ME (Rhythm Vision, BMI) E-BOW THE LETTER (Night Garden, BMI/Warner-57 56 55
- Tamerlane, BMI) WBM ELEVATORS (ME & YOU) (Chrysalis, ASCAP/Gnal 27
- ty: ASCAP) WBN EVERYTHING FALLS APART/SMALL WONDERS 66
- 76
- EVERYTHING FALLS APART/SMALL WONDERS (Dog's Eye, BMI/EMI Virgin, BMI) HL FALLING (Driveby, BMI/X-Men, BMI/New Line, BMI/Sony/ATV LLC, BMI) FLOATIN' ON YOUR LOVE (True Blue Rose, ASCAP/WB, ASCAP/Grifbilt, BMI/Key-R-Go, BMI) WBM. FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Borneville Set Eldte ASCAP/Bruh Can SCADMarce Pare 72
- 45
- FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonneville Sait Flats, ASCAP/Knulle Con, ASCAP/Marner Boox, ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI WBM GETTIN' IT (Zomba, BMI/Stabler Band, BMI/Stoges Of Polygram International, BMI/Coosehock, BMI/ BL/WBM GIVE ME ONE REASON (EMI April, ASCAP/Purple Pabelu, ASCAP) HI 74
- Rabbit, ASCAP) HL GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot, ASCAP/Will 79
- Down, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP) WBM HIT ME OFF (MCA, ASCAP/I'm The Man, ASCAP/Dinky 26
- B, ASCAP/Jizzy Mo. ASCAP/BMD, ASCAP/Beledat, ASCAP/Biv 10, ASCAP) HI HOW DO U WANT IT/CALIFORNIA LOVE (Joshua's
- Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Suge, ASCAP/Black/Hispanic, ASCAP/Eman's,
- 15 67
- BMI/Suge, ASCAP/Black/Hispanic, ASCAP/Eman's, ASCAP/Delirous, BMI/Embassy, BMI) WBM I CAN'T SLEEP BABY (IF I) (Zomba, BMI/R.Kelly, BMI/Sony/ATV LLC, BMI/Ecaf, BMI) WBM/HL IF I RULED THE WORLD (III Will, ASCAP/Zomba, ASCAP/12 And Under, BWI/Sam U Well, BWI/BI/S and X-ASCAP/ Bean, BMI/Funk Groove, ASCAP/Kuwa, ASCAP/WBM IF IT MAKES YOU HAPPY (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI) WBM IF YOUR GIRL ONLY KNEW (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) WBM I LIKE (FROM THE NUTTY PROFESSOR) (Chrysalis, ASCAP/Mo; Swang, ASCAP/Baj, ASCAP/Longitude, BMI) WBM 24
- 68 ASCAP/Mo' Swang, ASCAP/Baj, ASCAP/Longitude, BMI) WBM I LOVE YOU ALWAYS FOREVER (Donna Lewis, 2
- VR_ASCAP) WRM 31
- ASCAP/WB, ASCAP) WBM INSENSITIVE (FROM BED OF ROSES) (PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL IRONIC (MCA, BMI/Vanhurst Place, BMI) HL IT'S ALL COMING BACK TO ME NOW (Lost Boys, BMI/Songs Of Polygram International, BMI) HL IT'S A PARTY (TZIah's, BMI/3 th Town, ASCAP/EMI April ASCAP/Rea M6 2324, ASCAP) L
- 98
- 39
- 80 19
- 14 53
- IT'S A PARTY (T'iah's, BMI/9 th Town, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL JEALOUSY (Indian Love Bride, ASCAP) JELLYHEAD (Copyright Control/Momentum, ASCAP) KEY WEST INTERMEZZO (I SAW YOU FIRST) (Full Keel, ASCAP/EMI April, ASCAP/Katsback, ASCAP) HL/WBM LAST NIGHT (Ecaf, BMI/Seiande, ASCAF) HL LET'S GET THE MOOD RIGHT (Ecaf, BMI/Sony/ATV Songs, BMI) HL LET'S MAKE A NIGHT TO REMEMBER (Badams, ASCAP/Comba, ASCAP) HL/WBM 28
- ASCAP/Zomba, ASCAP) HL/WBM LIKE A WOMAN (1995 Otna Oundsa, BMI/Stiff Shirt, BMI) 64 8 LOUNGIN (Bernard Wright, BMI/Screen Gems-EMI, BMI/Mohoma, BMI/LL Cool J, ASCAP) HL
- 1 33
- 78
- 25
- 95
- 20

- ASCAP/Scottsville, BMI/EMI Blackwood, BMI)

- READY TO GO (BMG, ASCAP/Momentum, PRS) HL
 - SHAKE A LIL' SOMETHIN' ... (Lil' Joe Wein, BMI) SO MANY WAYS (FROM HIGH SCHOOL HIGH) (So So Def.
 - ASCAP/EMI, ASCAP/Air Control, ASCAP/Takin' Care Of Business, BMI



	LAST	WEEKS	TITLE ARTIST (LABEL/PROMOTION-LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABE
			* * NO.1 * *	38	35	14	BLACKBERRY MOLASSES MISTA (EASTWEST/EEG)
1	1	57	MACARENA (BAYSIDE BOYS MIX) LOS DEL RIO (RCA) 9 wks at No. 1	39	34	18	WHY I LOVE YOU SO MUCH/AIN'T NO MONICA (ROWDY/ARISTA)
2	2	16	TWISTED KEITH SWEAT (ELEKTRA/EEG)	40	55	2	MOUTH MERRIL BAINBRIDGE (UNIVERSAL)
3	6	16	HOW DO U WANT IT/CALIFORNIA LOVE 2PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)	41	37	9	TOUCH MYSELF T-BOZ (ROWDY/LAFACE/ARISTA)
4	3	8	IT'S ALL COMING BACK TO ME NOW CELINE DION (550 MUSIC)	42	43	7	TELL ME (I'LL BE AROUND) SHADES (MOTOWN)
5	7	13	I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)	43	38	23	KISSIN' YOU TOTAL (BAD BOY/ARISTA)
6	4	13	LOUNGIN LL COOL J (DEF JAM/MERCURY)	44	39	17	WHO WILL SAVE YOUR SOUL JEWEL (ATLANTIC)
7	5	27	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)	45	41	16	BLUE LEANN RIMES (CURB)
8	10	6	IF YOUR GIRL ONLY KNEW AALIYAH (BLACKGROUND/ATLANTIC)	46	44	7	GUYS DO IT ALL THE TIME MINDY MCCREADY (BNA/RCA)
9	11	7	LAST NIGHT AZ YET (LAFACE/ARISTA)	47	45	15	I LIKE MONTELL-JORDAN FEAT, SLICK RICK (DEF JAM/ME
10	25	2	BOW DOWN WESTSIDE CONNECTION (LENCH MOB/PRIORITY)	48	47	2	FLOATIN' ON YOUR LOVE THE ISLEY BROTHERS FEAT, ANGELA WINBUSH (T-NECH
11	8	6	HIT ME OFF NEW EDITION (MCA)	49	48	8	WU-WEAR: THE GARMENT RENAISS RZA FEAT, METHOD MAN & CAPPADONNA (BIG BEAT/A
12	9	19	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	50	54	4	STEELO 702 (BiV 10/MOTOWN)
13	14	10	PO PIMP D0 OR DIE (FEAT. TWISTA) (RAP-A-LOT/NOO TRYBE/VIRGIN)	51	49	10	ALL I SEE A+ (KEDAR/UNIVERSAL)
14	12	13	I CAN'T SLEEP BABY (IF I) R. KELLY (JIVE)	52	_	1	MUSIC MAKES ME HIGH LOST BOYZ (UNIVERSAL)
15	21	3	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEAT. ADINA HOWARD (INTERSCOPE)	53	46	10	LIKE A WOMAN THE TONY RICH PROJECT (LAFACE/AF
16	13	14	MACARENA LOS DEL RIO (ARIOLA/BMG LATIN)	54	56	5	SO MANY WAYS THE BRAXTONS (BIG BEAT/ATLANTIC)
17	20	13	WHERE DO YOU GO NO MERCY (ARISTA)	(55)	-	1	ME AND THOSE DREAMIN' EYES OF D'ANGELO (EMI)
18	19	7	MISSING YOU BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST/EEG)	56	52	21	TOUCH ME TEASE ME CASE FEAT FOXOY BROWN (SPOILED ROTTEINDEF JAMMI
19	16	11	ELEVATORS (ME & YOU) OUTKAST (LAFACE/ARISTA)	57	66	8	SHAKE A LIL' SOMETHIN' THE 2 LIVE CREW (LIL' JOE)
20	17	12	CHANGE THE WORLD ERIC CLAPTON (REPRISE)	58	51	16	COUNTING BLUE CARS DISHWALLA (A&M)
21	15	18	YOU'RE MAKIN' ME HIGH/LET IT FLOW TONI BRAXTON (LAFACE/ARISTA)	59	73	2	STRAWBERRY WINE DEANA CARTER (CAPITOL NASHVILLE
22	18	8	USE YOUR HEART SWV (RCA)	60	50	15	TONIGHT, TONIGHT THE SMASHING PUMPKINS (VIRGIN)
23	23	6	KEY WEST INTERMEZZO (I SAW YOU FIRST) JOHN MELLENCAMP (MERCURY)	61	67	6	DO. YOU MISS ME JOCELYN ENRIQUEZ (CLASSIFIEDTOMMY
24	27	6	TELL ME DRU HILL (ISLAND)	62	63	19	IT'S ALL THE WAY LIVE (NOW) COOLIO (TOMMY BOY/ISLAND)
25	İ	1	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)	63	68	7	GETTIN' IT TOO SHORT FEAT. PARLIAMENT FUNKADELIC (DANGERI
26	31	5	PONY GINUWINE (550 MUSIC)	64	-	1	FALLING MONTELL JORDAN (DEF JAM/MERCU
27	26	8	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)	65	64	18	MACARENA LOS DEL MAR (RADIKAL/CRITIQUE)
28	29	3	LET'S GET THE MOOD RIGHT JOHNNY GILL (MOTOWN)	66	57	14	WHERE DO WE GO FROM HERI DEBORAH COX (ARISTA)
29	22	26	GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRA/EEG)	67	59	15	SOMEDAY ALL-4-ONE (WALT DISNEY/HOLLYWOO
30	36	5	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)	68	53	18	UNTIL IT SLEEPS METALLICA (ELEKTRA/EEG)
31	24	10	WHY DOES IT HURT SO BAD WHITNEY HOUSTON (ARISTA)	69	62	3	CAN'T KNOCK THE HUSTLE JAY-Z FEAT. MARY J. BLIGE IFREEZE/ROC-A-FELLAPP
32	33	5	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS (A&M)	70		29	IRONIC ALANIS MORISSETTE (MAVERICK/REP
33	30	10	THE THINGS THAT YOU DO GINA THOMPSON (MERCURY)	71	60	13	IT'S A PARTY BUSTA RHYMES FEAT. ZHANE (ELEKTRA
34	28	3	YOUR SECRET LOVE LUTHER VANDROSS (LV/EPIC)	72	65	21	CHILDREN ROBERT MILES (ARISTA)
35	40	10	STUPID GIRL GARBAGE (ALMO SOUNDS/GEFFEN)	73	72	28	SWEET DREAMS LA BOUCHE (RCA)
36	32	13	THAT GIRL MAXI PRIEST FEATURING SHAGGY (VIRGIN)	74	-	1	YOU'LL BE MINE (PARTY TIME) GLORIA ESTEFAN (EPIC)
37	42	3	IF IT MAKES YOU HAPPY SHERYL CROW (A&M)	75	71	11	YOU LEARN/YOU OUGHTA KNO ALANIS MORISSETTE (MAVERICK/REI
OF	Reco	rds v	vith the greatest sales gains. © 1996, Billt	ooard/	BPI 0	Comn	nunications and SoundScan, Inc.

- 50
- WHAT KIND OF MAN WOULD I BE (Mint Factory, ASCAP/EMI April, ASCAP) HL WHAT'S LOVE GOT TO DO WITH IT (FROM SUPER-
- 32
- COP) (WB, ASCAP/Good Single, PRS/Rondor, London/World, BMI/Irving, BMI) WBM WHERE DO WE GO FROM HERE (FROM ERASER) 91
- WHERE DO WE GO FROM HERE (FROM ERASER) (One Four Three, BMI/Peer, BM/WBrandon Brody, BMI/Wam Tametane, BMI/Silk And Gravel, BMI/Egg, BMI) HL/WBM WHERE DO WE GO FROM HERE (Wamer-Tametane, BMI/ Sound, BMI/EMI Blackwood, BMI/Deborah Cox, BMI) WBM/HL WHERE DO YOU GO (Far M V, ASCAP/BMG, ASCAP) HL WHERE IT'S AT (Cyanide Breathmint, ASCAP/BMG, ASCAP/Dust Brothers, ASCAP) HL WHD WLL SAVE YOUB COIL (Wirdw Tooth
- 97 ane, BMi/Slug
- 17 WHO WILL SAVE YOUR SOUL (Wiggly Tooth
- ASCAP/WB, ASCAP) WBM
- WHO YOU ARE (Innocent Bystander, ASCAP/Write Treatage 71
- 46
- 51
- WHO YOU ARE (Innocent Bystander, ASCAP/Write Treatage, ASCAP/Schbing C-Ment, ASCAP/PolyGram Int'I, ASCAP) WHY DOES IT HURT SO BAD (FROM WAITING TO EXHALE) (Ecaf, BM//Sony/ATV Songs, BMI) HL WHY I LOVE YOU SO MUCH/AIN'T NOBODY (Warner-Tameriane, BM//Bobie-Loo, BMI) WBM WU-WEAR: THE GARMENT RENAISSANCE (FROM HIGH WU-WEAR: THE GARMENT RENAISSANCE (FROM HIGH) 85 SCHOOL HIGH) (Remecca, BMI/Careers-BMG, BMI) HL YOU LEARN/YOU OUGHTA KNOW (MCA,
- 11
- BMI/Vanhurst Place, BMI/Aerostation, ASCAP) HL You'LL BE MINE (PARY TIME) (Foreign Imported, BMI) WBM YOU'RE MAKIN' ME HIGH/LET IT FLOW (Grove 78, ASCAP/Almo, ASCAP/Ecaf, BMI/Sony/ATV Songs, BMI) HL/WBM 10
- ASCAP/Almo, ASCAP/Ecaf, BMI/Sony/ATV Songs, BMI) HL/MBM YOUR SECRET LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Chrysalis, BMI/Vertetney, BMI) HL 52

HOT 100 RECURRENT AIRPLAY

1	1	6	MISSING . EVERYTHING BUT THE GIRL (ATLANTIC)	14	11	2	CHILDREN ROBERT MILES (ARISTA)
2	2	10	BE MY LOVER LA BOUCHE (RCA)	15	14	30	ONLY WANNA BE WITH YOU HOOTIE & THE BLOWFISH (ATLANTIC)
3	4	16	NAME GOO GOO DOLLS (METAL BLADE/WARNER BROS.)	16	15	13	1979 THE SMASHING PUMPKINS (VIRGIN)
4	3	6	WONDER NATALIE MERCHANT (ELEKTRA/EEG)	17	16	24	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE
5	5	32	RUN-AROUND BLUES TRAVELER (A&M)	18	18	35	DECEMBER COLLECTIVE SOUL (ATLANTIC)
6	_	1	THE EARTH, THE SUN, THE RAIN COLOR ME BADD (GIANT)	19	20	65	YOU GOTTA BE DES'REE (550 MUSIC)
7	13	66	ANOTHER NIGHT REAL MCCOY (ARISTA)	20	19	11	CLOSER TO FREE BODEANS (SLASH/REPRISE)
8	7	13	THE WORLD I KNOW COLLECTIVE SOUL (ATLANTIC)	21	21	22	TIME HOOTIE & THE BLOWFISH (ATLANTIC)
9	9	30	ROLL TO ME DEL AMITRI (A&M)	22	-	1	TRIPPIN' ON A HOLE IN A PAPER HEART STONE TEMPLE PILOTS (ATLANTIC)
10	10	32	KISS FROM A ROSE SEAL (ZTT/SIRE/WARNER BROS.)	23	22	36	WATERFALLS TLC (LAFACE/ARISTA)
11	6	2	THA CROSSROADS BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	24	17	19	HOOK BLUES TRAVELER (A&M)
12	8	8	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	25	23	15	SANTA MONICA (WATCH THE WORLD DIE) EVERCLEAR (TIM KERR/CAPITOL)
13	12	27	AS I LAY ME DOWN SOPHIE B. HAWKINS (COLUMBIA)	Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.			

- RLD DIE)

- 59 73
 - 83
 - 93 SOMEDAY (FROM THE HUNCHBACK OF NOTRE

BMI/Mohoma, BMI/LL Cool J, ASCAP) HL MACARENA (BAYSIDE BOYS MIX) (Rightsongs, BMI/SGAE, ASCAP) WBM/HL MACARENA (Rightsongs, BMI/SGAE, ASCAP) WBM/HL MARIA (Draco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Sony Latin, BMI/Mundo Muevo, SESAC/Insignia, ASCAP/PolyGram Intl, ASCAP) HL ME AND THOSE DREAMING EYES OF MINE (Ah-choo, ASCAP/P12:00 AM, ASCAP/PolyGram Intl, ASCAP) MISSING YOU (Horm, ASCAP/Markmeem, ASCAP/WB, ASCAP/FolyGram, ASCAP/PolyGram, BMI/ATIO, BMI) MOUTH (Copyright Control)

35

89

29

41

48

47

30

60 61

49

4

22

77

STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM STUPID GIRL (Vibecrusher, BMI/Arving, BMI/Deadam, ASCAP/Nineden, ASCAP/EMI Virgin, ASCAP) HL/WBM SUPERSTAR (Disco Whore, BMI/Wendy Sue, BMI) SWEET DREAMS (Neue Well, GEMA/Songs Of Logic, BMI/Warner-Tamerlane, BMI/PMP, BMI) WBM/HL TELL ME (FROM EDDIE) (Stan Brown, BMI/M Double, BMI/Alley Gaffly, BM)

BMI/Alley Gadfly, BMI) TELL ME (I'LL BE AROUND) (Screen Gerns-EMI, BMI) HL THAT GIRL (Chrysalis, ASCAP/Maxi, ASCAP/Notting Hill, ASCAP/LivingSting, ASCAP/Irving, BMI) WBM THE THINGS THAT YOU DO (EMI Blackwood,

THE THINGS THAT YOU DO (EMI Blackwood, BMI/Rodney Jerkins, BMI) HL THIS IS YOUR NIGHT (Shark Media, BMI/Warner-Tamerlane, BMI) WBM TONIGHT, TONIGHT (Chrysalis, BMI/Cinderful, BMI) WBM TOUGH MYSELF (FROM FLED) (EMI April, ASCAP/DA R.P., ASCAP) HL TUCKER'S TOWN (Monica's Reluctance To Lob, ASCAP/AD, R.P., ASCAP) HL TWISTED (Keth Sweat, ASCAP/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Short Doils, BMI/Zomba, ASCAP) WBM UNTIL LT SLEEPS (Creeping Death, ASCAP) USE YOUR HEART (Waters of Nazareth, BMI/Str8 * From The Lab, ASCAP?)

From The Lab, ASCAP/T.Lucas, ASCAP) WALLS (FROM SHE'S THE ONE) (Gone Gator, ASCAP) WBM

- 99
- 62 34
- ASCAP/Fallwater, ASCAP/Papenvaite, BM/(Alley, BMI/Trio, BMI) MOUTH (Copyright Control) MOVIN' ON MR, ASCAPAes, KMg & Capore, ASCAP/Store Ian, ASCAP/CeCe Par, ASCAP/EdyGam Intl, ASCAP/Orsite, ASCAP) WEMML MUSIC MAKES ME HIGH (LB Farm, ASCAP) MY BOO (Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/CEM Lapril, ASCAP) HL NOBODY KNOWS (be Shade, BMI/Stiff Shirt, BMI/D'ion, BMI) CLM NOBODY (Knows (be Shade, BMI/Stiff Shirt, BMI/D'ion, BMI) CLM NOBODY (Knows) (be Shade, BMI/Stiff Shirt, BMI/D'ion, BMI) CLM NOBODY (Knows) (be Shade, BMI/Stiff Shirt, BMI/D'ion, BMI) CLM 44 37
- 90
- ASCAP/Soottsville, BMI/EMI Blackwood, BMI) ONE AND ONE (Jek Awake, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP/Idden Pun, BMI/Warner-Tameriane-BMI) ONLY YOU (Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WBM PONY (Papah, ASCAP/Virginia Beach, ASCAP/SUB, ASCAP/Herbilicious, ASCAP) WBM PO PIMP (N-The Water, ASCAP) READY TO GO (BMG, ASCAP/Momentum PRS) HL 16
- 38
- 23

SOUTHERN GOSPEL: SELLING THE SOUND

(Continued from page 1)

Florida Boys, the Speer Family, and others. During the event, the Florida Boys appeared on TV's "The Today Show," a feat unattainable even by many contemporary acts.

NQC, meanwhile, is expanding and will hold the first Great Western Quartet Convention in Fresno, Calif., May 8-10, 1997. Between conventions, Southern gospel enthusiasts can attend concerts in a variety of venues from churches to major auditoriums. Theme parks also have embraced Southern gospel music, with Opryland, Dollywood, Six Flags, and Carowinds all featuring Southern gospel festivals.

Other signs of Southern gospel's resurgence include Bill Gaither's successful concerts and videos. When taping "Bill Gaither: Homecoming Texas Style" in June at Tarrant County Convention Center in Fort Worth, Texas, tickets for the evening show sold out so quickly (12,396 seats) that a matinee show was added; it sold more than 10,000 additional tickets at \$14.50-\$22.50. The show is one of four Gaither specials airing on TNN this year; the first three have placed among the toprated shows of TNN's entertainment programming this year.

The Texas concert video is also one of the 19 longform videos in Gaither's "Homecoming" home video series, which is released by Spring Hill Music and distributed by Chordant. More than 3 million units have been sold since the series began in 1991, mostly via direct mail, according to Gaither.

Some in the industry are saying that Gaither's highly successful videos are doing for Southern gospel music what MTV did for rock. The videos feature numerous artists assembled onstage singing together, trading lead performances, and backing one another up. "I think it's people enjoying their music again," Gaither says.

And from a bottom-line standpoint, "This is quality exposure at its best," says NQC executive director Clarke Beasley. "I think Bill Gaither is very much to be credited with proving how marketable Southern gospel music is."

However, Beasley and others admit that perception is a problem in Southern gospel music. "I don't think they give us credit for having the scope that we do and having the impact that we have," he says.

Southern gospel music traces its origins back to schools such as the James D. Vaughan School, which taught the shaped-note music system. These organizations would send male groups out to teach the system. Eventually, such groups began performing on their own, giving rise to such legendary Southern gospel acts as the Stamps.

Though once considered strictly male-quartet music, Southern gospel in the '90s encompasses a wide variety of artists, including male soloists such as Kirk Talley, Squire Parsons, and Ivan Parker; female soloists such as Janet Paschal and Amy Lambert; bluegrass/country acts such as the Lewis Family, Jeff & Sheri Easter, and the Bishops; family groups such as the Nelons and the Hoppers; and up-and-coming groups such as the Martins, Common Bond, and Brian Free & Assurance.

While major Christian label specialists, such as Word and Benson, boast some Southern gospel artists on their rosters, the field is still primarily the province of independents. Leaders include Spring Hill, Homeland, Horizon, and Daywind.

Many of Southern gospel's top groups have a lengthy history. The Speer Family is celebrating its 75th anniversary, and bass singer George Younce of the Cathedrals was honored during NQC for 50 years in the industry. Such longevity, however, has added to the perception that Southern gospel appeals only to an older demographic.

Bill Carter, a Nashville-based manager who works with country artists Shenandoah and Lari White, serves as co-executive producer of Gaither's videos and TNN specials. He says that they are drawing a young audience on TNN and that he has become a staunch supporter of Southern gospel. "In country music, we're struggling at the box office, but in Southern gospel they are selling out every place they go," he says.

Ed Harper, president of Harper & Associates, which represents 19 acts, including the Cathedrals, the Bishops, the McKameys, and J.D. Sumner & the Stamps, says business is good. "The Gaither video series has had a real part in the resurgence," Harper says. "It has informed people that this style of music still exists, and the pioneers in the industry are finally getting some of the credit they deserve. And as far as touring, with both the old and new artists, there's been a resurgence."

ROADWORK STILL KEY

Touring is, in fact, the lifeblood of the Southern gospel industry. And it is even more important because, unlike most artists in other musical genres, Southern gospel acts still sell their recorded product at concerts. Depending on who's asked, sales

on the road can account for anywhere from 15% to 80% of an artist's total sales. Therefore, most Southern gospel sales are not tracked by SoundScan, whose sales information is used in compiling Billboard's charts.

Although sales in any form are always welcome, those within the Southern gospel community are working to add more traditional retail outlets to their mix, especially those that are SoundScan reporters.

'That is something our industry is striving to see an improvement innot only getting our product out there in the marketplace, but also marketing and displaying it so consumers will want to buy it," Harper says. "Christian bookstores in certain areas of the country do very well with Southern gospel products, but it's the stores that are reporting to SoundScan that aren't moving a lot of Southern gospel product. They aren't giving it shelf space. The Southern Gospel Music Guild has done a lot of research and is doing a lot of creative things to improve that. It's been a hard road, but I do see improvement.'

MAINSTREAM INROADS

Bill Traylor, CEO of Homeland Records, says that the situation is improving and that Southern gospel is garnering more shelf space at Christian retailers. More exciting, though, is the response from mainstream retailers, he says.

"That is new and exciting territory for us," he says. "When you look at our sales list, the largest growth we show is in the general market... We recently got a UPS box delivered, and [salesperson] Diane Bell didn't know what it was at first. It was a printout probably 8 or 10 inches thick, the order for our product [from retailer Hastings], over \$63,000, our first order, and it's continued since then."

Skip Young, senior music buyer

LUXEMBOURG TARGET OF IFPI COMPLAINT

for the 110-store, Amarillo, Texasbased Hastings chain, says that since separating from Anderson Merchandisers last year, Hastings has made an effort to increase its Christian music sales, both in contemporary Christian and Southern gospel, and has seen positive results.

"Our sales have gone up almost 120% in contemporary Christian and gospel, and it's because of the packaging we have done and because we've started a new endcap program in our stores," he says. "It's become a very viable music form for us."

Ed Leonard, VP of the Daywind Music Group, says Southern gospel companies are indeed beefing up their efforts at retail. He says, "We at New Day Christian Distributors [part of Daywind] have put together an [interactive in-store unit] of Southern gospel's top hits," which he says will be in 100 stores by Tuesday (1) and should be in another 300 by the end of 1997.

Bob Elder, senior buyer for Family Bookstores, a 185-store chain based in Grand Rapids, Mich., admits that Christian retailers have sometimes been reluctant to devote shelf space to Southern gospel. "I think the retailers are confused. I certainly have been there, confused about what's important," Elder says. "There's so much in Southern gospel. It's tough to know what the customer is looking for."

KNOWLEDGE MEANS SALES

Les Beasley, a member of the Florida Boys, feels that when retailers have a better knowledge of the Southern gospel acts, it will benefit all involved. "You have to know what you're buying," he says. "If they would become more knowledgeable, I'm sure they would make money out of it." retailers exploring the market. Elder says that in late September the chain mailed 30,000 fliers promoting such Southern gospel acts as the New Hinsons and the Gaither Vocal Band to customers in its database who have purchased Southern gospel music.

Though enough time has not yet passed to get a feel for the response, Elder says Family expects it to generate sales, but is cautious. He believes that Southern gospel is somewhat of a "hidden market" and that translating the sales artists see on the road or direct mail to retail sales will be a slow process.

He attributes that to the quandary at radio. Though Southern gospel music benefits from the fact that it often receives exposure during "gospel hours" on country stations, for the most part many feel Southern gospel radio is not a strong-enough entity to generate major record sales.

There are only 800 Southern gospel radio stations, and not all are full time. Syndicated programs such as Pennsylvania-based radio personality Paul Heil's "Gospel Greats" and radio networks such as Reach Satellite Network (with 100 affiliates) help strengthen the genre's presence. Rob Patz of Bellingham, Wash.'s Coastal Promotions says his "Southern Styles" program's 60 affiliates run the gamut from country to oldies stations.

For those who have devoted their life to the music, such as the Cathedrals' Younce, nothing can diminish their dedication to growing marketplace to its fullest potential.

"I predicted 15 years ago that in the '90s, Southern gospel music was going to come on like it never had before," he says, "because I believe we've got the beat, the rhythm, the singers, and the lyrics."

Family is among the Christian

the Far East—can circulate freely throughout the EU's 15-nation single market. He estimates that 1 million-2 million bootleg CDs enter the EU each year via this route.

(Continued from page 10)

IFPI's formal complaint to the European Commission—whose president, Jacques Santer, is a citizen of Luxembourg—is the first the organization has made against an EU member state. In it, IFPI asks for the rapid and complete implementation of the EU- and WTO-sponsored copyright protections.

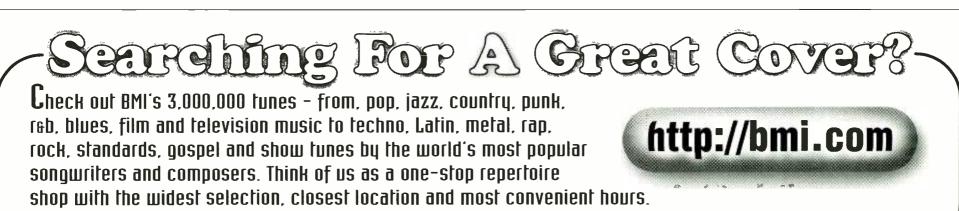
Comments Edwards, "We are asking the European Commission to help suppress a flourishing bootleg import business that has flocked to Luxembourg only because its operations would be illegal anywhere else in the union."

IFPI director of European affairs Frances Moore says that since the complaint was filed at the beginning of September, the Luxembourg government has been in close contact with IFPI and the commission. She says the Luxembourg authorities have asked for evidence of IFPI's claims, which she intends to provide during a series of meetings early in October.

Conversely, the Luxembourg government has provided IFPI with drafts of the three laws for which the organization is pressing. However, it is understood that IFPI lawyers do not regard the Luxembourg versions in their present form as containing all the provisions required by the EU and WTO.

Billboard's inquiries to the Luxembourg government as to why the country is lagging behind the rest of the EU in implementing the legislation did not produce a response by press time.

However, government representatives are known to have pointed to the modest legislative resources in a country with a population of just 373,000 as the reason why it has not been able to move rapidly on these issues.



So what are you waiting for? A fondue demonstration on Aisle Nine?

NONESUCH'S VARTTINA MOVES BEYOND FOLK

(Continued from page 1)

as February 1992. But with a new worldwide deal with Nonesuch Records and the release of a groundbreaking new album, "Kokko," the group intends to rid itself of the folk tag.

"While making this album, we stopped thinking in terms of folk music, world music, pop music, whatever," says fiddler Kari Reiman, who composed five of the 11 tracks on "Kokko." "We were finally just making Värttinä music."

So far, Värttinä music has been dominated by strong female voices based on the Finnish Karelian-rune singing tradition. The vocals have been backed by rootsy, folk-based arrangements, which have gradually grown more rhythm oriented. The rhythmic element of the band—the group consists of four singers and six instrumentalists—has flourished since the 1994 album "Aitara" and its introduction of a funky rhythm section—bassist Pekka Lehti and drummer Marko Timonen.

"I like to think that our music has always had strong, complex rhythms but yes, it is now more groove-based," says Reiman. Janne Haavisto, who produced both "Aitara" and "Kokko," goes a step further: "There is a definite funk and soul feel to the album, even some hip-hop influences. Maybe a small part of that comes from me, but at the end of the day, Värttinä is 10 strong-willed Finnish people who make the kind of music they want to make, not what a producer tells them."

That isn't to say that Värttinä has become an R&B band. The melodies, vocals, and lyrics are still quintessentially Finnish. In fact, the group's very charm and appeal lie in its ability to incorporate elements of Western pop into its music without losing its deep roots in ancient Finnish tradition.

"There might be new elements and new arrangements, but the way each of us writes songs, the kind of melodies and scales we use, they always come out sounding Finnish," Reiman says.

Värttinä was founded in 1983 by Sari and Mari Kaasinen in the tiny village of Räakkylä in the Eastern Finnish district of Karelia, just miles from the Russian border. Both sisters sang and played the kantele, or Finnish zither, and the band soon grew into a large rune singing group, at times consisting of more than 20 members.

In 1990, the core group of female singers was joined by instrumentalists with folk, jazz, and rock backgrounds. The new-sound Värttinä, with its strong folk melodies and radio-friendly arrangements, was an instant success in Finland. The 1991 album "Oi Dai," on PolyGram Finland's Spirit imprint, became a bona fide pop sensation, going platinum and selling nearly 50,000 copies, an unheard-of number for a folk album in a country with a population of just 5 million.

Media attention centered on the female singers and their lyrics, which were based on old runes and depicted rural life from a woman's point of view—often in a very sexually explicit manner. The hype eventually died down, and Värttinä's following albums, 1992's "Seleniko" (on Spirit) and 1994's "Aitara" (released on the small folk indie Mipu Music, distributed at that time by PolyGram Finland, now independently distributed), sold substantially less, despite relatively strong airplay. But by then, the band was a darling of the international world music scene (Global Music Pulse, Billboard, Feb. 8, 1992).

During the past few years, Värttinä has made several tours across Europe and three in North America ("Americans Introduced To Fiddling Finns," Billboard, Aug. 6, 1994). Its albums have been released internationally, mostly through licensing deals with such independent folk and world music labels as Green Linnet/Xenophile in the U.S.

In May, Värttinä got its big break when it signed a five-album worldwide deal with Nonesuch Records, a division of Warner Classics International. The label releases "Kokko" Oct. 15 in Finland and North America and in early 1997 in the rest of the world.

"Nonesuch has a very good understanding of how contemporary the group really is," says the group's manager, Phillip Page of Hoedown Artist Management, a Texan now based in Helsinki. "In the new Warner Classics catalog, Värttinä is listed alongside such artists as Bill Frisell and the Kronos Quartet, not in the world music section. That tells a lot."

Nonesuch has had breakthrough success with such world music artists as the Gipsy Kings and Cesaria Evora in the U.S. But Värttinä is the first opportunity the label has had to guide a world act internationally. "The band is going to have a much bigger engine behind it than it's ever had before," says David Bither, Nonesuch senior VP.

A Nonesuch promotional technique to be employed for Värttinä proved winning for Evora and the Gipsy Kings: the WEA and Atlantic Classics field marketing staff worked to get the albums played in specialty shops and restaurants.

Nonesuch sent a "Kokko" sampler to U.S. radio and retail tastemakers in early September. The full album will be serviced to National Public Radio and college stations. At retail, Nonesuch has listening-post programs in place with Virgin Megastores, Best Buy, and Hear Music. Indies such as Electric Fetus in Minneapolis are also open to "Kokko," with the shop's buyer, Steve Pearson, expecting the album's progressive sheen and Nonesuch's marketing to expand Värttinä's audience.

Back home, Page hopes the new record deal and a Finnish tour this fall will help the band regain some lost ground. After the success of "Oi Dai," Värttinä became a household name in Finland and attracted a crossover audience—not just folk or world music fans. Page feels certain that "Kokko" can reach similar levels, if only the huge potential audience can be helped to find the band again.

"I think Värttinä's international success can have a much bigger influence on the success they have in Finland than vice versa," says Page. Sami Teräsvirta, store manager for Fazer Musikki's flagship Helsinki store, agrees.

"Värttinä's back catalog has always been a steady seller for us," Teräsvirta says. "But after all the media attention surrounding the band's tours and the new record deal, there has been noticeably more interest. Lately, people have come to the store asking about the new album's release date."

A promotional single featuring the airy, almost poppy songs "Ottajat" (The Takers) and "Tuulilta Tuleva" (Coming From The Winds) has already been playlisted by the country's two largest public radio broadcasters— Radio Suomi and Radiomafia—which have traditionally been more supportive of the band than have commercial stations. "At this point, we don't automatically get behind every Värttinä release anymore," says Jukka Haarma, music director of the rock-leaning Radiomafia station that is giving "Ottajat" about 10 spins a week. "The song is radio-friendly but not really an obvious hit."

After its Scandinavian dates this fall and winter, Värttinä will set its sights on the international market, with extensive touring next year. In addition to such strongholds as the U.S. and the Benelux countries, Värttinä will concentrate on Germany and other European markets. There is a tour of Australia planned for summer '97, as well as possible Japanese shows.

The major-market portion of the group's U.S. trek is scheduled for January and February, with North American festival dates planned for the summer. The stateside dates are booked by the Gloucester, Mass.-based International Music Network. Värttinä's trip to the U.S. will be aided by such enthusiasts as John Schaefer, host/producer of the syndicated show "New Sounds," which originates from WNYC New York. In past years, Schaefer played tracks from the Xenophile albums "Seleniko" and "Aitara," and he says "Kokko" has continued to catch people's ears around the station.

Reiman says the band revels in its chance to seek a new audience and go its own way. "I'm glad we no longer have to listen to the Finnish critics telling us what we should sound like," he says. "But then again, even I have no idea what we're going to sound like on the next album. Every record we have made has been a complete surprise to me."

Assistance in preparing this story was provided by Bradley Bambarger in New York.



by Geoff Mayfield

SLOW BUT STEADY: One unfortunate consequence of the SoundScan era is the tendency by many in the music industry to decide whether an album has been successful on the basis of initial sales. Often, the evaluation of an album's first-week sales and the frequent pattern of second-week declines leads to a rush to judgment that finds pundits assessing a title's worth prematurely.

Thus, it has been instructive to watch **Celine Dion** patiently await her turn for The Billboard 200's throne. In its 28th week on the chart, her album "Falling Into You" finally ascends to No. 1 (132,000 units).

A well-orchestrated media strategy saw Dion appear in a prime-time **Joan Lunden** special on ABC Sept. 19 and on **Rosie O'Donnell's** popular daytime talker the week before, factors that also help boost her previous album 134-115. But one gets the sense that even without the recent TV exposure, Dion's latest would have taken pole position.

Her July appearance at one of the Olympic ceremonies gave a boost to "Falling Into You" and 1994's "The Colour Of My Love." At the same time, radio jumped all over the single "It's All Coming Back To Me Now," and the new album has been in high gear ever since, posting gains over prior-week sales in 10 consecutive weeks.

Even if "Falling" had never reached No. 1, it would be a successful album by any practical measure. It debuted at No. 2 in March with 193,000 units; had it not been for the post-Grammy muscle flexed by fellow Canadian Alanis Morissette, that total would have been large enough to grab the top slot. "Falling" has spent five weeks at No. 2 and never ranked lower than No. 9, but more significantly, it has scanned more than 3.4 million units during its six-month life and seems a solid threat to hang in the top 10 through the rest of the year.

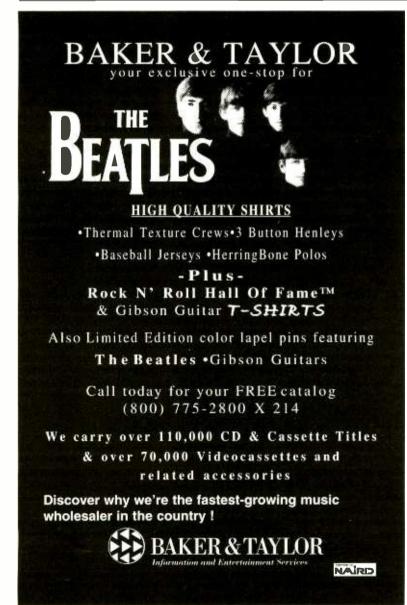
SHUFFLING THE DECK: Last week's chart topper, New Edition (No. 2, 119,500 units), sees a second-week decline of 47.4%, while R.E.M. (No. 3, 107,000 units) weathers a 52.7% decline, which means that even if Dion had not seen her gain of 3,000-plus units, she would have come out on top.

With no debut higher than No. 27 (Social Distortion, 29,500 units) and coming off a week that saw five new titles enter the top 10, the volume of the industry's top 200 sellers (including catalog) drops by 10% from last week but is ahead of units sold during the comparable 1995 week.

Of last week's high debuts, the one that sees the largest percentage decline is the set by **Rush**, which falls 5-19 with a 63.6% decline. **Blackstreet** (which, oops, was misidentified in last week's column) sees a 34% drop but stays in the top five (No. 5). **John Mellencamp**, No. 16, has the smallest percentage drop of the bunch, a 32.5% erosion.

ALL THINGS EQUAL: In the wake of **Kurt Cobain's** 1994 suicide, the highest Billboard rank attained by any **Nirvana** album was No. 11. In the two weeks since **2Pac** was shot in Las Vegas, his latest rose 69-6, making it seem as though the rapper's death sparked a larger sales burst than the one that followed Cobain's passing. However, the combined sales of three Nirvana albums on The Billboard 200 and one on Top Pop Catalog Albums during the two weeks after Cobain's death, 185,000 units, were about the same as those rung for 2Pac fare in the past two weeks. The total for the five 2Pac albums (Nos. 6, 64, and 157 on the big chart and Nos. 2 and 4 on the catalog list) for the past two weeks stands at 185,500 units. Last week, the five 2Pac albums totaled 67,000 units, compared to 53,000

Last week, the five 2Pac albums totaled 67,000 units, compared to 53,000 units for Nirvana the week after Cobain's death. But on the second-week comparison, Nirvana outweighs 2Pac, 131,500 units vs. 118,000.



A 'TRIAL BY FIRE' BRINGS BACK COLUMBIA'S JOURNEY

(Continued from page 13)

chemistry is about. We're going to sink or swim being what we are and not by trying to reinvent ourselves and not by trying to be the flavor of the month."

"Trial By Fire" reunites the members of Journey who represented the band at its popular height. In addition to Perry, who joined the band in 1977, the lineup includes Journey's two founders, guitarist Neal Schon and bassist Ross Valory; drummer Steve Smith, who joined the band in 1979; and keyboardist Jonathan Cain, who was added in 1981. When the band broke up in 1986— Valory and Smith had departed earlier—it was still a hit-making machine. Its last album, "Raised On Radio," reached No. 4 on the Billboard albums chart and included four top 20 hits.

"We were kind of at the top of our game when we split," says Perry. "It's not like some bands that break up at the valley of their careers. I'll take responsibility for the breakup. The merry-go-round was going real fast. Musically, we'd said everything we were going to, and bands interacting the way we do, we needed a break maybe for forever."

In this case, forever turned out to be a matter of years rather than a millennium. Each of the members went on to other projects; most notably, Perry continued his solo career, and Schon and Cain went on to form Bad English with John Waite.

While on tour behind his 1994 solo album, "For The Love Of Strange Medicine," Perry had a wonderful time performing his own material, but, he says, "underneath it all, I was missing more and more being the singer in Journey than I ever thought I would." Additionally, the crowd reaction to the five or six Journey songs he threw into every night's performance was overwhelming.

Because of a severe respiratory illness, Perry had to cancel the end of his tour and was confined to bed. During that time, he thought more and more about Journey. Meanwhile, Columbia Records (U.S.) president Don Ienner called Perry's manager, wondering if the band would ever get together again. Senior VP of A&R (U.S.) John

Senior VP of A&R (U.S.) John Kalodner, whom Perry refers to as "the Henry Kissinger of rock," began talking to Cain, Perry, and Schon about reforming. That led to Perry doing something he thought he might never do again: calling Cain.

"I was excited his number hadn't changed," says Perry. "I hadn't talked to him in years." The two got together a few weeks later in a local coffee shop, "and I said, 'Just listen man, before it's too late. For reasons God only knows, there's a lot of people out there who love us, and I saw some of them not too long ago. Maybe it's time to try again," recalls Perry. After a similar meeting with Schon, the three sat down to try to write together for the first time in more than a decade.

"That was the first thing we had to do—see if we had the spark to write again," says Perry. "If that was there, perhaps instead of putting together a touring [only] campaign, which is not what this is, we could come back as a real band. That's exactly what we've done."

With the songwriting team firmly in place, and Smith and Valory re-enlisted, the band entered the studio with producer Kevin Shirley and recorded 16 songs in four months.

As the band members prepared material for the album, they discussed who should helm their career, eventually deciding on Irving Azoff, the manager behind the Eagles' tremendously successful reunion. "He's done an incredible job with the Eagles, but that didn't have a lot to do with why we picked him," says Perry. "It was more because we all felt overwhelmingly comfortable about working with him."

Similarly to the Eagles, Journey is planning a major, potentially worldwide tour, but not before getting some loose ends tied up. "We're still cleaning up some of our past legal ties," says Perry. "Some were in the way of the reformation and have gotten cleared, and some have yet to be cleared. But my [hope] is that we will tour in the early part of 1997."

¹ Until then, Columbia plans to make sure that the record-buying public knows that Journey is back.

One week prior to the release of "Trial By Fire," Columbia will issue remastered versions of Journey's eight top-selling albums and Perry's doubleplatinum 1984 solo effort, "Street Talk."

"The whole point is to highlight the catalog and give them a week to breathe before the coming Journey album," says VP of marketing (U.S.) Tom Corson. "We built a stand-up floor piece for retail, with artwork from the new album and with space for every Journey record and the [1993] boxed set."

There are also plans for a radio special the day of release, as well as launch parties the night before at all 26 Hard Rock Cafes nationwide. "The reaction to this album is already massive," says Corson. "It's like they picked up just where they stopped."

Not so fast, says Perry, who is clearly not interested in looking back. "I don't know if I want to pick up where I left off. The music business can be a choke chain, and you have to be aware of that, especially when you still have a few marks around your neck from it," he says.

"This time feels so much better, and I don't think it could have happened one inch sooner. Everything had to have happened as it did. You can't push the river any quicker than it flows."



LONGTIME EXECUTIVE PAUL WESTON DIES

"Weston projected an attractive rhythmic feel along with its romantic sounds." Simon quotes Weston as declaring, "All I did was to add strings to a dance band. The reason it still swung

was because I used good jazz musicians." Simon also noted Weston's penchant for working with female singers, starting with Lee Wiley in the early '40s. "Take this star dozen, for example: Connee Boswell, Diahann Carroll, Rosemary Clooney, Doris Day, Ella Fitzgerald [the vaunted Fitzgerald 'Irving Berlin Songbook' on Verve], Judy Garland, Dinah Shore, Kate Smith, Jo Stafford, Sarah Vaughan, Margaret

Whiting, and Lee Wiley." One of the music world's oddest satirical teamings was that of Weston and his wife, Jo Stafford; they created a series of "wrong note" albums as Jonathan and Darlene Edwards. According to Simon, this concept was born after Weston heard "an especially awful cocktail pianist" while attending a Columbia national convention in 1950.

Weston co-authored "Day By Day," "I Should Care," and "Shrimp Boats." He also wrote serious music pieces, including two masses and hymns. He gave the novelty "Shrimp Boats" to Stafford, whom he married in 1952 when both recorded for Columbia; the song was one of her biggest hits.

In recent years, Weston and Stafford operated a label, Corinthian Records, which consists mostly of the masters they acquired of the works they had recorded for Capitol and Columbia, including the Jonathan and Darlene Edwards albums plus a "greatest hits" album. Also among the 21 albums in the catalog is Weston's symphonic suite in tribute to New Orleans called "Crescent City Suite."

In 1971, NARAS gave its Trustees Award to Weston, citing his "inspiring and tireless dedication" to the recording academy's development.

Weston was born Paul Wetstein in Springfield, Mass. His professional career got under way when he sold an arrangement to the Joe Haymes Orchestra in 1934. When he assumed the helm of that orchestra, Dorsey hired Weston as an arranger, an association that lasted five years and produced some of Dorsey's most successful recordings. Weston also spent many years working in television.

Besides his wife, Weston is survived by a son, Tim; a daughter, Amy; and four grandchildren. A funeral service was held in Los Angeles Sept. 24.





'Billboard Music Guide' CD-ROM **Arrives At Music, Computer Chains** "The Billboard Music Guide," a

complete music resource and buying guide on CD-ROM, is now available at major music and computer chains across the U.S.

Consumers can purchase the Guide individually, or "bundled" with another powerful reference CD-ROM, the "Blockbuster Entertainment Guide To Movies & Videos." Both titles are marketed by software developer Creative Multimedia and are available in Windows '95 and Macintosh versions.

The Guide will be available at Tower and Best Buy, among other chains; the Music Guide/Movie Guide bundle is being offered at Comp USA, Computer City, Egghead, Electronics Boutique, and Staples stores, among others

Entertaining and authoritive, "The Billboard Music Guide" contains information on more than 60,000 albums from 4,000 different recording artists and bands in all popular genres. The information includes reviews and articles from Billboard and Musician magazine, as well as 40 years of Billboard charts.

Additionally, there are extensive track lists; more than 1,000 audioclips; selected videos; performer photos; and album cover art. The CD-ROM also contains reviews and articles from the "All Music Guide," a noted resource for music consumers.

All of the data is fully searchable, with links to related artists that will educate and fascinate music fans of all tastes. Further, "The Billboard Music Guide" has seamless links to MusicMatch, Creative Multimedia's site on the World Wide Web. Through MusicMatch, users can access updates on new releases and make online purchases of more than 200,000 recordings and music-related products.

For press info, contact Creative Multimedia at 503-241-4351. To order, call 800-262-7668, ext. 511.

Patience A Virtue For Celine Dion that have been No. 1 in the rock era, only nine have beer

BEAT

by Fred Bronson

T'S ALL COMING BACK to Celine Dion, as she scores her first No. 1 album on The Billboard 200. "Falling Into You," which reached pole position in its 28th week, is also the first chart-topper for Sony's 550 Music label. The disc has been powered by two singles: the No. 1 hit "Because You Loved Me," which reverses course on the Hot 100 this week, moving up to No. 40, and a remake of the Jim Steinman epic "It's All Coming Back To Me Now," still bulleted at No 3.

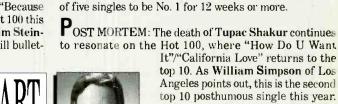
"Falling Into You" is the fourth album by the French Canadian songstress to chart on The Billboard 200. Her first was "Unison," which peaked at No. 74 in March 1991. A self-titled album went to No. 34 in June 1992. Almost two years later, The Colour Of My Love" settled in at No. 4.

Dion replaces New Edition at the

top of the chart. The R&B quintet entered at No. 1 last week, whereas Dion has had a long, patient climb to the top. Her label should be able to keep the album in the upper reaches of the chart, with plenty of rich choices for a third single to follow "It's All Coming Back To Me Now,"

ET'S 'MACARENA' AGAIN: When you see Vice President Al Gore and Gen. Colin Powell dancing the 'Macarena" on the network news, you know the dance has taken on twist-sized proportions. The Los Del Rio single has far surpassed Chubby Checker's single of "The Twist" in terms of chart success; the former is in its 10th week at the top of the Hot 100, while the latter had only three weeks at the top during two chart runs.

'Macarena" is the longest-running No. 1 single since Mariah Carey and Boyz II Men were on top for 16 weeks with "One Sweet Day" at the end of 1995 and beginning of 1996. It may seem as though singles always have long stays



It"/"California Love" returns to the top 10. As William Simpson of Los Angeles points out, this is the second top 10 posthumous single this year. In January, "Free As A Bird" by the Beatles gave John Lennon a posthumous visit to the top 10.

2Pac continues to reverse course on The Billboard 200, where "All Eyez On Me" moves 18-6.

AZZMEN: The veterans rule on the Top Contemporary Jazz Albums chart. George Benson is No. 1 for the eighth week with his GRP album "That's Right." Benson first appeared on the Billboard album chart in 1969 with "Tell It Like It Is." Grover Washington Jr. enters at No. 3 with his Columbia release "Soulful Strut." His album-chart debut happened 24 years ago with "Inner City Blues." The second-highest entry this week is "Joined At The Hip" by Bob James and Kirk Whalum on Warner Bros. James first charted in 1974 with "One." The most veteran veteran of all is Quincy Jones, No. 7 this week with "Q's Jook Joint." Jones' chart span began back in 1962 with "Big Band Bossa Nova."

No. 1 for 10 weeks or longer. If "Macarena" is No. 1 next

week, it will be one of only seven singles to be in that posi-

tion for 11 weeks or more, and in two weeks, it will be one

Another jazz veteran, Vince Guaraldi, receives tribute on a Windham Hill album by George Winston. "Linus & -The Music Of Vince Guaraldi" enters the Top New Lucy-Age Albums chart at No. 1. The late pianist wrote the music for the "Peanuts" TV specials and first appeared on the Billboard album chart in 1963 with "Jazz Impressions



Billboard's Internet Site Adds Music Samples From Current Hit Albums

Digital sound has arrived at Billboard Online! The Billboard site (www.billboard-online.com) on the World Wide Web now offers free musical samples from many of the hottest titles on the major Billboard album charts. The sound samples are provided by the Music Previews Network, an Atlanta-based service that creates programming

for major media companies in the U.S. and Canada. Every week, Billboard Online users will be able to



listen to 30-second samples from up to five tracks off of 10 selected albums from The Billboard 200 and five albums each from the Top R&B Albums and the Top Country Albums charts. Samples of addition-

al charts will be added soon. To listen to the samples, users go

Nunziata To Keynote ITA's Annual Seminar

Susan Nunziata, managing editor of Billboard magazine, will present the keynote address at The International Recording Media Association's Annual Forecast & Update Seminar; Nov. 26, at the Plaza Hotel in New York.

Nunziata will kick off the ITA conference with her speech titled "From Recording Me-dia to Retail." The program will detail how music and video industry segments fared in 1996, a rundown on the year's highlights, how 1996 statistics compared to those of 1995, and what the outlook is for 1997 and beyond. "I'm pleased that I will be

bers the broad industry overview that my position at Bill-board affords me," says Nunziata. Charles Van Horn, ITA ex-

ecutive VP explains the seminar as an event geared toward companies "wishing to judge their current industry performance and plan their strategies for the year ahead."

Dates 'n Data

Billboard Music Video Conference & Awards Crowne Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9, 1996 International Latin Music Conference & Awards Hotel Inter-Continental, Miami • April 28-30, 1997 1997 Billboard/Airplay Monitor Radio Seminar Orlando Renaissance Hotel, Orlando • Oct. 16-17, 1997 For more information, contact Maureen Ryan at 212-536-5002.

Visit our website at http://www.billboard-online.com Contact Sam Bell at 212-536-1402/1-800-449-1402 e-mail: sbell@billboard-online.com

to the Billboard Online home page, open the chart they are interested in and click on the Music Previews box. This opens a menu of the available titles for that chart. Each music sample is available in three formats: Real Audio, WAV and MPEG.

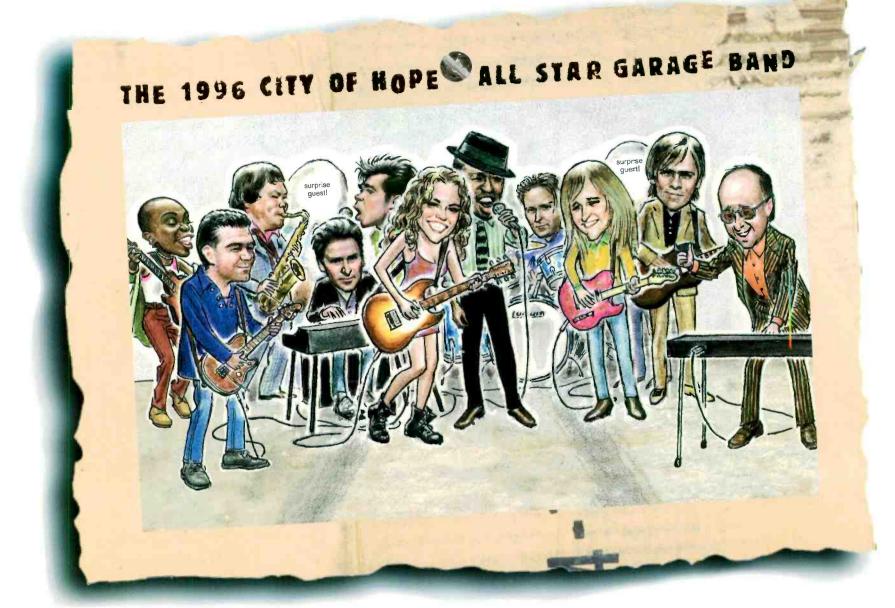
The Music Previews Network (www.mpmusic.com) was among the

first Internet services to be licensed by ASCAP and BMI. The network's custom programming is available in more than 50 markets via Internet sites and local MusicPhone systems. Affiliates include the Chica-

go Sun-Times, the Los Angeles Times and other leading newspapers and radio and television stations. For more information about Bill-

board Online, contact Sam D. Bell at 212-536-1402 or 800-449-1402.

able to share with ITA mem-



GET READY TO ROCK THE HOUSE

AT THE SPIRIT OF LIFE AWARD DINNER AND CONCERT IN HONOR OF VH1 PRESIDENT JOHN SYKES WEDNESDAY, OCTOBER 16, 1996 UNIVERSAL CITYWALK, CALIFORNIA

THE 1996 CITY OF HOPE ALL STAR GARAGE BAND FEATURING: BRYAN ADAMS, SHERYL CROW, MELISSA ETHERIDGE, DON HENLEY, BOBBY KEYS, JOHN MELLENCAMP, ME'SHELL NDEGÉOCELLO, TONY RICH, EDDIE VAN HALEN, MAX WEINBERG, STEVE WINWOOD AND OTHER SURPRISE GUESTS. MUSICAL DIRECTOR: PAUL SHAFFER.



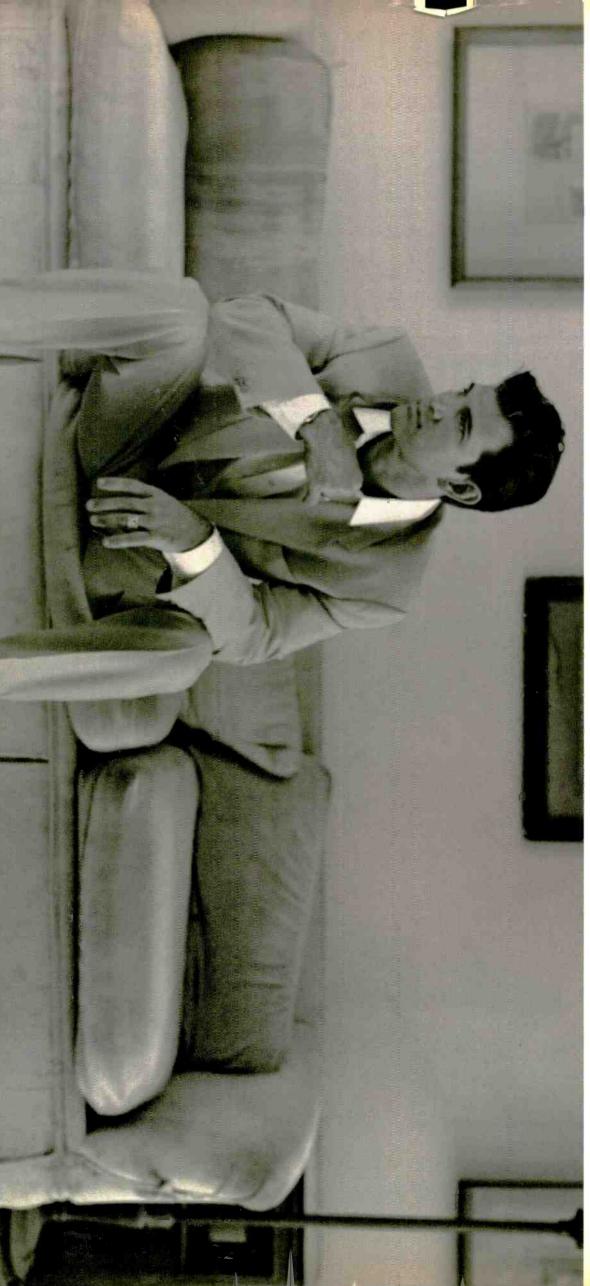
A Benefit for City of Hope National Medical Center and Research Institute FOR TICKET AND EVENT INFORMATION CONTACT SCOTT GOLDMAN - 213.892.7129



B

brochure fax your name and address to: (818)846-8474. pleasure, Baja Sessions is the perfect destination for your musical journey For a FREE four-color Be it for business or





October 8th.