



MUSIC WEEK

MULTIMEDIA SPECIAL - INSIDE

For Everyone in the Business of Music

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PRS: the damning report

by Martin Talbot

The MMC has delivered its verdict after 14 months' investigation into PRS - could try harder, a lot harder.

The 362-page report, published on Thursday, takes the historic stop of handing artists the long-demanded right to collect their own live performance royalties.

But it also highlights a history of inefficiency and disorganisation within the society, making a particular criticism of its publisher and writer directors, whose rivalry created an organisation which was cumbersome, slow to change and unwilling to delegate to day-to-day management, it says.

Declaring the organisation to be a *de facto* monopoly, the report highlights 16 points on which it operated against the public interest. It says that the division between PRS's general council and the executive was confused, and that the appointment of a new chief executive took too long and that the society has no coherent long-term strategy.

It adds that PRS failed to remedy deficiencies in its database exposed by Frome, that it has no proper costing systems and that the fact it has not sought professional advice on its public



WHAT PRS MUST DO

The MMC's report into the Performing Right Society found that the organisation used its monopoly against the public interest. It ordered PRS to:

- give members the option to administer their own live performance right
- allow writer members to send a third party representative such as their manager or legal adviser to PRS general meetings
- establish an annual membership charge for the first time
- enter a new era of openness, lay out its responsibilities to its members and launch an on-going consultation drive
- clarify the society's objectives and develop a long-term strategy
- launch a probe into its public performance sampling systems
- set up an appeals procedure for members' complaints

performance sampling was "unacceptable". The society also fails to clarify its responsibility to or adequately consult its members, it says, and offers no proper appeals system for them.

Although rejecting the option of proposing a rival UK society, the report says, "There has been no urgency for [PRS] to remedy those shortcomings which damage its efficiency or for it to

improve the quality of the service it provides to its members."

In a statement, competition and consumer affairs minister John Taylor says, "The MMC finds that composers, publishers and music users have benefited greatly from the work of the PRS. But they also find evidence of inefficiency arising from deficiencies in corporate structure and management

practices and a number of other inadequacies." Taylor requests director general of fair trading John Bridgeman to report back to him within four months.

PRS Chief executive John Hutchinson says it will move quickly to address the issues raised in the report, but that the vast majority of the 44 recommendations have been dealt with or are under consideration.

The issue of live rights assignment was seized upon by the artist community as the biggest success, alongside the decision to allow writer members to be represented by non-PRS members at PRS general meetings.

As well as benefiting big name acts who write their own songs, lesser known acts will also benefit from the change, says U2 accountant Ossie Kilkenny, acts playing small gigs generating a royalty of less than £500 - which are not logged by PRS - will be able to collect their own income.

The report also recommends that an annual membership fee be charged of £25 plus VAT per writer member and £125 plus VAT for publisher members. Members currently pay a one-off joining fee of £50 for a writer and £250 for a publisher.

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BPI fines members in hype judgement

The BPI has imposed stiff fines on two of its members who released records it believes were hyped.

Its tribunal investigating the affair reached its decision last week and presented its findings and recommended penalties to the BPI Council, which is then understood to have approved them.

As *Music Week* went to press, the BPI was refusing to comment on the case, since its code of conduct says the results of a tribunal hearing should be embargoed for 14 days.

Music Week has learned the names of the two companies involved, but they cannot be named for legal reasons. Both are independent companies with strong international connections.

Although the embargo applies only to the BPI, neither company was willing to comment until they have a chance to consider fully the tribunal's verdict.

The tribunal was not able to investigate fully the case which provoked the inquiry - the single Santa Maria by Tajana on Love This Records - since Love This is not a BPI member. But owner Mike Stock, who has strenuously denied any suggestions that his company was willing to comment until he received a letter from the BPI confirming that it regards the case as still open.

Homesick Kronos leaves Columbia

Columbia managing director Kip Kronos is to part company with the label after nearly three years in the post.

Kronos has announced that he is to return in April to Nashville, which he left in 1993 to join the label.

The former US artist manager was recruited by Sony Music Entertainment UK chairman Paul Burger in July 1993, filling a seat which had been vacant for almost a year after the departure of Tim Bowen in 1992.

Kronos declines to comment, but a statement issued last week explains his decision is due to family commitments. It continues, "I have thoroughly enjoyed my time at Columbia, especially working with the wonderful team of people firmly in place. I know they will continue to do great things."

Burger says, "I am thankful Kip agreed to help rebuild Columbia three years ago. It is clear the label is now in far better shape. During this period Columbia has enjoyed significant success with international artists." Columbia has traditionally been one of the UK's most successful labels. It accounted for 5.3% of the singles mar-

ket and 6.3% of the albums market when Kronos joined the company in July 1993. Since then, the label has scored 90 Top 40 singles and 41 Top 40 albums, including five number ones.

Market share figures show Columbia had 3.9% of the singles market and 4.9% of the albums market in the last quarter of 1995, putting it in seventh and third positions overall.

Most of Columbia's successes since Kronos took the reins have been from international artists.

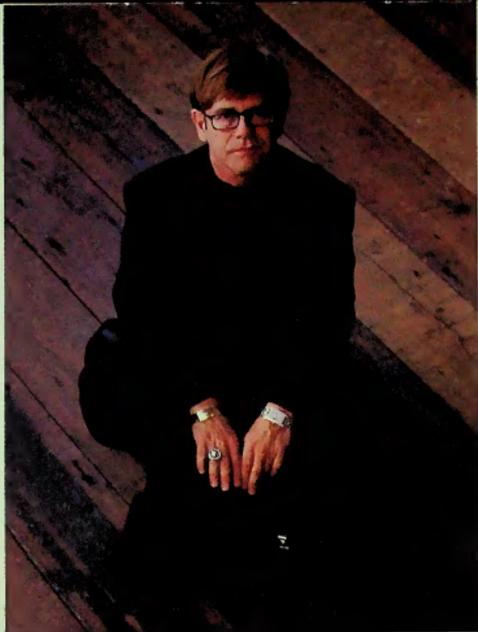
But the label has also enjoyed home-grown success with MNR, who scored four Top 20 singles and a Top 20 album last year, and Letfield, on Hard Hands, who have given Columbia a number three platinum album and two Top 30 singles.

"The current industry buzz on both recent UK signings Whipping Boy and the soon-to-be-released Kula Shaker leaves me confident that Columbia is well-positioned for the challenging months ahead," adds Burger.

Sony will not comment on Kronos' future plans, but he is expected to take up a position in the US music industry. A replacement for Kronos has not yet been found.

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MERCURY & POLYGRAM CONGRATULATE ELTON JOHN FOR HIS SUPERLATIVE ACHIEVEMENTS IN 1995

rocket



EMI scoops Babylon Zoo publishing

EMI Music Publishing has secured rights to the biggest-selling single of the year so far, after managing director Peter Reichardt signed Babylon Zoo to a worldwide deal last week.

Reichardt says he began negotiating with the band's manager Clive Banks well before the act's Spaceman number one became the fastest debut single to go platinum. "I put in a hefty bid before all this happened and now it looks like we got our best foot forward at the best time," he says.

Reichardt says he has been keep-

ing an eye on Babylon Zoo front-man and writer Jas Mann for more than a year. "The single grew on me like it did everyone, but when I saw him and then heard the album before Christmas, I thought, 'this guy has got the lot'."

"Jas is hugely creative and his music, a sort of Bowie meets Marse Bolan, is a nice follow-on from Britpop."

Banks says he plumped for EMI because of its worldwide network. "It's the best worldwide publishing operation. If there is a penny to be got in Asia, it will get it," he says.

Banks also believes the company has the right connections for Mann who, he anticipates, will write for other artists as well as working on film soundtracks.

"There's a lot more to him than Babylon Zoo and EMI Publishing has the best facilities," he says.

Spaceman is currently the number one single in six European countries, including Finland, Norway, Belgium, Holland, Ireland and the UK.

It also leapt from number 72 to number seven in Germany, "where the Levi's ad is not being screened.

Simple Minds sign up in Chrysalis chart bid

by Robert Ashton

The new-look Chrysalis Records is taking shape with the signing of international acts Simple Minds and Belinda Carlisle to the label.

The artists are the first to join Chrysalis since it was folded into the EMI parent company last September. EMI president and CEO Jean-Francois Cencil says the signings demonstrate EMI's commitment to the label.

"My first contribution was to reorganise the team and now I am bringing big names," he says. They will give volume and edge to the label and, because they are established, they will regain the chart success for Chrysalis which we lost two or three years ago."

Cencil says the new signings will complement the existing acts on the label and two new acts, Fun Lovin'

Criminals and Patii Rothberg, which he discovered in America. "It is becoming a very eclectic label and a very credible one," he says. "We have the Celtic thing, but also new superstars who have worldwide appeal."

Simple Minds, who have signed a five-album worldwide deal, left Virgin Records in December after 14 years, during which they enjoyed five UK number one albums and a number one single with Belstat Child/Mandela Day in 1989.

Carlisle - a former Virgin America artist - has been assigned to Chrysalis after Cencil signed her to the EMI Records company last year. During her spell with Virgin, she reached number one with a greatest hits album in 1992 and the 1987 single Heaven Is A Place On Earth.

Simple Minds manager Clive Banks

says he was persuaded to sign with EMI after working alongside Cecilion with Babylon Zoo, who he also manages. "I like JP's energy," he says.

The first Chrysalis album from the Scottish group is expected to be recorded this spring for release in October, while Carlisle is due to deliver her first album for the label this month for release in June.

EMI UK and Ireland president and CEO Cecilion took control of the label founded by Chris Wright at the end of September last year, making 25 staff redundant, including senior personnel Ray Eldridge and Ken Grunbaum.

The first act signed to Chrysalis since the reshuffle was Liverpool guitar four-piece Proper, who were signed by A&R manager Steve Levy in November. The band are pencilled in for a debut single release early this year.

Virgin/Our Price in marketing merger

Virgin/Our Price has finalised the reorganisation of its marketing by merging the departments' senior functions to work across both High Street chains.

The operation, which previously saw separate teams handle marketing for the two distinct chains, will now come together from this week.

Marketing director Neil Boote announced the creation of two departments covering both Virgin and Our Price: retail marketing, local marketing/PR, and store design.

Our Price marketing manager Brian Waring is taking on the newly-created role of retail marketing controller, to oversee all Virgin and Our Price brand development. His responsibilities will include some of the workload of Virgin's former marketing manager Dave Alder, who left on a year-long sabbatical at the end of last year.

The heads of the two other functions are expected to be appointed shortly, with all three reporting directly to Boote.

"Everybody who reports to me will now have responsibilities for both brands," he says.

"This will improve communication both internally and externally, give us economies of scale, help to reduce costs, such as printing, and enable us to create a best working practice. When we were effectively two departments, this was less easily achieved."

Boote says staff junior to Waring will still have responsibility for their own brands and the group is currently undertaking research to refine the position of the retailing chains.



Paul McCartney's dream to turn his old school into a training ground for the performers and entertainment professionals of the future finally became a reality last Tuesday [30], when the doors of the Liverpool Institute of the Performing Arts were opened. McCartney cut a huge cake to celebrate the launch after a £12m refurbishment partly funded by himself, fellow former Beatle George Harrison and The Queen. The music industry, which was represented in force at the opening, contributed around £2m to the project. It already boasts almost 200 first year students working on BA (Hons) degrees across everything from acting to music and dance. McCartney, who had the idea for Lips seven years ago when he saw the derelict building of his old school, said he would like to help teach songwriting at the school.

NEWSFILE

Windswept poaches Rondor man

Windswept Pacific Music has recruited former Rondor Music creative director Peter McCamley as its new creative manager, reporting to creative director Nick Battle. Windswept managing director Bob Grace says McCamley's appointment underlines the company's emphasis on nurturing its roster of songwriters, which include Bert Bacharach, Petsi Sinfield and Albert Hammond. "We wanted to expand the team, and we wanted the best," he says.

EUK makes moves into repertoire

Entertainment UK is launching a new, as yet unnamed, company to expand into repertoire ownership with current head of music buying Adrian Fitt at the helm.

The company says Fitt is stepping down as head of music to be replaced by former head of video and book buying Alan Young. EUK's new venture is being established to acquire catalogue either from existing providers or through acquisitions of companies, for marketing as own-label budget and full-price product. The venture, covering music and video, will trade as a separate entity from EUK.

Gabrielle involved in murder case

Go! Discs singer Gabrielle was arrested by Derbyshire police last week and quizzed by detectives investigating the murder of a Derbyshire man in a beauty spot four days before Christmas. Gabrielle was taken to Lewisham police station for questioning and was later released without charge, a Lewisham police spokesman confirmed. The murder is being investigated by Chesterfield CID, which confirmed that Gabrielle had not been interviewed directly about the murder. Det Supt Andy Hardy of Buxton police says, "Gabrielle Bobb is not directly connected to the murder."

Oasis US invasion continues

Oasis's attempts to break America are continuing, with their single *Wonderwall* moving up three places in the US charts to number 15. The band's album (*What's The Story*) *Morning Glory?* remains at number five. Meanwhile, Everything But The Girl's *Misfire* remained static at three, while Bush's single *Glycerine* rose one place to number 30 and album *Sixteen Stone* fell to six.

Weaterton takes Polydor press

Polydor has recruited Judith Weaterton as head of press. Weaterton takes over the press department after joining from Arista Records, where she was previously head of press. She replaces Pete Bassett who left before Christmas. Meanwhile William Higham joins as new senior product manager on February 19 from Virgin Records where he was product manager.

Sternberg steps up at Sony

Jonathan Sternberg has been promoted from senior counsel to vice president and senior counsel at Sony Music in the final move in a series of promotions intended to bring the UK company in line with Sony's worldwide structure.

Cast celebrate gold run

Polydor Britpop foursome Cast are the latest to score a gold album award with their album *All Change*. Three compilation albums also received gold awards last week. The Best...Album In The World...Ever! 2; Sisters Of Swing; and Best Swing '96. Other silver awards were for Moby's album *Everything Is Wrong/Mixed & Remixed*, the Soft Rock compilation and Michael Ball's album *First Love*.

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COMMENT

PRS must face up to shortcomings

Reading the MMC report into the PRS, you begin to wonder why the threat of an investigation worries people so much. The report is a model of clear thinking and reaches pretty much the right conclusions. We should be in no doubt, however, that taken as a whole, it is a severe indictment of PRS and its failure to be accountable and to modernise. The current management should avoid the temptation to minimise the criticism by arguing many recommendations are already being implemented. They should have been implemented years ago.

Equally, the triumphalism of some factions within PRS membership is also misplaced. There is, in a real sense, a collective responsibility for PRS's failure, a responsibility on the part of members – and particularly council members – who have pursued personal agendas, lacked any sense of strategic purpose and refused to allow management to manage.

On the positive side, the MMC report should be regarded as a clearing of the decks and a chance to start over again. The real pity is that the MMC does not have any jurisdiction in continental Europe. There are some societies over there who could do with a dose of the MMC's common sense.

Combating the manipulators

The *New York Times* last week asked "Are companies manipulating pop charts?". Its story revealed what many have suspected ever since Soundscan was introduced to the US – that hyping has become a problem there, too. As the BPI prepares to name names after its latest investigation, it's a reminder that it's in the nature of the record business all over the world that people will try it on. Naturally, there are very good reasons to dissuade them from doing so. Tribunals are necessary, unpleasant, but they are hardly the end of the world. *Steve Redmond*

WEBBO

Bard/IMF summit is good news

I'm always glad when representatives have dialogue rather than becoming adversarial through chance encounters at industry events.

The fact that the IMF and Bard are going to work together can only be good news. I'll bet there are some record companies quaking in their boots, though, thinking that some closely-guarded secrets will be revealed...to the company's detriment.

But wait! There could be good news here after all. Imagine you are a sales director with a manager on the phone – "What do you mean X retail chain won't stock my Top 20 single even with a Top Of The Pops performance confirmed this week?"

In the past, all you could do was mumble about "special relationships" and "understanding their problems". Now you just say, "Well, why don't you get on the phone to your counterpart at X retailer – you know the one you met at the last Bard/IMF meeting – and sort it out."

Then the manager will have the option of choosing whether to go down the path of giving the retailer 3,000 non-royalty bearing singles to ensure it's in the shops for Friday morning...or not and explaining to the band on Sunday why their single went down.

Clarifying the Canadian position

Apologies to the Canadians who rang after my last column. Their Canadian content laws were put in place to help develop an infrastructure and market to compete with their bigger neighbours – fair enough and it has worked for them. The French laws are just there to protect and fossilise a language and culture that has already developed. Proposals like these are still doomed to failure.

Jon Webster's column is a personal view

MMC REPORT

PHOTO: CHRIS TAYLOR



The appointment in September of PRS's new chief executive John Hutchinson fulfilled one of the recommendations laid down in the report. The report voices surprise that the post was left empty for so long and criticises PRS for allowing Wayne Bickerton to act as chief executive alongside his responsibilities as chairman, two roles which it describes as "inherently different". Hutchinson, 51, joined PRS on November 6 from Visa UK.

by Martin Talbot

The PRS faces a hectic year of consultation and reshaping following the publication of last week's hard-hitting MMC report.

Within hours of the official announcement on Thursday, PRS board members were meeting to discuss what is already acknowledged as a watershed in the society's history.

PRS chairman Andrew Potter says, "The report is a mandate to move on, to make us do our job better. We had a meeting of board members and they weren't in a defensive mood at all. They were all saying, 'let's roll up our sleeves and get on with it.'"

The initial reaction of Potter and PRS chief executive John Hutchinson was one of relief that many of the recommendations made in the report appeared to support internal and structural changes that are already under way or completed.

Of the 44 recommendations made in the report, Hutchinson says at least a third have been dealt with, including, most recently, the remaining of the general council to become a board and thus signify its transition from managing the day-to-day operations to overseeing the strategic planning of the society.

Hutchinson says the society has also started work on a strategy plan which will continue through the year and has also launched a consultation led by Coopers Lybrand to examine the society's public performance sampling. It will now introduce the appeals system

The bombshell that landed quietly

When the single, advance copy of the MMC's Performing Rights report arrived at the PRS offices in Berners Street, just off London's Oxford Street, on Wednesday there was no fanfare to welcome it. Not even chief executive John Hutchinson knew it was on its way.

"We had been expecting it soon, but not necessarily this week," says Hutchinson, who was sitting in on a donations committee meeting when the package landed on his desk.

It was fortunate the document had not arrived 24 hours earlier, when Hutchinson was on his way back from a long weekend away in the Alps – an extension of his trip to the Miden convention.

The next 24 hours became a flurry of meetings and repeated readings of the 362-page tome, which had arrived almost exactly 24 hours before it was due to be published at 11am on Thursday.

Just a few minutes after the report was made public, the PRS's two-page press statement was issued in tandem with the DTI's own four-page release.

As soon as the embargo was lifted the next day, the orders started flooding in to Her Majesty's Stationery Office, with the biggest single order almost certainly coming from PRS itself, which ordered 54 copies at £27 each.

"That's a very popular one right

now," said one sales assistant at the HMSO telephone order desk, "but we've got plenty more left. We've got around 1,500 in stock."

By mid-afternoon on Thursday, PRS's office was teeming with the society's board members who had come to attend a debriefing on the report, followed by an executive committee meeting at 5pm.

For those in the inner circle, there was no hiding from the report. Not so for former PRS chairman and chief executive Wayne Bickerton, now out of the fray. "I only heard it had been published about an hour ago," said Bickerton, just a few minutes after 4.30pm on Friday.

THE VERDICTS ON THE VERDICT

Ed Bicknell, Damage Management – "The PRS is like an old Victorian asylum that's falling down. The UK society does come in for more stick than is perhaps justified – the real problem is with European collecting societies – but administrative fees are way too high. If I charged what they did, I wouldn't have any clients."

Dennis Muirhead, Muirhead Management – "It's a very valuable report. It may be expensive but it's cheaper than a royal commission and it saves politicians meddling about with unnecessary legislation."

Bob Grace, managing director, Windswept Pacific Music Publishing – "I sympathise with LZ and other bands about the outrageously high administration fees, but it would be a very dangerous precedent for

the collection of royalties on live performances to be taken out of PRS control. I'm impressed to that because it would give promoters leverage to be bully boys."

Peter Cornish, director of Westbury Music Consultants, member of MPA council and MPCP board – "The live aspect of royalty collection needs radical reform, but I'm less certain about whether it's a good idea to let individual performers collect their own income. The essential problem is the overseas societies."

Martin Sandier, chairman and ceo, EMI Music Publishing Worldwide – "This is a revolutionary step forward. We have lobbied for a long time so that, if we want to retain some of our rights and license them ourselves in some fashion, we can do that. This decision opens that door, by allowing

live performance royalties to be licensed directly. We are very excited because it is consistent with the work we are doing with mechanical rights in Europe."

Peter Duggdale, MPA secretary – "The suggestion that artists collect their own rights from live performances gives a much more flexible scenario, without undermining the idea of collective management. It would also be better for another songwriter in the long run if they feel they can manage royalty collection."

John Glover, chairman, International Managers' Forum – "What's a great breakthrough is allowing managers to represent artists during PRS general meetings. Benifer's Clause has never been to a PRS meeting in her life but sounds as though I'll be able to sit in for her."

enquiries for changes

THE RUSH TO TACKLE THE MMC'S CONCERNS



Now the long-awaited MMC investigation into PRS is over and the

findings published, the society doesn't have too much time to show it's taking action. With the director general of trading John Bridgeman due to report back to consumer affairs minister John Taylor by the end of May, speed is of the essence. Following last week's impromptu meeting of PRS board members, a full official board meeting will take place on February 28. But next Wednesday (February 14), chief executive John Hutchinson's executive

committee will also consider the report. Over the coming weeks, Hutchinson also says he expects to meet with Bridgeman to discuss the MMC's report and how it should be implemented.

But the stage is set for the most colourful debate at the members' meeting, which will follow on March 29, almost certainly providing a noisy dress rehearsal for the society's AGM in September when many of the recommendations will be formally put to the membership. Even then, not all of the work will have been completed, predicts Hutchinson; the long term strategy review will continue until the end of this year.

in countries where huge cultural and social deductions are made, indicating PRS could even establish an international presence of its own to administer such rights internationally.

For Hutchinson, the issue is not so clear cut. "We cannot be quite sure how it could be administered overseas because the overseas licensees have sold their own licences," he says. "Other than changing all our agreements or renegotiating these terms with them, I can't see how it will work. We have got quite a bit of work thinking this through."

It is certainly not the only issue open to negotiation, with plenty of discussion left before the recommendations can be fully implemented.

PRS members will have their first opportunity to speak out next month, when the society invites all its members to a consultation meeting on March 29—the first occasion when one of the recommendations of the MMC report is implemented: the decision to allow writer members to be represented by a non-PRS member at general meetings.

That rule change is one of many recommendations for which there will be plenty of discussion.

Hutchinson rejects suggestions by Basca that the change should ultimately allow for organisations to attend such meetings as representatives of their entire membership.

Hutchinson says, "I'm not sure that is what the report intends. That smacks of block voting and I don't think that's democratic."

which the society has been developing over the past year.

"I don't think we could ever call it a win," says Hutchinson. "PRS has received criticism from the MMC, there is no doubt about that and we acknowledge that some of that criticism is justified. But, equally, we feel it confirms a lot of the work that is already under way within the society."

"The MMC started a bit of a history book. The report is a writing in it the second quarter of last year and it covers the period of between four years and one year ago."

For Hutchinson and his executive, the main victory lay in the report's attitude to PRS's attempts—"half-hearted," according to the U2 camp—to curb the excesses of its overseas counterparts.

The report says PRS has worked hard to remove delays in payment but that it was, "to a substantial extent," outside the society's control. The MMC also suggests the issues could be dealt with at governmental level.

Hutchinson also claims the issue of self-administration of live rights—claimed as a victory by the artists' community—is not yet settled and insists the exclusivity plank of its argument with U2 remains intact.

"No other organisation can administer at the same time these rights. We can grant back to the original composer part of his rights, but nobody else can administer it other than PRS," he says.

Basca general secretary Amanda Harcourt says self-administration would be of particular benefit to artists touring

European issue may force U2 to continue royalties battle

U2 accountant Ossie Kilkenny warns that the MMC investigation may not bring an end to U2's battle, even if it does prompt a settlement with PRS in the coming months.

U2's advisors were meeting with PRS to continue discussions on Friday afternoon, along with Crispin Evans and David Hockman of PolyGram International, which also backs the action against PRS.

The MMC rulings on a two of the main planks of U2's case—allowing members to administer their own live performance royalties and to insist on greater transparency—were a significant success for the band, but Kilkenny says there is plenty of work to be done on the continent.

The MMC report ordered the PRS to amend article seven of its rules to allow acts to opt out of the PRS system and administer their own songwriting royalties from live gigs.

The area where this would have the greatest rewards for songwriter artists would be in continental territories where social and cultural deductions are at a high level, such as Italy, where around 50% of royalties are retained through the imposition of cultural and social deductions.

But Kilkenny warns, "If we think the Europeans are going to lie down and adopt this or abide by it, we are very much mistaken," he says. "They will tell us to fuck off if we want to administer our own rights. This report is only the

KILKENNY HERALDS 'TOTAL VINDICATION'

The reaction from the U2 camp over the MMC decision was little short of effusive.

The band's accountant Ossie Kilkenny (right) had little doubt about what his was. "It's a total vindication," he says. "This is a total breakdown of exclusivity, whatever PRS says. And the key issues of transparency and accountability are also covered."

"PRS is deemed to be unaccountable and now it has to do something about it. And it has just four months. There's game, set and match—it's all over."

Kilkenny dismisses the MMC's decision to side with PRS on the issue of the European societies; the report asserts that the PRS had worked hard in chasing the European societies but that their use of cultural and



social deductions were beyond the UK society's control.

Kilkenny says the European societies do not come within the MMC's remit and that issue has to be dealt with separately (see main story).

U2 manager Paul McGuinness was equally buoyant.

He says, "The MMC report is a vindication of everything that U2 has claimed about PRS in recent years. It's perhaps

ironic that U2 brought their legal action not only for themselves but also the society's membership who, of course, have had to pay so much to defend the indefensible. "We're absolutely dumbfounded that the membership of PRS has been put to such inordinate expense. How much longer can this go on?"

Harcourt, who worked as the band's lawyer for several years.

"We are delighted with the result of the investigation and that it might provoke a swift resolution to the U2 case," she says.

Although Kilkenny refused to discuss the outcome of Friday's meeting, initial indications suggest a resolution is not out of the question before the summer.

The Performing Rights report was prepared by a 32-person committee chaired by Graeme Odgers, who also chaired the investigation into the record industry. The report highlights:

- In any one year, around 8,000 PRS writer members—around 30% of its membership—earn nothing from PRS.
- Of PRS's 1994 domestic distributions, the highest earning 1.3% of its writer members received 41% of its royalties payable to writers, and the highest 19.5% received 52% of royalties payable.
- Over the past two years, the rate of response to members' queries has been reduced from 235 to 24 days.
- PRS is the sixth most efficient collection society in the world, with an administration rate of 17.85% of total revenue. It is ranked 10th best in collecting domestic revenue with an administration rate of 26.68%.
- PRS's total costs have risen by an average of 1.4% a year between 1990 and 1994 after inflation is accounted for, but income has increased by 2.8%.
- The area of biggest income growth between 1990 and 1994 has been pop concerts, up an average of 33% per year, even accounting for a drop in income in 1994. The investigators took oral evidence from 62 individuals between March 31 and June 27 last year.
- Written evidence was also submitted. The individuals contributing submissions to the MMC inquiry range from former PRS employee Brian Engel, Jolly Street Music, run by former Robbie Williams' manager Kevin Kinsella, and independent publisher Bardic Edition to PolyGram Music Publishing, U2 and BMG Music Publishing. Copies of the MMC report, *Performing Rights: a report on the supply in the UK of the services of administering performing rights and film synchronisation rights*, are available, priced £27, from HMSO on 0171-873-9030. Fax: 0171-873-8200.

.DOT MUSIC

Publishing magazine described <dotmusic> as its Web Magazine Of The 1995 which means we've got something to live up to in 1996. <dotmusic> is Miller Freeman Entertainment's internet site which draws on the resources of *Music Week*, *MBI* and a range of entertainment industry titles. We're looking for two people with a strong interest in and affinity with music and the net:

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Daranjo takes MVC marketing role
Former MVC commercial director Frank Daranjo is joining the Now chain as marketing and buying director. Now chairman Brad Aspiess says the appointment will significantly strengthen the 32-outlet group and help it reach its target of around 200 stores within the next year.

Carlton buys Vox catalogue

Carlton Classics has acquired the European rights to the Vox catalogue founded by George Mendelssohn in 1945 and is launching a new full-price label, *Musik Moments*, to target the early-music market. Carlton plans to issue a three-CD Best Of Vox set to mark Vox's 50th anniversary in March.

Street to spearhead Camden revival

Andy Street has been appointed key accounts manager for BMO's back catalogue. He joins from retailer Virgin Our Price where he was range buyer across the chain. His first projects include the revival of the company's low-price Camden label with 17 titles including the greatest hits of Neil Sedaka, The Three Degrees and Jim Reeves, which are available from this week. Ten more titles will be available next month.

Bevan returns to music industry

Sally Bevan, the former director of legal and business affairs at Polydor, has been appointed as a partner at music law consultants The Legal Side. Bevan, who served on the BPI's rights committee and chaired the BPI's copyright committee, returns to the music industry after a two-year break.

M People picked for Peugeot ad

M People's Search For The Hero has been chosen as the soundtrack to the new Peugeot 406 TV ad, which launched last Friday. RCA has no plans to reissue the single, which reached number nine last June.

New MD at Boosey And Hawkes

Former Penguin Books managing director Trevor Glover has left the company after eight years to join classical music publishers Boosey And Hawkes as managing director. Tony Fell, managing director group publishing, responsible for Boosey's worldwide publishing interests, says Glover joins at a time of rapid growth.

CIN reminder on chart embargo

CIN has reminded record companies of the embargo on chart data following two instances in which chart positions were leaked before the publication time at 6pm on Sunday. A note was issued with last week's copies of the chart book, threatening automatic withdrawal of the chart information service for those breaking the embargo by leaking information to the media.

Porter takes new role at EMI

EMI UK has poached Gillian Porter from Hall O'Nothing PR to fill a new artist development role at the label. Porter's new role, head of alternative press/artist development, will see her liaise between A&R and press reporting to head of press and publicity Lee Leschasin. Penny Caplowe, who deputised as head of press while Leschasin was on maternity leave in 1995, has also been appointed as senior press officer.

Elvis fan wins trademark battle

Elvis fan and entrepreneur Sid Shaw has won the right to continue producing Elvis Presley memorabilia under his trademark Elvisy Yous. The Trade Marks Registry ruled that both Shaw and Memphis-based Elvis Presley Enterprises have the right to sell merchandise in the UK. Following the adjudication, Shaw, who owns a shop in the East End of London, says he is now planning to issue licences to UK companies to produce Elvis Presley goods under his trademark.

Leeds Sound City puts accent on local music

by Martin Talbot

The Sound City festival of local bands will provide the focus for this April's fifth event in Leeds.

At this year's festival, which is backed by Radio One, the BPI and Musicians' Union, the BBC pop station will sponsor the line-up of gigs by local, undiscovered bands for the first time in an attempt to bring more focus to the city's live scene.

Although the station will not be broadcasting direct from the fringe, live producer Chris Lyckett says it will be focusing on gigs featuring 60 local bands at around a dozen venues in the city, including a showcase each night highlighting acts from the nine labels which comprise the recently-formed J47 group.

Lyckett says, "At Bristol last year, the fringe was really built up. We will be looking to follow through much more from the fringe this year than we did

last year. It will give us an opportunity to see bands and pick-up on them for the Evening Session later." The main gigs will also feature local bands as support acts where possible, he says.

Sound City founder Stuart Grundy says, "The fringe is getting bigger and better each year and this year looks like it will be strongest ever. I'd like to think the musical infrastructure of the city will be strengthened as a result."

Lyckett adds that the core of Radio One's involvement will be live broadcasts of more than 20 hours of music from the seven-day event, a similar amount to last year.

The first gigs to be announced feature Manic Street Preachers, Cast and The Wonnadies at Leeds Town & Country Club on Monday April 8, with Terrorvision and Whipping Boy performing the same night at Leeds Metropolitan University.

On the Friday, John Peel will host a show at Leeds Metropolitan University

featuring Orbital, Wedding Present and Bis. The whole week will be launched on Easter Sunday (7) with a show headlined by The Wildhearts and CIV.

The gigs will be seen by more people than last year, with the venues ranging from this year's 800 to 1,000 capacity venues. Other concerts are still to be confirmed, forming part of a schedule of workshops, panels and discussions, which shops, panels and discussions, which will be staged during the week. To tie in with the event, all the jukeboxes in the city will give over 20% of their capacity to acts which are playing Leeds Sound City.

Grundy adds that he hopes Leeds can follow the lead of previous Sound City hosts Bristol and Glasgow which have both attempted to establish their own events after Sound City Bristol is to host a follow-up event in October, organised by The Backing Group, which was set up to develop and support the music industry after Sound City had left.

New Evans TV show goes for the 'R1 vibe'

Chris Evans' new TV show, TFI Friday, will follow the format of the presenter's successful Radio One Breakfast Show when it is launched this week.

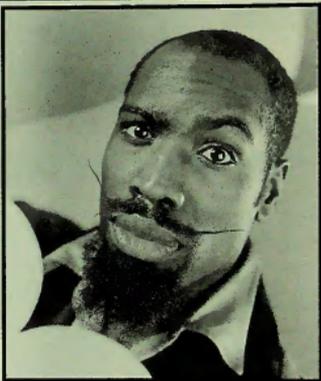
The new live show begins a 12-week run on Channel Four at 6pm this Friday (February 9), with a repeat at 11.55pm. The line-up of acts includes Skunk Anansie, The Bluetones and Count Indigo (see right).

The show's executive producer John Revell says the aim is to capture an element of Evans' Radio One show. "We are trying to recreate the vibe and feel of the radio show, where Chris has the freedom to be himself," he says.

Revell says 40% of the show will consist of music, with all the acts performing live. "The emphasis is that it is a music show," he adds. "It was born out of our feeling that there was the demand for a good TV show with new bands. On one side of the spectrum you have The White Room and on the other it's Top Of The Pops, and this will be somewhere in between."

The acts have been very keen to play the show even though it goes out live, says Revell. The second show features Simply Red, Blur and Black Grape, with Lenny Kravitz, Massive Attack, Terrorvision and Echobelly confirmed for the third show.

Evans, who is also presenting the Brit Awards show at London's Earl's Court on February 19 for broadcast on ITV the next evening, is co-hosting the half-hour preview show *The Brits Are Coming* with Jonathan Ross for broadcast on February 15. The programme will feature specially recorded sessions from Blur, Sting, Eternal and Jarvis Cocker.



Easy listening's progress into the mainstream is continuing in the shape of Count Indigo's My Unknown Love, currently being championed by Chris Evans. The song, which was co-written and produced by Mike Flowers, is a former Breakfast Show Biggie and the Count — who runs London's easy listening hot spot Club Indigo — is one of the first guests on Evans' TFI Friday. The song is being released by Cowboy Records on January 12, to capture the Valentine's Day market.

Promo survey shows 20% production surge

The number of pop promos produced by the music industry increased by 20% in 1995, according to a new report into the business.

The report, produced by music video production newsletter *Promo*, indicates that more than 1,000 promos were produced by the UK industry in 1995, compared with around 800 the previous year.

EMI UK was the most prolific label, commissioning 58 promos across the year, with Mercury second, producing 56 promos, while Virgin produced 51. Oil City, producer of clips for Pulp, Supergrass and Redhead, and

Spidercom Films, which worked for Buckwheats and Mike Flowers Pops, were the most prolific of promo production companies, handling 69 each. Mediabab was second with 50 promos presented to the survey, which shows Goh TV and Lindy Heymann as the busiest directors. The increase in the number of promos partly reflects the increased number of singles released in 1995, says *Promo* editor David Knight.

Adam Dunlop, executive producer at Oil Factory, adds, "What excites me is that the overall quality of promos has improved and at the top end, there are more videos of the highest quality.

There are several reasons for this, but primarily it's because record companies are once more taking a more creative attitude towards promo making."

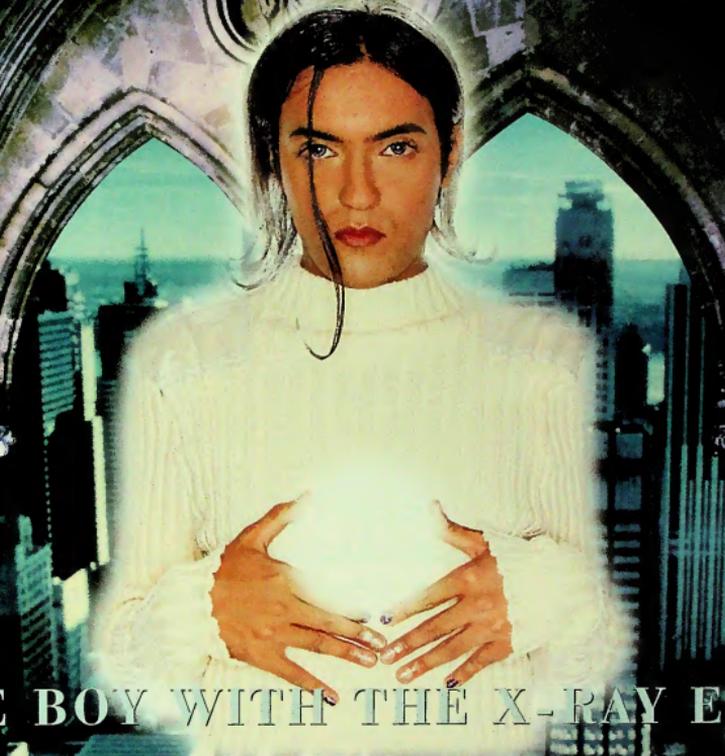
Promo's database results also outline the breakdown of airplay during 1995 on the ITV Chart Show and MTV Europe (by director, production company and record company).

The Chart Show broadcast around 20% more promos in the year, up to a total of 327.

Details of the survey are available in the new edition of *Promo* which is published this week. For details, contact Richard Coles on 0171-921 6906.

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Innovator Bill Holland puts Warner's on classical map

BILL HOLLAND

You wouldn't catch many classical label heads standing in a field in wellies at 4am for the love of their job, but for Warner Classics UK's newly-promoted managing director Bill Holland, it's par for the course.

On that occasion, the 50-year-old Irishman was personally recording the band chorus in the middle of a Buckinghamshire field for his *A Lark Ascending* album.

And an enthusiasm for throwing himself into an actively creative role has enabled his division to challenge established classical order.

Still small fry in market share terms – Warner Classics' 4% share of the total classical market compares unfavourably with PolyGram's 31% and EMI's 24% – Holland's five-year-old operation is building a reputation for innovation in a fast-changing business.

Just two years ago Warner Classics claimed 15% of the market as the Three Tenors in Concert 1994 – the year's biggest selling classical album – dominated the classical charts. The UK company's Sensual Classics compilation has sold 300,000 copies across the world, and the label demonstrated how a pop approach can help standard repertoire as Gorecki's Third Symphony became the biggest classical album of 1993.

"It's taken us a while to establish a presence, but I foresee Warner Classics becoming a dominant force within the next seven or eight years," Holland says with an air of quiet assurance.

He certainly isn't concerned about the market share gulf between it and its rivals, EMI and PolyGram. "Warner's classical resources are relatively small," says Holland. "I'd be surprised if we had a quarter of the catalogues that PolyGram and EMI have."

Although Warner has owned the Nonesuch catalogue since the Sixties, it was the acquisition of the Feldec and Erato catalogues in 1990 with the creation of Warner Classics that signalled the major's full scale launch into the classical market. "Today, now has a 5.5% share of the full-price albums market, boosted by last quarter sales of *The Three Tenors In Concert 1994* and *Christmas With Kiril Te Kanawa*, although Erato and Nonesuch still have minimal shares of 1.9% and 0.9% respectively.

The Warner Classics team has expanded over the years, reflecting the increase in projects. "When we launched in 1990 it was just an empty office and a telephone," says Holland, who now has a team of six working under him.



CLASSIC TEAM (FROM LEFT): MATTHEW COSGROVE, BILL HOLLAND AND ROB DICKENS

The competition is no doubt about Warner's potential with Holland at the helm. EMI Premier managing director Roger Lewis says, "The opinion that a company the size of Warners has for growth is considerable given the dynamics of today's classical market. With a 4% total share of the market, they're on the starting line."

EMG Conifer marketing director Richard Dinnage, who worked with Holland at Warner Classics in the early days, agrees, "It's certainly respected by its competitors for the way it has come from nowhere to establish itself as a serious player in the classical market. We're watching very closely what they'll do next."

But Warner Music chairman Rob Dickens says the Irishman's sincere love of the genre is the main reason for his success.

"Bill's god at what he does because he loves classical music but he doesn't want it to sit in a stagnant pond," says Dickens. "He's a great dreamer – he sits and thinks of all kinds of ideas because he's always hungry to take classical music elsewhere."

"Bill's always asking how we do things in the pop business. It's important to him that he's part of this big pop organisation, particularly when it comes to marketing."

The first release on the Warner Classics label – created following

Holland's promotion and the appointment of Select's Matthew Cosgrove as general manager – will be *Appassionata*, a cross-marketed compilation tied in with the Jilly Cooper novel of the same title.

Reflecting Holland's new international role, artwork for the cover will use a floating film which can be adapted for language and title changes – an innovation which will be used on all forthcoming new releases on the Warner Classics label to make them easier to market overseas.

Holland acknowledges his unashamedly commercial attitude when it comes to pushing classical music into the mass market, but the man who devised a "weepometer" to promote 1994's *Classic Weepies* is also keen to stress the importance of "straight" classical artists for the division.

The 25 compilation albums it has released since 1990 is a "sideline", he insists; the average of 10 compilations a year is a small percentage of the 200 overall releases. "I don't want anyone to think I'm just compilation mad – there are two very different sides to Warner Classics the company which are equally important in the two separate markets," he says.

"Warner Classics' development as a compilations label in its own right is a strategic move which will help to

CLASSIC EXPERIENCE

- 1945: Bill Holland (b. March 17, 1945)
- 1964: Holland begins his music career in London's Oxford Street HMV store.
- 1966: Holland moves to New York where he works for Sam Goody as a salesman.
- 1967: Returns to London to manage HMV's second London store.
- 1970: Becomes assistant general manager for Sono Records, a chain of 20 stores.
- 1972: He becomes area manager and key accounts manager for Selecta, a division of Decca Records.
- 1982: Assisted founder and managing director John Deacon (now EPI) as sales and marketing manager for new specialist company Conifer Records.
- 1982: Becomes label director for market leaders Deutsche Grammophon UK.
- 1986: Holland releases his first compilation, *Walkman Classics*, and starts the Essential range.
- 1990: Headhunted by Rob Dickens to lead the new classical division of Warner Music, Warner Classics.
- January 1996: Holland is promoted to managing director of Warner Classics.

reinforce the integrity of the four core classical labels."

Indeed, Matthew Cosgrove indicates that the main attraction for joining Warner was the strength of its catalogue. "When Bill phoned me last year and told me his plans for the division I was excited because I'd been watching the progress of Warner Classics. It's got a very rich and varied catalogue," says Cosgrove, who adds he will be working on re-promoting and re-positioning back catalogue.

The haul of seven prizes at last autumn's *Gramophone Awards* highlighted Warner's success in developing new talent in the form of new prodigies David Upshaw and 21-year-old Russian violinist Maxim Vengerov, while the label continues to promote long-established artists including Nikolai Harnocourt and Daniel Barenboim.

Holland's UK company is also handling the international marketing for Brato's international priority album *Passion* by Jose Carreras, just as it overawes the hugely successful launch of *The Three Tenors Album* in 1994. It is a move which is already paying off, certainly in the UK where the album looked set to move upwards into the Top 40 yesterday (Sunday).

The way Holland has built his company to date, it won't be the last hit album Warner will see. Catherine Eade

MARKETING HINGES ON POP SENSIBILITIES

When Bill Holland joined Warner Music as general manager of Warner Classics in 1990, the priority was to exploit its catalogue as well as to develop traditional classical artists.

Five years on and 35 classical compilations later, Holland is still following his successful strategy of creating pop-styled concept collections aimed at non-classical music lovers.

The Athena-style pictures of couples embracing on the *Sensual Classics* range



classic

and the naked man cradling a baby on the cover of *Classic Sleepers* collected the mass market appeal of such collections.

"The key to the most successful projects is creating an image that appeals by tapping into the emotions," says Holland.

"The packaging is almost more important than the music in many cases because I'm selling classical music to people who wouldn't usually buy it. People don't buy classical music in traditional packaging."



"Without resorting to bad taste I think you can be risqué; one can be tasteful," he adds.

Those in the industry aiming Holland's strong creative streak. "It's obvious that he's hugely innovative," says Roxy Bellamy, marketing manager for Sony Classical.

"When Bill first started at Warner Classics I thought, if anyone can do that job he can." Holland is the first to admit that some concepts have proven more successful for Warner Classics than others. *Classic Sleepers*, for which Holland used a still of



rose carter

Shirley Maclaine playing a prostitute in the film *Swiss Charity*, was not one of their successes, only selling around 10,000 in the UK. "I think the idea behind the album was a little too obscure for people," says Holland.

But he can stress his belief that low sales are not evidence of a mis-conceived project, rather they are an indication of poor timing.

And the advantage of classical music is that, unlike in the pop music projects, you do not die if success is not immediate, he says.

Race turns into a walkover as EMI leaves its rivals standing

The money was always on EMI Music Publishing to take top honours, but the results have defied expectations

Of course, it was always a fairly safe bet that EMI Music would take the honours in the last quarter of what was possibly the most exciting year in recent memory. But who would have expected it to be such a walk over?

By nipping up more than 31% of the albums and just short of 25% of the singles markets, EMI registered a record 28.5% overall. This not only far exceeded the combined shares of both its nearest rivals, Warner Chappell and Sony, but sees its only major publisher still left in UK ownership with almost enough points in hand to cover fourth placed PolyGram Island Music's tally of 9.8% too.

Furthermore EMI Music clinched a year when its overall marketshare never slipped below 20% with a final

quarter performance which represented a 50% increase on its business over 1994's Christmas period.

Back then, it finished in second place, piped to the post by less than one per cent by a buoyant Warner Chappell, then contesting supremacy in the UK. The latest figures, extrapolated from the official Millward Brown/CIN chart returns, show Warner Chappell sinking to little more than 12% of the overall market and mean that EMI can now justifiably claim to be the country's top music publisher - which which will only serve to put more fire in Martin Bandier's belly as he battles with the European collection societies.

Bandier could have picked few better acts than Simply Red to launch the

MRSE initiative. Life proved to be the third best-selling album of the quarter, Fairground the seventh ranking single, and Mick Hucknall the fifth placed - writer in the UK during the last three months of 1995. The added success of Queen, The Beatles and Enya helped to ram home EMI advantages in both the albums and the singles stakes, where it controlled the lion's share of the two best selling releases - Coolio's Gangsta's Paradise and the block-busting Robson & Jerome double-header I Believe and Up On The Roof.

These last two chart toppers may have proved once again that there's nothing to stimulate Christmas sales like the merger of a good tune and a hit TV show or movie. But as far as third placed Sony - now Sony/ATV Music -

was concerned, the real festive magic of 1995 was woven by the loud electric guitars of Oasis.

The band's 15m-selling (What's The Story) Morning Glory? album boasted one title which Sony bosses Blair Macdonald and William Boon might contest was really the quarter's most popular song since it narrowly missed the number one spot twice over. As things stood, however, Wonderwall - as recorded by the Gallagher brothers themselves - was rated as the fifth best selling title in the period, while the Mike Flowers Pops cover came in at number 14.

But there was more to Sony's joint market share of 11.5% - the best yet in its six-year history - than just one song with two chart careers. Everything But The Girl's Missing played a key role too. It was the quarter's fourth most successful title and marked a revival of Ben Watt and Tracy Thorn's quintessentially Eighties songwriting style - only now married to a subtly infectious dance beat.

By leapfrogging Zomba, BMG & MCA and PolyGram Island, Sony Music also settled within striking distance of the fading Warner Chappell. It all came as the result of staggering three figure increases in both the singles and albums markets, where it scooped shares of 12.7% and 10% respectively. Teasing out the statistics further, it can be seen that Sony was the period's true pace setter too, registering an increase in overall chart turnover of some 125% above its third quarter 1995 showing and nearly 92% judged year-on-year.

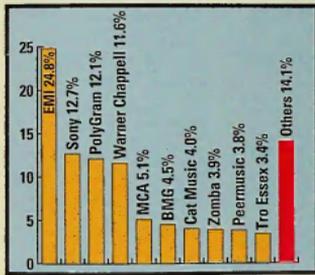
By comparison with other leading publishers saw their marketshares shrink in the Christmas quarter. MCA, BMG and Zomba were worst hit. Each suffered losses of more than 40% in the singles charts. The pattern might have been repeated in the albums sector, where MCA and BMG also slumped significantly, had Zomba not shown an improvement of more than 90% to reach 3.5%. The mini major's cause could have been further aided by its 2.7% compared favourably with its showing 12 months ago, but wasn't enough to stem a continued slide from the 8.5% share of the overall market it commanded in the first quarter of 1995.

Putting their marketshare gains and losses aside, music publishers will be encouraged to note that the most successful titles of the quarter proved to be new copyrights. Robson & Jerome's hit apart, there were only two other catalogue items in the Top 20 - Björk's uproarious take on Betty Hutton's obscure It's Oh So Quiet (which dug deep into Permusic's compendium of exotic jazz) and a BMG-controlled ramsey invasion of Living Next Door To Alice by the surviving members of Snookie plus Roy Chubby Brown.

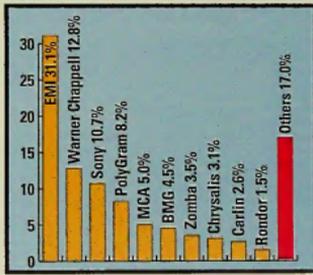
There was one other honourable oldie too, in the shape of The Beatles' Free As A Bird, which flew in at number 13. Otherwise a good half of the UK's Top 20 tunes last Christmas were newly-penned by UK writers. If they can sustain this sort of quality and quantity of hit activity over future months then 1996 should prove to be an even better year than last for the British popular song. **Chas de Whalley**

PUBLISHING FOURTH QUARTER SNAPSHOT

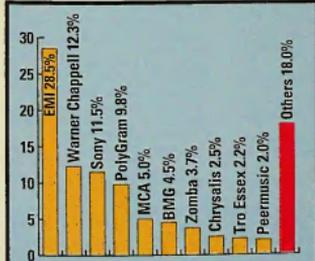
SINGLES



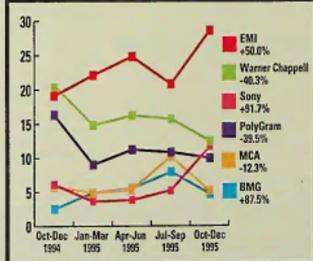
ALBUMS



COMBINED



12-MONTH TREND



Source: CIN. Compiled by EMI from Millward Brown data. Based on chart panel sales from the Archive of the Top 100 singles and Top 50 albums from October 1994 to December 1995.

TOP 10 SONGWRITERS

Writer	Publisher	Artist
1 Gallagher	Sony	Oasis
2 Iney/Sanders/Wonder	Sony/PolyGram/IDJ	Coolio
3 Redhead	EMI	Robson & Jerome
4 Jackson	Warner Chappell	Michael Jackson
5 Banks/Cocker/Senior/Dyke/Mackey	PolyGram	Pulp
6 Hucknall	EMI	Simply Red
7 Deacon	EMI	Queen
8 Enya/Ryan/Taylor	EMI	Enya
9 Watt/Thorn	Sony	Everything But The Girl
10 Goffin/King	EMI	Robson & Jerome
11 Carey/Hall/Weymouth/Franz/Simley/Below	PolyGram/Sony/Warner Chappell	Mariah Carey

TOP 10 SINGLES

Title/Artist	Publisher
1 Gangsta's Paradise - Coolio	EMI 75%/10 16.66%/PolyGram 8.34%
2 I Believe/Up On The Roof - Robson & Jerome	Tro Essex 50%
3 Earth Song - Michael Jackson	EMI 50%
4 Missing - Everything But The Girl	Warner Chappell 100%
5 Wonderwall - Oasis	Sony 100%
6 Father & Son - Boyz n the Hood	Sony 100%
7 Fairground - Simply Red	Cat Music 100%
8 It's Oh So Quiet - Björk	EMI 100%
9 You'll See - Madonna	Warner Chappell 50%/Peer 50%
10 Thunder - East 17	PolyGram 100%

SINGLES

CELINE DION: Falling Into You (Epic XPCD2826). Less is more on this restrained, angelically sung ballad, quite possibly Dion's most beautiful yet. □□□□

EDWYN COLLINS: Keep On Burning (Santana Z0004). A brand new song with the groove and atmosphere of the fabulous international hit *A Girl Like You*, but this will inevitably struggle to hit the heights of its predecessor. □□□□

SYBIL: Tired Of Being Alone (Poly 32ACD). After reuniting with PWL, Sybil tackles the Al Green soul classic in her usual robust style. Although it sounds a little formulaic, it's fresh enough to make the charts. □□□□

DEBORAH COX: Who Do U Love (Arista CD 742132924). The second single from the new Arista diva is another slice of strong soul. Additional mixes come from Drizabone alongside a thundering house version from David Morales. □□□□

GUSTO: Discos Revenge (Manifesto 852772). New Jersey's Gasto delivers a classy, bassy track which has been championed by Radio One but has limited crossover potential. □□□□

MELANIE GARSIDE: Big White Room (Echo ECLSC 10). A distinctive folk rock vocal graces the first self-penned single from namesake Garside. A fragile and intense in equal measure. □□□□

RICHARD DARBYSBY: Try To Remember (Virgin VCSOT 1584). The Living In A Box singer returns with a reworked chestnut from Perry Como's golden years to tie in with a TV ad launching a popular French coffee brand. Supermarketable. □□□□

CHRIS NORMAN: Reflections Of My Life (Dica snc 24331). The former Smoke singer ventures every day of his outbursts out of the Marmalade classic but will probably be overlooked in favour of more contemporary ballads. □□□□

SCHER: Shee (4AD BAD 6003). The sort of raucous but sumptuous indie rock we've come to expect from 4AD, but this lacks a real commercial edge. It will make the indie charts, though. □□□□

TIPPING DAISY: I Got A Girl (Island 854541). Quality guitar pop from the Dallas-based outfit who are, apparently, quite something live. Weezer's hit but not too geeky, watch radio pick this up. □□□□

DEADSTAR: Valentine's Day/Going Down (Discant CD003 0003). Fronted by New York-based Caroline Kennedy, Deadstar come across as a grungier Juliana Hatfield. Neither will be huge radio tracks, but this could be the start of something bigger. □□□□

ESKIMOS & EGYPT: Rise EP (Polydor 579311). Although musically strong, the four dancey tracks are not helped by rather too Eighties-style vocal. □□□□

CHINA DRUM: Can't Stop These Things (Mantra MNTBCD). Fresh from the Brats package tour, China Drum's shrobbing



MELANIE GARSIDE: FRAGILE FOLK

guitars and punky attitude provide a 1970s new wave edge, underlined by a Larkers-style take on Kate Bush's *Whitening Heights*. □□□□

LIVINGSTONE: Call Around (Mono D3). Smithsonian afternappan offset by a muted slide riff and heavy vocalising from the Liverpoolian quartet. □□□□

DAVID BOWIE: Halo Spaceboy (RCA 742315842). Overlaid with a Pat Shop Boys production/remix with extra vocals by Neil Tennant, this Outlander track has been transformed into a hi-NRG anthem with chart appeal to the max. □□□□

SEXUS: The Official End Of It All (ZTT ZAN677CD). Hugely catchy in a camp Sparks meets Soft Cell sort of way, this will be the first Romp single to make a chart splash. □□□□

RAW STYLEX: Pushing Against The Flow (Wired WIRE2 24). This chunky funkster is a new version of the track which originally got the vibe try noticed. Another club hit which will spread the word for their forthcoming album. □□□□

JEALOUS: Let Go (Platonium PU29CD). Ironically, this Manchester quartet never really do 'let go', choosing instead to settle for generic indie posturing. Evening Session by numbers. □□

AUDIOWEB: Yeah? (Mother Records MUMC072). The Manchester crew's distinctive reggae-tinged vocal over a techno/dub background will appeal to the growing band of melodic techno fans. □□

MARC ALMOND: Out There (Mercury MERCDC024). Seedy guitars as described in Almond's inimitable style, with more than a nod to electronics. Catchier than recent offerings. □□□□

SINGLE OF THE WEEK

OASIS: Don't Look Back In Anger (Crescent CRESCD021). Cheekily opening with John Lennon's *Imagine* riff, another Beatles-inspired single which will turn on the fans on Brits day. The inclusion of the ill-advised Slide cover of *Cum On Feel The Noise* is a low point, however. □□□□



DEADSTAR: ON THE VERGE OF SOMETHING BIG

ALBUMS

SPEECH: Speech (Coltippo CTCD52). A characteristically lively and relaxed debut album from Arrested Development's lead rapper, mixing hip hop, Southern R&B and Prince-like funk to great effect. □□□□

BABBLE: Ether (WEA 3362 4002-2). Former Thompson Twins Tom and Alannah release their second album as Babble, continuing their love affair with diaphanous spiritual noodings. □□□□

THE FREEWHEELERS: Waitin' For George (American Recordings 7421 2798-2). This Oregon quintet takes time out from worshipping at the altar of Joe Cocker and Lynyrd Skynyrd to produce an album of throaty rock so retro you have to admire their nerve. □□□□

JACKY TERRASSON: Reach (Blaze Note CDP 837 592). The French-born pianist's melodic and rhythmic sparkle shines, while bass and drums challenge jazz trio convention on a potent combination of standards and originals. □□□□

THE CALVIN PARTY: Lies, Lies & Government (Probe Plus PROBE 430D). 'The Party Involve The Fall, early James, Chumbawamba and Prolapse, tackle God and politics and still come out triumphant. A confusing but ultimately affecting release. □□□□

SILKWORM: Firewater (Matador 01E158). Another band out to prove the US can do more than grunge and recycled punk, Silkworm's taunt and artful take on lo-fi could well find favour. □□□□

DENIM: Denim On Ice (Echo EDCD08). The first song, *The Great Pub Rock Revival*, sets the tone for the rest of this 18-track album. A support slot on Pulpa's tour this month should encourage interest. □□□□

BUTTERFLY CHILD: The Honeycomb Suite (Dedicated DECD0019). A rolling mix of ambient-orientated rock that brings to mind Pink Floyd one minute and the Stone Roses the next. □□□□

MAN WITH NO NAME: Moment Of Truth (Concept In Dance/XL DICC0125). Some fine

pieces of housey techno from the talented hard trance entrepreneur and remixer which will attract critical acclaim. □□□□

VARIOUS: Future Funk (A&M 5404952). An unusually good compilation with 26 tracks from the likes of Goldfield, Plukey, Massive Attack and Ledwell as well as the more underground talents of Spooky, Black Dog and Nightmares On Wax. □□□□

OST: Training Day (EMI Premier CD00M739). The eagerly-awaited film, due next month, is preceded by this 13-track album kicking off with Iggy Pop's brilliant *Lust For Life* through some unreleased gems from *Leftfield*, *Primal Scream* and *Pulp*. □□□□

VARIOUS: Classic Acid Mastercuts Vol 1 (CUTSC032). The Eighties may be all the rage at the moment but this collection of hallucinogenic sounds will probably only appeal to twosome things with the occasional nostalgia for those M25 days. □□□□

VARIOUS: Order Ordonate II (Dragonfly BFLCD10). Youth's Dragonfly label explores the experimental! Goa trail with this new collection of spaced-out trance tracks from Youth & Simon Posford, The Infinity Project and other leaders in the psychedelic scene. □□□□

VARIOUS: From Manchester With Love (Love.net Records NTC40). New Order, Lamb, Vulv Dup and Sub Sub are some of the familiar names on this salute to Manchester's music history, a double album to represent the variety of the

ALBUM OF THE WEEK

city's scene. □□□□

THE DANDY WARRIORS: Dandys Rule OK (Tim/Kerr Records TK940991). A splendid debut from the US fourpiece with lots of different flavours and a good pedigree sound. Expect a slow build up

This week's reviewers: Michael Arnold, Jake Barnes, Peter Brown, Sarah Davis, Catherine Ede, Lee Fisher, Paul Gorman, Ian Nicholson, Martin Talbot, Paul Vaughan and Selina Webb.



ALAN JONES TALKING MUSIC

The Connells' sublime '74-'75 has been given a frantic Hi-NRG treatment by **Hands Of Belli** featuring **Nancy Edwards**. With a female vocal and an unremitting disco throb, it's very different from the original—which is also re-issued this week to cash-in on the cash-in—and is likely to attract a fair amount of attention... PolyGram TV is the sixth label to release an album entitled **Soft Rock** in the past two years but its new 36-song double album bearing that title is probably more deserving of it than any other, bringing together such classics of the genre as I'll Stand By You by The Pretenders, *Only Women Bleed* by Alice Cooper, *Big Log* by Robert Plant and *Every Day Hurts* by Sad Cafe.

Less at home are tracks like *Feel Like Makin' Love* by Bad Company and *Whitesnake's Here I Go Again* but the overall concept is one which will attract lovestruck Valentine's Day shoppers and is certain to succeed... Eight years after it was first recorded by Alexander O'Neal & Cherrelle, the uplifting and devotional *Jimmy Jam/Terry Lewis* song *Newer Love* Like This is reworked by **Pauline Henry** and **Wayne Marshall**. It is perfectly suited to their soulful vocal intertwining and, with dance mixes courtesy of K-Klass giving the song a broader dance appeal, it should do very well... K-Tel has been quietly reworking its catalogue recently and among the many titles newly (re-)available

is the **Coronation Street 25th Anniversary Album**, which should pick up useful sales on the back of the recent 35th anniversary album. The 25th anniversary celebration includes Bill Tarmey's *Unchained Melody*, Barbara Kneb's *To All The Men I've Loved Before*, Sally Webster's *Never Can Say Goodbye*, an ensemble Beatles medley and an understated *These Boots Are Made For Walking* by the sadly-departed Julie Goodyear. Not for lovers of good music but with more than 20 million street fans out there expect this budget priced item to more than pay for its keep.

THE OFFICIAL UK CHARTS



Spaceman continues to adjust to a lower orbit, with a 37% decline last week, coming after a 51% decline the week before.

The **Babylon Zoo** single has sold 750,000 copies in just three weeks and still has an 85% lead over its nearest competitor, which is now 37's Anything.

While Warner Music ponders the wisdom of updating **Jimmy Nail's** Big River – down three notches from its debut position to number 75 this week – others are having more luck with reissues. The highest new entry this week, **Lighthouse Family's** Lifted, is a remixed version of a song that stilled at number 62 last May. Also making a bigger splash the second time around are **BT's** Loving You More – number 28 last September, number 14 now – and **Donna Gilles' And I'm Telling You I'm Not Going**, which peaked at number 43 18 months ago and is now number 27.

But the most deserved and belated decline to chart this week is **Etta James' 1 Just Want To Make Love To You**. Used on the popular Diet Coke TV ad for some months now, it makes its chart debut this week at number five, some 38 years after it was recorded. At the time, Etta was a fresh-faced 22-year-old. She celebrated her 58th birthday a couple of weeks ago, with the release of her latest album, *Time After Time*, on America's Private Music label.

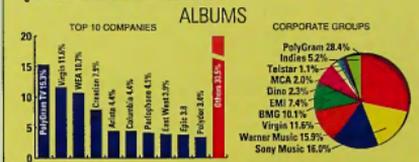
Though **Levi's** jeans ads have spawned more hits than any other brand, **Coca-Cola** has a longer history of hits, starting in 1971 with the New Seekers' chart-topping adaptation of a Coke jingle, *I'd Like To Teach The World To Sing*. Three years later, **Bobby Goldsboro** adapted his 'ice cold Coke on the back of my throat' jingle into another hit, *Hello Summer*, and in 1986 **Robin Beck** topped the chart with *First Time*.

One of the other features of this week's chart is the continuing success of **Roadrunner's** two hits, despite appalling mid-weeks. Last week, it had high-flying debuts from a pair of reissues – **Dog Eat Dog's** *No Fronts* at number nine and *Technhead's 1 Wanna Be A Hippie* at number 12. By mid-week, **Dog Eat Dog** were down to 29 and *Technhead* had sunk to 20. With some help from **Top Of The Pops**, *Technhead* recovered all of their lost ground, and end up at number eight, while **Dog Eat Dog** suffer a very modest decline, ending up at number 11. Though **Roadrunner** is Dutch, **Dog Eat Dog** are American and *Technhead* are British.

It's practically unheard of for an album to climb for eight weeks in a row but that's just what **Alanis Morissette's** *Jagged Little Pill* has done. It plunged as low as number 45



AT-A-GLANCE WEEKLY MARKET SHARE



SINGLES: Figures show top 10 companies by % of total sales of the Top 75, and corporate group shares by % of total sales of the Top 75. **ALBUMS:** Figures show top 10 companies by % of total sales of the combined Top 75, and corporate group shares by % of total sales of the combined Top 75.



AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Media Monitor Top 50, and corporate group shares by % of total airplay audience of the Media Monitor Top 50.

on December 16 but has been on an upward spiral ever since, moving 45-43-41-26-15-4-5-3-2. Only **Oasis** now stand between it and top billing on the chart – though dislodging them will prove difficult. Their *Morning Glory* album has spent the past five weeks at number one, and has started to increase its sales again, as their new single starts to get exposure. Despite her upward move, **Alanis** actually shed a few sales last week, and has an imposing 75% gap to make up if she's to climb that final rung to the top.

An album pursuing them both is **Radiohead's** *The Bends*, which has moved 37-28-17-4 in response to the

airplay given to its latest single, *Street Spirit (Fade Out)*, which became their biggest hit by some distance last week when it debuted at number five, though it declines sharply to number 21 this week. The *Bends* made its debut at number one 11 months ago and has sold more than 200,000 copies, though it has never ventured this high in the chart since.

● **Cooking Vinyl** missed out on its first Top 40 album last week because of an inputting error at **Milward Brown**, which led to the six-track *Wedding Present* album *Mimi* being logged as a budget album. It would have been a new entry at number 40. **Alan Jones**



Radio took delivery of two eagerly anticipated new singles by satellite link last week. On

Monday, **Sony** released **Celine Dion's** *Falling Into You*, and on Wednesday **BMG** transmitted the new *Take That* single *How Deep Is Your Love*. Despite her two-day start, **Dion's** single has thus far proved less popular, and accumulated only enough support for a number 62 debut, though **Capital** was an enthusiastic early supporter, spinning it 31 times by midnight on Saturday. *That* does not bode as well for more than 300 exposures of *How Deep Is Your Love* last week. The only new track on the group's upcoming *Greatest Hits* album, it earns its airplay more because *Take That* are a huge radio attraction (their *Back For Good* was last year's top airplay disc) than for any other reason. Despite playing it, many **DJs** seem to have reservations about it, and I have to agree it is somewhat flat and unadventurous. Add to that the fact that it has been a live staple of *Take That's* biggest rival **Boyzone** and was a radio hit last year for **R&B** act *Portrait* and you'll probably realize that despite its good start, it's not going to be the essential *Take That* record for radio to bestow extended support to.

With the smallest audience of any number one in the past six months, **Jesus To A Child** continues at the top of the chart for **George Michael** with an audience minimally larger than **Cher's** *One By One* and the **Lighthouse Family's** *Lifted*. **Cher** single actually has most plays, for the second week in a row, but is not picking up as many at large stations as **George**.

Coolio's *Gangsta's Paradise* has climbed back into the Top 10 after springing 31-11-9 in the past fortnight. It has proven particularly popular at **Atlantic 252**, where it tops the playlist with 109 plays, and **Capital**, where it rules the roost with 46 plays. While **Atlantic** is known to be cautious, **Capital** usually moves on more quickly, and for it to have a record at number one on its chart 16 weeks into its **CIN** chart career is unprecedented.

Finally beginning to catch fire elsewhere (it moves 24-7 this week), the **Bluetones'** youthful exuberant *Shut Return* is **Radio One's** choice for the third straight week – notching up 32 plays this week, five more than any other song.

Of all the singles in the **CIN** Top 40 last week none has had such a tough time getting radio exposure as **Marion's** *Time*. It had just 15 spins last week – 31 of them from **Radio One**. It responds to its lack of exposure by tumbling from its debut position of 29 to 62 on the **CIN** chart this week.

Alan Jones

CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE

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7" vinyl and two part cd series starring two previously unreleased tracks featuring mixes by sank and flash faction with production by steve boraine



TOP 75 SINGLES

10 FEBRUARY 1996

Rank	Title	Artist (Producer/Publisher/Writer)	Label	CO/Class (Distributor)	7/12	Rank	Title	Artist (Producer/Publisher/Writer)	Label	CO/Class (Distributor)	7/12
1	SPACEMAN ★	Boyz n the Muz (Mama Power) New Artists/CM (Mama)	EMI COEM	416/27EM 418 (E)		38	TOO HOT	Tommy Boy TBCTD 714/TBC 718 (ITM/DISCO)			
2	OK MACKINAC	MJ/Jeffery 692713/52827154 (SM)		692715/6		39	TILL I HEAR IT FROM YOU	ASM 581/2275831274 (IF)			
3	SLIGHT RETURN	Superior Quality/AM/Blue Blood/Blue Blood (IV) The Brothers Jones/EMI (Merita/Chastain/Olive/Thomas)		BLUE BLOOD		40	GIMME THAT BODY	Heavenly/Deconstruction/HVN 4002/HVN 4005 (BMG)			
4	LIFTED	Lightbulb Family (Peters) PolyGram (Tucker/Balaban/Brammer)		Wild Card 577943/2571942 (IF)		41	THE TIE THAT BINDS	Wendy/Henly/Deconstruction/HVN 4002/HVN 4005 (BMG)			
5	JUST WANT TO MAKE LOVE TO YOU	Desha/MCA NSTD 4000/MS 4000 (BMG)		Desha/MCA NSTD 4000/MS 4000 (BMG)		42	LUMP	Deconstruction/DJ United States of America/Heavenly/Deconstruction/HVN 4002/HVN 4005 (BMG)			
6	ONE OF US	Blue Groove JOACD 11/JOACM 11 (F)		Blue Groove JOACD 11/JOACM 11 (F)		43	DO WHAT YOU FEEL	PWL International/PWL 3330D/PWL 3330C (W)			
7	DO U STILL?	London LOCPD 379/LON 379 (F)		London LOCPD 379/LON 379 (F)		44	AFRICAN DREAM	Mercury MERCD 453/MERCURY 453 (F)			
8	I WANNA BE A HIPPIE	Mokum DB 17/3QD DB 1770A (F)		Mokum DB 17/3QD DB 1770A (F)		45	CHINESE BURN	Creation CRESDO 218/CREDS 218 (SM/VN)			
9	ONE BY ONE	WEA WEA 0320D/WEA 032C (W)		WEA WEA 0320D/WEA 032C (W)		46	THIS SWEAR	MCA KMINT 22/AMC 22 (BMG)			
10	JESUS TO A CHILD ○	George Michael (Michael) Jive (Michael)		Virgin VSCDT 157/VSC 157 (E)		47	IT'S OH SO QUIET	One Little India 182 TP/CD/182 TP/C (W)			
11	NO FRONTS - THE REMIXES	Roadrunner RR 233/3RR 233A (F)		Roadrunner RR 233/3RR 233A (F)		48	IF YOU WANNA PARTY	Step/Eternity/WEA WEA 0000/WEA 0000 (W)			
12	CHANGE YOUR MIND	World CD/WRD 11/MC/WRD 11 (F)		World CD/WRD 11/MC/WRD 11 (F)		49	LET'S PUSH IT	Feral Vinyl/Arista 7432132/42132814A (BMG)			
13	NOT A DRY EYE IN THE HOUSE	Mat La Dreyfus/EMI (Warner)		Virgin VSCDT 156/VSC 156 (E)		50	LITTLE BRITAIN	Deconstruction/DJ United States of America/Heavenly/Deconstruction/HVN 4002/HVN 4005 (BMG)			
14	LOVING YOU MORE (REMIX)	Perfection PERF 110C/PERF 110C (W)		Perfection PERF 110C/PERF 110C (W)		51	WE WILL MEET AGAIN	Mercury DLESD 110/LEM 110 (F)			
15	GANGSTA'S PARADISE ★	Tommy Boy MCSTO 218/MCST 218A (BMG)		Tommy Boy MCSTO 218/MCST 218A (BMG)		52	EVERY LITTLE STEP (REMIX)	MCA MCSTO 480/MC 480A (BMG)			
16	1979	Smashings Pumpkins (Road/Moulton/Corgan) MCA (Corgan)		Virgin HIT/CD 61/HIT/CD 61 (E)		53	PLEASE	Riccarton/Epic/JSD 40/EJSD 40 (F)			
17	BEAUTIFUL LIFE	Metromotion/AM/ACC 52/ACC 52A (F)		Metromotion/AM/ACC 52/ACC 52A (F)		54	HEAVEN	Perspectives/AMM 568/75/568/75/568 (F)			
18	WHOLE LOTTA LOVE	Magic Dance/Atco Jazz JAZZD 125/CD/JAZD 125M (F)		Magic Dance/Atco Jazz JAZZD 125/CD/JAZD 125M (F)		55	GETTING BETTER	Polygram 578912/578914 (F)			
19	EARTH SONG	Epic 662835/266285A (SM)		Epic 662835/266285A (SM)		56	LOCK AND LOAD	Paraphone CDCLS 765/TPCL 765 (F)			
20	MISSING ★	Bianco Y Negro/Eternal NES 84/CN 84C (W)		Bianco Y Negro/Eternal NES 84/CN 84C (W)		57	WORLD OF GOOD	Shantamann SAW 002D/SAW 002M (F)			
21	STREET SPIRIT (FADE OUT)	Paraphone CDS 841A (E)		Paraphone CDS 841A (E)		58	ONE SWEET DAY	Columbia 662635/662635A (F)			
22	UNDERWALK	Creation CRESDO 215 (SM/VN)		Creation CRESDO 215 (SM/VN)		59	WASH CAR & BOP	Mercury Black Vinyl MBVCD 1/MBV 1 (F)			
23	FATHER AND SON ★	Polygram 57196/572514 (F)		Polygram 57196/572514 (F)		60	TIME	London LONCD 377/LON 377 (F)			
24	EVERYTIME YOU TOUCH ME	Epic 662835/266285A (SM)		Epic 662835/266285A (SM)		61	DISCO 2001	Island CD 823/C 823 (F)			
25	THE NAUGHTY NORTH & THE SEXY SOUTH	Sire/MCA NSTD 4001/MS 4001 (BMG)		Sire/MCA NSTD 4001/MS 4001 (BMG)		62	HEY LOVER	Deconstruction/DJ United States of America/Heavenly/Deconstruction/HVN 4002/HVN 4005 (BMG)			
26	WEAK	One Little India 181 TP/CD/181 TP/C (W)		One Little India 181 TP/CD/181 TP/C (W)		63	WHY YOU TREAT ME SO BAD	Virgin VSCDT 156/VSC 156 (E)			
27	AND I'M TELLING YOU I'M NOT GOING (REMIX)	AGM 40/AGC 40-AG 40 (F)		AGM 40/AGC 40-AG 40 (F)		64	WONDERWALL ○	London LONCD 378/LON 378 (F)			
28	NEW! YOU LOVE	Sire/MCA NSTD 4001/MS 4001 (BMG)		Sire/MCA NSTD 4001/MS 4001 (BMG)		65	HYPOCRITE	Kull KUFFD 3/KUFF 3 (F)			
29	SURE PURE	Sire/MCA NSTD 4001/MS 4001 (BMG)		Sire/MCA NSTD 4001/MS 4001 (BMG)		66	WHEN WE WERE YOUNG	Columbia 662635/662635A (SM)			
30	SITTIN' UP IN MY ROOM	Arista 7423134/42313401/42313401A (BMG)		Arista 7423134/42313401/42313401A (BMG)		67	JUST THE ONE	China WCKD 236/WCKM 2076 (F)			
31	HEAL (THE SEPARATION)	One Little India 181 TP/CD/181 TP/C (W)		One Little India 181 TP/CD/181 TP/C (W)		68	WHAT EVER ○	Creation CRESDO 195/CREDS 195 (SM/VN)			
32	MR FRIDAY NIGHT	DeBevoise/GDCCD 131/GDCCM 131 (F)		DeBevoise/GDCCD 131/GDCCM 131 (F)		69	CIGARETTES & ALCOHOL	Creation CRESDO 190/CREDS 190 (SM/VN)			
33	CREEP 96	LaFace 7423134/42313401/42313401A (BMG)		LaFace 7423134/42313401/42313401A (BMG)		70	NEW! HAVEN'T SEEN YOU	Arista/AROMA 005D/AROMA 005M (F)			
34	I AM BLESSED ○	1st Avenue/EMI CDEMS 408/CEM 408 (E)		1st Avenue/EMI CDEMS 408/CEM 408 (E)		71	WHY CAN I RUN TO YOU	Mercury MERCD 453/MERCURY 453 (F)			
35	HEAVEN BESIDE YOU	Alcazar/EMI CDEMS 408/CEM 408 (E)		Alcazar/EMI CDEMS 408/CEM 408 (E)		72	OH FATHER	Motown/Motown/Leandard W/L Motown/Leandard (F)			
36	STANDSTORM	Polygram 57196/572514 (F)		Polygram 57196/572514 (F)		73	I BELIEVE/UP ON THE ROOF ★	RCA 7423134/42313401/42313401A (BMG)			
37	NEW! A SINGLES TOUR	EMI CDEMS 408/CEM 408 (E)		EMI CDEMS 408/CEM 408 (E)		74	BIG RIVER 96	Epic/West EWE 024D/EWE 024C (W)			

As used by Top Of The Pops and Radio One

TITLES A-Z

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AIRPLAY PROFILE

STATION OF THE WEEK

Ifimulation really is the sincerest form of flattery then even the pirates battling for a share of the radio dance market have been won over by Birmingham's Choice FM.

Since the dance station came on the air last January to fill a much-needed gap on the Birmingham airwaves, the illegal broadcaster's still operating in the area seem to be copying parts of Choice's output. As head of music Mark Wright notes, "I've heard pirate stations expressing a hidden compliment or otherwise, the pirates clearly proud of the area was crying out for a legal dance station. "There's a large population of young people as there is in most metropolitan cities and BRMB doesn't necessarily play music for that age band," he says. "We are aiming at 15- to 30-year-olds of all colours."

Although dance-based like its elder sister station in London, Choice here tends to veer further towards the commercial side musically with a blend of soul, reggae, dance, R&B, gospel and more.

"Gides dating back to the late Seventies figure in the output, but it's new music where the station is probably making greatest strides. Wright names Brownstone, Truce and Kscape among the artists Choice has given early support to as the station playlist tries to stay ahead of the musical game.

"It's just determining what's going to be popular. We're looking for class songs. For example, we played Diana King's Sly Guy four months before anyone else because it was on an album," he says. "We don't play anything in the charts. We try to play new releases."

With a current Razer standing of 115,000 listeners, a 6% reach and 2.7% listening share in its 2.018m transmission area, the station is confident of reaching a wider audience. Managing director Stuart Reed says, "We were on a restricted budget when we launched, but we came up with reasonably successful audience figures in the first survey so we will continue to push that same line and expect to see listeners increase steadily over time." Paul Williams

TRACK OF THE WEEK

DUBSTAR: NOT SO MANIC NOW
Typically Dubstar's third single here as Now Manic Now has been greeted enthusiastically by Radio One, winning initial support there and continued high plays throughout its sales chart life.

However, a glance at Media Monitor's new ILR airplay chart reveals this isn't the usual case of a new British band being ignored by the regional in favour of established artists. In a quiet time for new releases, the Food/EMI single has been backed up by a host of commercial stations to send it high into the ILR chart.

Both City and Piccadilly were among those offering huge support to the song before it debuted at 18 in the sales chart, after which Radio One made the tune its joint third most popular song with 24 plays. Over the next two weeks, the track continued building on its radio popularity despite a weakening retail position. As the song headed out of the sales Top 40, plays still rose, peaking at 669 as Galaxy succeeded Red Rose Rock as its biggest fan. The song's success also helped the group's first album,



CHOICE TOP 10	
Track	Plays
1 Hot Hot Coolio (Theory Boy)	23
2 Sittin' Up In My Room Bamba (Arista)	21
3 My Friday Night Lisa Monahan (Epic)	19
4 Creep '96 (U2/Lake/Atlantic)	17
5 Hey Lover LL Cool J (Def Jam/Int'l)	17
+6 Missing Everything But The Girl (Silvertone/Vertigo)	14
+7 Lifted Lighthouse Family (Polydor)	14
+8 Got Myself Together The Bushwicks (Positiva/EMI)	13
+9 Warning Rud A House On That Beach (Urban Discharge featuring Chica/MCA)	13
+8 Throw Your Hands Up (Tommy Boy)	13

Most played tracks on Choice FM
Week 17/91: 99 Media Monitor

album," he says. "We don't play anything in the charts. We try to play new releases."

With a current Razer standing of 115,000 listeners, a 6% reach and 2.7% listening share in its 2.018m transmission area, the station is confident of reaching a wider audience. Managing director Stuart Reed says, "We were on a restricted budget when we launched, but we came up with reasonably successful audience figures in the first survey so we will continue to push that same line and expect to see listeners increase steadily over time." Paul Williams



Disgraceful, to return to the chart. Anglo Plugging's head of regional radio, Jonathan Payne, says, "It's done fantastically well. To get to number 11 on the Airplay chart is completely out of this world. People underestimate regional radio. They research the songs people like to hear. If a song works they support it."

Equally pleased with the single's wide appeal is Cathy Gibson, a director of Rough Trade which published the song. "I think we got the ultimate accolade when we were asked if it was on the jukebox of Coronation Street," she says. Paul Williams



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2	JESUS TO A CHILD (George Michael (Virgin)
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4	EARTH SONG (Michael Jackson (A&M)
5	ANYTHING (U2 (Atlantic)
6	MISSING Everything But The Girl (Silvertone/Vertigo)
7	FATHER AND SON (Boyzone (Polygram)
8	WONDERWALL (Oasis (Creation)
9	I JUST WANT TO MAKE LOVE TO YOU (Eto James (MCA)
10	DISCO 2000 (Pulp (Island)
11	ALL I NEED IS A MIRACLE '96 (M&A & The Mechanics (Virgin)
12	GOLD TARAPO (The Roots (Jive)
13	NOT A DRY EYE IN THE HOUSE (West Life (Virgin)
14	PLEASE (Eto James (MCA)
15	BEAUTIFUL LIFE (Ace Of Base (Int'l)
16	ONE OF US (Joni Mitchell (Blue Note/Mercury)
17	CHANGE YOUR MIND (U2 (World Circuit)
18	BEST THINGS IN LIFE ARE FREE (Luther Vandross & Janet Jackson (A&M)
19	MR FRIDAY NIGHT (Lisa Mouskiki (Go Beat)
20	CONT ON ME (Whitney Houston And Ce Ce Winans (Arista)
21	SLIGHT RETURN (Bunettes (Superior Quality)
22	CREEP '96 (U2/Lake/Atlantic)
23	I AM BLESSED (Ernie (Real Gone Music/EMI)
24	DO U STILL? (East 17 (London)
25	OH FATHER (Madonna (Maverick/Warner Bros)
26	74-75 (Cenozoic (TVT)
27	SPACEMAN (Babyface (Zoo (EMI)
28	HOW DEEP IS YOUR LOVE (Take That (RCA)
29	YOU'LL SEE (Madonna (Maverick/Warner Bros)
30	GANGSTA'S PARADISE (Coolio Featuring L.V. (Theory Boy/MCA)

ILR	
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7	EYES OF BLUE (Pulp (Island)
8	ONE OF US (Joni Mitchell (Blue Note/Mercury)
9	AFRICAN DREAM (U2 (Atlantic)
10	THE UNIVERSAL (Eto James (MCA)
11	DOWN TOWN (Sade (Epic)
12	LIFTED (Lighthouse Family (Polydor)
13	NOT SO MANIC NOW (Dubstar (EMI)

ATLANTIC 252	
1	GANGSTA'S PARADISE (Coolio Featuring L.V. (Theory Boy/MCA)
2	DISCO 2000 (Pulp (Island)
3	GOLD TARAPO (The Roots (Jive)
4	REMEMBERING THE FIRST TIME (Single Red 8 (Epic)
5	PRETENDERS TO THE THRONE (Madonna (Maverick/Warner Bros)
6	SHE'S ALL ON MY MIND (The Notorious B.I.G. (A&M)
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8	ANYTHING (U2 (Atlantic)
9	EARTH SONG (Michael Jackson (A&M)
10	HAPPY JUST TO BE WITH YOU (Michaela Ross (MCA)
11	SHE'S ALL ON MY MIND (The Notorious B.I.G. (A&M)
12	MISSING Everything But The Girl (Silvertone/Vertigo)
13	FATHER AND SON (Boyzone (Polygram)
14	WONDERWALL (Oasis (Creation)

© Media Monitor. Titles ranked by total number of plays on radio one from 00:00 on Sunday 28 January 1996 until 24:00 on Saturday 3 February 1996.

RADIO 1		No. of plays	
Rank	Title/Artist/Label	LR	TW
1	SLIGHT RETURN Bunettes (Superior Quality)	29	32
2	WHOLE LOTTA LOVE Solitaires (A&M Jive)	27	27
3	SANDSTORM (Cari (Polygram)	24	26
4	WEAK (Sade (Epic)	15	26
5	INNOCENT (Adele (Black Widow (Mercury)	15	26
6	ACROPLANE (Red Hot Chili Peppers (Warner Bros)	15	26
7	LITTLE BRITAIN (Draxton (Polygram)	21	25
8	CREEP '96 (U2/Lake/Atlantic)	22	24
9	LET'S PUSH IT (Nightcrawlers Featuring John Reid (Real Vinyl/Arista)	21	23
10	ONE BY ONE (Chic (MCA)	24	23
11	DO U STILL? (East 17 (London)	20	23
12	SPACEMAN (Babyface (Zoo (EMI)	17	21
13	ANYTHING (U2 (Atlantic)	20	21
14	LIFTED (Lighthouse Family (Polydor)	19	21
15	AFRICAN DREAM (U2 (Atlantic)	19	21
16	GIMME THAT BODY Q (The Freshies)	23	20
17	SO PURE (Sade (Epic)	23	20
18	MR FRIDAY NIGHT (Lisa Mouskiki (Go Beat)	23	20
19	NO FRONTS (Dag Dog (Real Gone Music)	14	20
20	FROM A WINDOW (Northern Uptown (Heavenly/Deconstruction)	21	19
21	NOT A DRY EYE IN THE HOUSE (West Life (Virgin)	13	18
22	SITTIN' UP IN MY ROOM (Bamba (Arista)	14	17
23	EVERY LITTLE THING (The Roots (Jive)	17	16
24	GIVE ME A LITTLE MORE TIME (Celine Dion (RCA)	24	16
25	JESUS TO A CHILD (George Michael (Virgin)	24	16
26	STEREOTYPES (Red (Epic)	7	16
27	HEY LOVER LL Cool J (Def Jam/Int'l)	17	16
28	GETTING BETTER (Shed Seven (Polygram)	18	15
29	CHANGE YOUR MIND (U2 (World Circuit)	15	15
30	ONE OF US (Joni Mitchell (Blue Note/Mercury)	15	15

© Media Monitor. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 28 January 1996 until 24:00 on Saturday 3 February 1996.

RADIO 1		No. of plays	
Rank	Title/Artist/Label	LR	TW
1	ONE BY ONE (Chic (MCA)	1382	1324
2	JESUS TO A CHILD (George Michael (Virgin)	1320	1145
3	LIFTED (Lighthouse Family (Polydor)	923	1053
4	EARTH SONG (Michael Jackson (A&M)	1108	953
5	ANYTHING (U2 (Atlantic)	560	816
6	MISSING Everything But The Girl (Silvertone/Vertigo)	928	814
7	FATHER AND SON (Boyzone (Polygram)	962	803
8	WONDERWALL (Oasis (Creation)	793	722
9	I JUST WANT TO MAKE LOVE TO YOU (Eto James (MCA)	454	718
10	DISCO 2000 (Pulp (Island)	757	690
11	ALL I NEED IS A MIRACLE '96 (M&A & The Mechanics (Virgin)	371	685
12	GOLD TARAPO (The Roots (Jive)	699	663
13	NOT A DRY EYE IN THE HOUSE (West Life (Virgin)	456	628
14	PLEASE (Eto James (MCA)	419	541
15	BEAUTIFUL LIFE (Ace Of Base (Int'l)	458	534
16	ONE OF US (Joni Mitchell (Blue Note/Mercury)	294	505
17	CHANGE YOUR MIND (U2 (World Circuit)	336	466
18	BEST THINGS IN LIFE ARE FREE (Luther Vandross & Janet Jackson (A&M)	498	415
19	MR FRIDAY NIGHT (Lisa Mouskiki (Go Beat)	290	414
20	CONT ON ME (Whitney Houston And Ce Ce Winans (Arista)	307	413
21	SLIGHT RETURN (Bunettes (Superior Quality)	137	400
22	CREEP '96 (U2/Lake/Atlantic)	498	364
23	I AM BLESSED (Ernie (Real Gone Music/EMI)	526	350
24	DO U STILL? (East 17 (London)	241	343
25	OH FATHER (Madonna (Maverick/Warner Bros)	257	325
26	74-75 (Cenozoic (TVT)	283	314
27	SPACEMAN (Babyface (Zoo (EMI)	253	307
28	HOW DEEP IS YOUR LOVE (Take That (RCA)	0	301
29	YOU'LL SEE (Madonna (Maverick/Warner Bros)	325	298
30	GANGSTA'S PARADISE (Coolio Featuring L.V. (Theory Boy/MCA)	275	286

© Media Monitor. Titles ranked by total number of plays on 45 mainstream independent local stations from 00:00 on Sunday 28 January 1996 until 24:00 on Saturday 3 February 1996.



VIRGIN	
1	DISCO 2000 (Pulp (Island)
2	JESUS TO A CHILD (George Michael (Virgin)
3	ONE BY ONE (Chic (MCA)
4	MISSING Everything But The Girl (Silvertone/Vertigo)
5	GOLD TARAPO (The Roots (Jive)
6	REMEMBER THE FIRST TIME (Ernie (Real Gone Music/EMI)
7	EYES OF BLUE (Pulp (Island)
8	ONE OF US (Joni Mitchell (Blue Note/Mercury)
9	AFRICAN DREAM (U2 (Atlantic)
10	THE UNIVERSAL (Eto James (MCA)
11	DOWN TOWN (Sade (Epic)
12	LIFTED (Lighthouse Family (Polydor)
13	NOT SO MANIC NOW (Dubstar (EMI)



ATLANTIC 252	
1	GANGSTA'S PARADISE (Coolio Featuring L.V. (Theory Boy/MCA)
2	DISCO 2000 (Pulp (Island)
3	GOLD TARAPO (The Roots (Jive)
4	REMEMBERING THE FIRST TIME (Single Red 8 (Epic)
5	PRETENDERS TO THE THRONE (Madonna (Maverick/Warner Bros)
6	SHE'S ALL ON MY MIND (The Notorious B.I.G. (A&M)
7	I AM BLESSED (Ernie (Real Gone Music/EMI)
8	ANYTHING (U2 (Atlantic)
9	EARTH SONG (Michael Jackson (A&M)
10	HAPPY JUST TO BE WITH YOU (Michaela Ross (MCA)
11	SHE'S ALL ON MY MIND (The Notorious B.I.G. (A&M)
12	MISSING Everything But The Girl (Silvertone/Vertigo)
13	FATHER AND SON (Boyzone (Polygram)
14	WONDERWALL (Oasis (Creation)



ATLANTIC 252	
1	GANGSTA'S PARADISE (Coolio Featuring L.V. (Theory Boy/MCA)
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10	HAPPY JUST TO BE WITH YOU (Michaela Ross (MCA)
11	SHE'S ALL ON MY MIND (The Notorious B.I.G. (A&M)
12	MISSING Everything But The Girl (Silvertone/Vertigo)
13	FATHER AND SON (Boyzone (Polygram)
14	WONDERWALL (Oasis (Creation)

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TOP 50 AIRPLAY HITS

10 FEBRUARY 1996

MEDIA MONITOR

Pos	Title	Artist	Label	Total Plays	Plays % + or -	Total Audience	Audience % + or -
1	JESUS TO A CHILD	George Michael	Virgin	1238	-15	55.91	-23
2	ONE BY ONE	Cher	WEA	1380	-4	53.27	-5
3	LIFTED	Lighthouse Family	Polydor	1174	+14	53.17	+12
4	ANYTHING	3T	MJJ/Epic	914	+49	47.14	+47
5	MISSING	Everything But The Girl	Blanco Y Negro/Eternal	904	-17	39.18	-25
6	EARTH SONG	Michael Jackson	Epice	1044	-24	37.64	-55
HIGHEST CLIMBER							
7	SLIGHT RETURN	Bluetones	Superior Quality	483	+148	37.48	+70
8	DISCO 2000	Pulp	Island	821	-9	36.20	-15
9	GANGSTA'S PARADISE	Coolio Featuring L.V.	Tommy Boy/MCA	396	+13	34.04	+8
10	GOLD	TAFKAP (symbol)	NPG/Warner Bros.	776	-3	32.05	+10
11	WONDERWALL	Oasis	Creation	765	-10	28.61	-16
12	NOT A DRY EYE IN THE HOUSE	Meat Loaf	Virgin	671	+24	28.55	+7
13	FATHER AND SON	Boyzone	Polydor	844	-18	28.33	-13
14	WHOLE LOTTA LOVE	Goldbug	Acid Jazz	247	+2	26.73	-7
15	CREEP '96	TLC	Laface/Arista	466	-28	26.28	-23
16	DO U STILL?	East 17	London	369	+30	25.20	+2
17	BEAUTIFUL LIFE	Ace Of Base	London	578	+16	24.84	+13
18	MR FRIDAY NIGHT	Lisa Mookish	Go Beat	473	+50	24.55	+33
19	SPACEMAN	Babylon Zoo	EMI	333	+4	24.44	-14
20	ONE OF US	Joan Osborne	Blue Gorilla/Mercury	559	+68	24.04	+30
21	I JUST WANT TO MAKE LOVE TO YOU	Etta James	MCA	725	+57	23.01	+35
22	WEAK	Skunk Anansie	One Little Indian	123	+17	22.89	+20
23	LET'S PUSH IT	Nightcrawlers Featuring John Reid	Final Vinyl/Arista	317	-14	22.72	-10
24	SANDSTORM	Cast	Polydor	204	-32	22.39	-10
25	PLEASE	Elton John	Rocket/Mercury	578	+28	21.60	+27
26	CHANGE YOUR MIND	Under Down	World	482	+36	21.21	+16
27	I AM BLESSED	Eternal	1st Avenue/EMI	432	+62	21.18	+32
28	ALL I NEED IS A MIRACLE '96	Mike & The Mechanics	Virgin	638	+85	20.95	+76
29	NEVER NEVER LOVE	Simply Red	East West	262	+106	19.80	+70
30	AEROPLANE	Red Hot Chili Peppers	Warner Bros	51	+70	19.24	+28
31	LITTLE BRITAIN	Dreadzone	Virgin	89	-31	19.18	n/c
32	SO PURE	Baby D	Systematic/London	237	-25	19.09	-10
33	INNOCENT	Addis Black Widow	Mercury	57	+50	18.01	+91
34	REMEMBERING THE FIRST TIME	Simply Red	East West	316	-35	17.89	-14
35	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	258	+88	17.41	+31
36	EVERY LITTLE STEP	Bobby Brown	MCA	271	+36	16.22	+31
37	SITTIN' UP IN MY ROOM	Brandy	Arista	138	+10	16.19	+31
38	RUNAWAY	Corns	143/Lava	150	+43	16.17	+8
MOST ADDED							
39	HOW DEEP IS YOUR LOVE	Take That	RCA	306	n/c	16.13	n/c
40	AFRICAN DREAM	Wasis Diop Feat. Lena Flagebe	Mercury	70	+27	16.08	+11
41	NOT SO MANIC NOW	Dubstar	Food/EMI	322	-53	15.97	-59
42	PRETENDERS TO THE THRONE	Beautiful South	Go! Discs	211	-7	15.27	-10
43	COUNT ON ME	Whitney Houston And Ce Ce Winans	Arista	423	+35	15.02	+55
44	THE UNIVERSAL	Blur	Food/Parlophone	156	-14	15.01	-9
45	DON'T LOOK BACK IN ANGER	Ginis	Creation	256	+67	14.95	+37
46	TIL I HEAR IT FROM YOU	Bon Blossoms	A&M	175	+13	14.83	-1
47	NO FRONTS	Dog Eat Dog	Roadrunner	78	+144	14.77	+13
48	BEST THINGS IN LIFE ARE FREE	Luther Vandross & Janet Jackson	A&M	432	-23	14.69	-24
BIGGEST INCREASE IN PLAYS							
BIGGEST INCREASE IN AUDIENCE							
49	YOU LEARN	Alanis Morissette	Maverick/Warner Bros.	133	+359	13.11	+523
50	OH FATHER	Madonna	Maverick/Warner Bros.	356	-67	12.91	-38

© Media Monitor. Compiled from data gathered from 30.02.96 to 26.01.96 and 24.01.96 to 3.02.96. Stations ranked by audience figures based on latest full-hour data. ▲ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total Plays	Increase in no. of plays
1	ALL I NEED IS A MIRACLE '96 Mike & The Mechanics (Virgin)	632	318
2	HOW DEEP IS YOUR LOVE Take That (RCA)	306	306
3	ANYTHING 3T (MJJ/Epice)	914	299
4	SLIGHT RETURN Bluetones (Superior Quality)	483	288
5	I JUST WANT TO MAKE LOVE TO YOU Etta James (MCA)	725	263
6	ONE OF US Joan Osborne (Blue Gorilla/Mercury)	559	222
7	FALLING INTO YOU Celina Dion (Epic)	186	185
8	MR FRIDAY NIGHT Lisa Mookish (Go Beat)	473	157
9	LIFTED Lighthouse Family (Polydor)	1174	148
10	NEVER NEVER LOVE Simply Red (East West)	262	135

© Media Monitor. Chart shows tracks boasting greatest increase in the number of plays

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total Plays	Status +/-	Atts #/wks
1	HOW DEEP IS YOUR LOVE Take That (RCA)	42	30	30
2	OPEN ARMS Mariah Carey (Columbia)	33	20	20
3	FALLING INTO YOU Celina Dion (Epic)	21	9	8
4	I JUST WANT TO MAKE LOVE TO YOU Etta James (MCA)	52	40	7
5	SLIGHT RETURN Bluetones (Superior Quality)	46	31	7
6	DO IT FOR LOVE 4Manda (1st Avenue/Arista)	13	12	6
7	NEVER NEVER LOVE Simply Red (East West)	32	21	5
8	STREET SPIRIT (FADE OUT) Radiohead (Parlophone)	41	11	5
9	YOU LEARN Alanis Morissette (Maverick/Warner Bros.)	19	11	4
10	LOVE TRIANGLE Diana King (Columbia)	16	10	4

© Media Monitor. Chart shows tracks boasting greatest number of station adds (all defined as four or more plays)

AIRPLAY

Media Monitor tracks enter chart on 24 hours a day, 7 days a week. Airplay 252, 890 PM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100, BBC Radio 101, BBC Radio 102, BBC Radio 103, BBC Radio 104, BBC Radio 105, BBC Radio 106, BBC Radio 107, BBC Radio 108, BBC Radio 109, BBC Radio 110, BBC Radio 111, BBC Radio 112, BBC Radio 113, BBC Radio 114, BBC Radio 115, BBC Radio 116, BBC Radio 117, BBC Radio 118, BBC Radio 119, BBC Radio 120, BBC Radio 121, BBC Radio 122, BBC Radio 123, BBC Radio 124, BBC Radio 125, BBC Radio 126, BBC Radio 127, BBC Radio 128, BBC Radio 129, BBC Radio 130, BBC Radio 131, BBC Radio 132, BBC Radio 133, BBC Radio 134, BBC Radio 135, BBC Radio 136, BBC Radio 137, BBC Radio 138, BBC Radio 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THE OFFICIAL CHARTS - 10 FEB

music week

AS USED BY



SINGLES

	EMI		
1	SPACEMAN	Babyface Zoo	MLJ/Epic
3	ANYTHING 3T		MLJ/Epic
2	SLIGHT RETURN	The Bluestones	Superior Quality/A&M
4	LIFTED	Lighthouse Family	Wild Card
5	I JUST WANT TO MAKE LOVE TO YOU	Etha James	Cress/MCA
6	ONE OF US	Joan Osborne	Blue Gortlia
7	DO U STILL?	East 17	London
8	I WANNA BE A HIPPIY	Technohead	Mokum
9	ONE BY ONE	Cher	WEA
10	JESUS TO A CHILD	George Michael	Virgin
11	NO FRONTS - THE REMIXES	Dog Eat Dog	Roadrunner
12	CHANGE YOUR MIND	Upside Down	World
13	NOT A DRY EYE IN THE HOUSE	Meat Loaf	Virgin
14	LOWING YOU MORE (REMIX)	BT featuring Vincent Covello	Parlophone
15	GANGSTA'S PARADISE	Coolio featuring LV	Tommy Boy
16	Smashing Pumpkins		Virgin
17	BEAUTIFUL LIFE	Ace Of Base	Metroneome/London
18	WHOLE LOTTA LOVE	Goldbug	Magic Dust/Acad Jazz
19	EARTH SONG	Michael Jackson	Epic
20	MISSING Everything But The Girl		Blanco Y Negro/Eternal
21	STREET SPIRIT (FADE OUT)	Radiohead	Parlophone
22	WONDERWALL	Oasis	Creation
16	FATHER AND SON	Boyzone	Polydor
22	EVERYTIME YOU TOUCH ME	DEF	Epidemic

ALBUMS

	(WHAT'S THE STORY) MORNING GLORY?	Creation
1	JAGGED LITTLE PILL	Alanis Morissette
3	DIFFERENT CLASS	Pulp
4	THE BENDS	Radiohead
5	DELIVERANCE	Baby D
6	BOYS FOR PELE	Tori Amos
7	ROBSON & JEROME	Robson Green & Jerome Flynn
8	ALL CHANGE	Cast
9	HISTORY-PAST, PRESENT AND FUTURE	BOOK T Michael Jackson
10	IT'S A MAN'S WORLD	Cher
11	SOMETHING TO REMEMBER	Madonna
12	SAID AND DONE	Boyzone
13	BPM ... THE VERY BEST OF The Beat	
14	CRAZYSEXYCOOL	TLC
15	LIFE	Simply Red
16	THE MEMORY OF TREES	Enya
17	DEFINITELY MAYBE	Oasis
18	LOVE SONGS	Elton John
19	FIRST LOVE	Michael Ball
20	BIZARRE FRUIT/BIZARRE FRUIT II	M People
21	PASSION	Jose Carreras
22	DESIGN OF A DECADE	1986/1996 Janet Jackson
23	LATE NIGHT SAX	After Dark
24	STANLEY ROAD	Paul McCartney



MARIAH CAREY

THE BRAND NEW SINGLE

10 2 96

'club vibe' vow for expanded awards

The organisers of the third annual International Dance Awards are promising that this year's event will be the biggest yet.

The ceremony takes place on March 28 at the Kentish Town Forum and will be sponsored by Levi's with the proceeds once again going to the Dance Aid Trust.

The switch to a larger venue will see the awards take on a more clubby atmosphere, says event organiser Guy Wingate.

"It's a good size venue and we'll be having in DJs to play as well, so we'll be able to give the

event a more club-style vibe," he says.

Willing for the awards has also been expanded. "We've been concentrating on extending the voting facilities by having a site on the worldwide web, having voting forms in Levi's shops and HMV etc. We're one of the few awards where the public do all the voting, so it's important to pull it as much in the public domain as possible," says Wingate.

Voting forms will also be available via fax, E-mail and also in next week's AM.

Wingate also hopes to overcome criticisms that in the past the awards were too

focused on London. "With the nominations there definitely was no London bias," he says.

A number of top acts will be performing on the night, although the line-up will not be finalised until after voting closes on March 1. The event will be broadcast live on Kiss 100 FM and Kiss 102FM, as well as various ILR stations.

Voting details are available from: post - PO Box 100, London N2 8JG; Internet - <http://www.dance.co.uk/control/dance.html>; e-mail - dance@mtl.boggo.co.uk; Faxback - 0171-431 4441; Info hotline - 0171-431 4441.

profile links with amnesty for first women-only dj tour

The growing profile and success of women DJs is such that the Profile DJ agency will this month be launching the first ever women-only DJ tour, in conjunction with human rights charity Amnesty International.

The tour will feature many of the biggest female names in dance music. Eight dates have so far been confirmed for February and March but eventually Profile hopes to put together about 28 dates. Among the DJs appearing on the tour so far are Nancy Noise, Helen from Wobble, Sarah Chapman, Sister Bliss, Mrs Wood, Rachel Auburn, DJ Pippa, Smokie' Jo, Sarah HB, Princess Julia and Girls On Top.

All the DJs will be donating a percentage of their earnings to Amnesty International and hope to benefit from the exposure themselves. Profile booking agent Michelle Chowrimootoo says, "We want to raise awareness for the women as well. Although a lot of the DJs are well known, people might not have heard of someone like Sarah Chapman In The North," says Chowrimootoo, adding that the tour aims to attract a "unisex crowd," "it's not a separatist feminist thing."

Dates so far confirmed are: the Brunel Rooms, Swindon (February 23); Ormsland Centre, Dublin (March 2); Brighton venue (6); Newcastle University (13); Park End Club, Oxford (26); the Box, Options nightclub, Nottingham (28); Bockage Club, Wolverhampton (30); Escape Club, Swansea (May 5).

After 5 6/2 Capital Playlist contains exclusive club mixes. C01 features a special in-depth band interview. C02 5 : 2 : 96

Proof that the fascination with all things trippy and breakbeats is not going to be shortlived, is on its way in the shape of Recc's 'Dope On Plastic Volume Three'. One of the original compilation series to cover the trip hop phenomenon, the latest volume of 'Dope On Plastic' has, like its predecessors, been compiled by Bristol DJ John 'Dr Jam' Stapleton. Stapleton has been careful to make sure the albums maintain their quality especially in light of the glut of similar LPs that have now flooded on to the market. "There are a lot of LPs out there with a lot of fillers on which we won't have. On ours there are five unreleased tracks," he says. The album includes contributions from Masters At Work, DJ Food, Clutch Deluxe and Middlefield General, among others. 'Dope On Plastic Volume Three' is released on February 26.



inside

- 1 bullet in promo service for overlooked djs
- 2 funkmaster flex opens doors for street sounds
- 3 eddie 'treshin' howles picks his top 10 tunes

club chart:



I'VE HAD ENOUGH
Ivan
Malins



THE PLEASURE PRINCIPLE
Janet
Jackson

13 18 DANGEROUS MINDS (OST)
15 19 PULP FACTORY (OST)
20 DRIVING ROCK



D'Angelo CRUISIN'

INCLUDES BROWN SUGAR BEATMINERZ REMIX

12 • 2 • 96

12" • CD • MC



20	25	THE W
21	26	WEAL
22	27	AND Y
23	28	YOUR
24	29	SO P
25	30	SITTI
26	31	HEAL
27	32	MR F
28	33	CREE
29	34	I AM
30	35	HEAN
31	36	SAMI
32	37	STEA
33	38	TOL
34	39	TII
35	40	GIMA

Bullseye titles

John Alford
smoke gets in your eyes



Club:
Lock Up, at The Dungeon Club, South Lambeth Place, Vauxhall, London SW8. Monthly on Saturdays, 9.30am-6pm.



Capacity/PA/special features: 250/12K/lasers, "outrageous" decor, chill-out cinema playing out classics.

Door policy: "Anything goes." - Dan Carter.

Music policy: Techno.

DJs: Colin Favor, Alex Knight, Craig Thomas, Steve Scott, Mason Jarsh.

Spinning: Cosmic Messenger "Flash", Jeff Mills 'Axis 11'; white label 'Domina (Maurizio Mix)'; DJ Sneak 'Blue Funk (Parts I, II & III)'; anything by Patrick Pulsinger.

DJ's view: "It's excellent." - Michel, Nuw Idol.

Industry view: "As far as techno in London goes, it's got the finest names there are." - Alexis Petridis, *Mixmag*.

Ticket price: \$6 Avil Army members, \$8 non-members.

new's bullet starts promo service for 'lost' djs

Bullet Promotions, which handles club promotions for acts such as Baby D, Michelle Gayle, Shive and Alex Party, is launching what it hopes will be a revolutionary development in club promotion. Mega Bullet will be a service aimed at working DJs allowing them to buy new promos over the phone which they otherwise would not receive.

Using interactive technology, DJs will be able to phone a premium line service and hear a selection of new promos. They will then be able to pay \$7.50 by credit card and get sent three of the records on offer. The results of their choices will then be logged to make up a chart and provide marketing information for the record companies who have provided the tracks.

Marilyn Rosen, managing director of Bullet, says Mega Bullet is aimed at working DJs who sit between the net of record and club promotion companies. "I get about 15 phone calls a week from mobile DJs who can't get on lists, pub DJs and even DJs in big clubs who all have to buy these records but can't be

bothered to go through the rigmarole of sending back reaction forms and doing charts," she says.

Rosen adds, "These DJs are often playing to the most important punters, especially the under 18s."

The promos will be limited to 500 for each title and will be available on a first come, first served basis.

The revenue will cover royalties, MOPS, PRS and PPL payments and overheads. In return for providing the records free-of-charge, record companies will receive invaluable marketing information.

Labels that have so far signed up for the service include Cooltempo, RCA, Go Beat, Manifesto, Kingsize, WEA, Dub Dub, Way Of Love, Fresh, Alma, Rhythm King, Hi-Life and Multiplay.

Rosen is confident that the system will be a success. "There are about 50,000 DJs in the UK and 49,000 are not being covered by the traditional promotion routes," she says.

Full details about the Mega Bullet service are available on 0891 771239.



Before becoming a megastar, DJ Jeremy Healy achieved notoriety not only as a member of *Hazi Fantazi* but also as the producer of the E-zee Possé's 1989 summer of love classic 'Everything Starts With An E' for boy George's Most Protein label. The track was banned by radio but that didn't stop it being number 7 in the charts and is now to be released once again as part of a vinyl-only series of 12 mixes that will include More Protein's back catalogue. This single will be followed by two more mixes from the series: Love On Love and 'Breathing It Easy' - and Jesus Loves You's 'Generations Of Love'. The singles will all feature new mixes and will work as a precursor to an album, 'Closest Classics Volume 2' which will be released in the summer. Boy George (pictured) will also be undertaking a monthly residency at London's Womyn club in Leicester Square, which begins on Wednesday (February 7) when guests will be Queen Maxine and Pete & Russell. Meanwhile, Ezeze Possé's 'Everything Starts With An E' will be released on February 12.

ultra hot farley & heller tune in bid for glory

Having helped nameless acts into the Top 10 on the back of their remix prowess, Farley & Heller look on the verge of securing a slice of chart glory themselves with 'Ultra Flow', a track currently riding high in the club charts for 34th and 44th.

The track originally surfaced as a vocal dub from an EP of out-takes and has been given some new mileage by the duo themselves and Grant Nelson. "It's rocking very good," says

Tony Farley. "Of all the records we've done, this is the most commercial, although I don't think it's that representative of what we do in general." However, A&M is



predicting that the Heller & Farley Project's tune will give them new chart hits in a row, following Alcazar's 'Evil Me' which is released

this week on the back of massive purchases. Meanwhile, Farley & Heller are working on a new single for their ongoing 'Good Move' project, which will feature Paul Alexander from the legendary New York transsexual club, Jugal 50. "It's very funky and it's not camp. Like anyone else I'm a bit sick of all those tracks with 'brunettes on them,'" says Farley. 'Ultra Flow' is released on February 19.

marc almond
with mixes by Tony De Wit, Keoki Fanconi, Blue Peter and Andrew Meecham
OUT NOW

nm namascheck: editor-in-chief: steve redman @ managing editor: salina webb @ contributing editor: tony furdes @ designer/sub-editor: hiona robertson @ marketing manager: mark ryan

1	SP	2	ANYT	3	SLUGT	4	LIFTE	5	ONE	6	ONE	7	DO U	8	IWA	9	ONE	10	JESU	11	NO F	12	CHN	13	NO T	14	LOVIN	15	GANN	16	1979	17	BEAL	18	WHO	19	EART	20	MISS	21	STRE	22	WON	23	FATH	24	EVER
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funkmaster flex opens doors for the street sound

Last week saw the second visit to these shores of New York's highest profile hip hop DJ Funkmaster Flex, best known to British ears as the co-host on Tim Westwood's monthly transatlantic link-up for the Radio One rap show.

Playing a special one-off gig with Westwood of Tottenham's Club UN, Flex was in the UK to promote his new album for Loud Records/RCA.

"Funkmaster Flex Presents The Mix Tape Volume One".

The LP features unreleased tracks, hip hop classics and shoutouts and freestyle raps by the likes of Method Man, Redman, Keith Murray and Eric Sermon.

The album captures the flavour of the show which Flex broadcast six nights a week on Hot 97FM.

New York's premier all-hip-hop station, as well as the unofficial mix tapes sold on the streets of New York that provide rap fans with tunes months before their release, mixed and cut up by DJs like Ron G and Craig G.

Radio and tapes are the most effective way of breaking new rap artists on the East Coast and have helped launch major rap stars such as Notorious B.I.G., who are among the biggest-selling acts in the US.

Flex hopes his album will take the mix format on to another level.

"I want to be able to showcase new artists. I think when you put a record out right now it's hard to get people to pay attention. When I release an album like this featuring an artist's track and mix it up like I would on the radio, people take notice," he says.

Indeed, one of the key tracks on Flex's LP is by Yvette Michelle's hip hop r&B "Every Day & Every Night", which the DJ is now releasing as a single through his deal with Loud/RCA.

Flex rates r&B as a particularly strong growth area, particularly with the emergence of more street-oriented acts like Michelle and Total.

"It's on the rise in the New York market," he says. "It's real strong and it's not just being aimed at the teenage market. I think it's also going back to making original tracks," he says.

As well as being rated the number one rap show in New York, Flex's Hot 97 show is syndicated in Chicago and LA, where he is also number one. This and the station's success in general have prompted

at least four other big radio stations to follow Hot 97's format and it has opened the doors for street DJs to get back on the airwaves.

"Radio had stopped bringing in people from the streets. As well as me, Hot 97 brought a lot of credible people to the station to do shows like those by Grandmaster Flash and KRS One, and it's good," he says.

All of which has helped rap go through a renaissance in terms of its creativity, with cutting-edge artists like Big, Raekwon, the Genius, Method Man and others reaching ever bigger audiences.

"People got tired of the Hommers. I think Cypress Hill was the beginning of that gritty sound coming back. Also, the labels have become a lot more aggressive, with people like Sean Combs (Bad Boy Entertainment) and Sizz (Nu Tong Clan). They're street, they know where to put the sticker, know what I mean," says Flex.

To get a taste of Flex for yourself, the album "Funkmaster Flex Presents..." is currently in the shops and Flex can be heard monthly on the Tim Westwood Radio One rap show, his next appearance being in early March.

While here, Flex also revealed his all-time hip hop top five:

- (1) Slick Rick "My Adidas";
- (2) Run DMX "Rise Higher";
- (3) Eric B & Rakim "Eric B For President";
- (4) Mark The 45 King "The 900 Number";
- (5) EPMD "So Watcha Say".

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at least four other big radio stations to follow Hot 97's format and it has opened the doors for street DJs to get back on the airwaves.

"Radio had stopped bringing in people from the streets. As well as me, Hot 97 brought a lot of credible people to the station to do shows like those by Grandmaster Flash and KRS One, and it's good," he says.

All of which has helped rap go through a renaissance in terms of its creativity, with cutting-edge artists like Big, Raekwon, the Genius, Method Man and others reaching ever bigger audiences.

"People got tired of the Hommers. I think Cypress Hill was the beginning of that gritty sound coming back. Also, the labels have become a lot more aggressive, with people like Sean Combs (Bad Boy Entertainment) and Sizz (Nu Tong Clan). They're street, they know where to put the sticker, know what I mean," says Flex.

To get a taste of Flex for yourself, the album "Funkmaster Flex Presents..." is currently in the shops and Flex can be heard monthly on the Tim Westwood Radio One rap show, his next appearance being in early March.

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After 5 1/2 Capital Playlist CD1 contains exclusive club mixes. CD2 features a special in-depth band interview. 5 : 2 : 96

Since launching in 1992, jazz based indie label Dorado has helped launch the careers of Jhelisa Anderson, D'Note and Cool Breeze, among others. "Fine Gold" draws together the finest moments of the label's 12 album and 45 single output and the twists and turns of the acid jazz scene. To win a copy, just answer this question: in which dance genre was Jhelisa the featured vocalist - (a) The Pradig (b) Bizarre Inc (c) The Shamen. Answers to Dorado Competition, RM, Lodge House, London SE1 9UR by February 13.

Say what?

Don Donnelly - MD, Suburban Base
 "I want very well, there seems to be a strong feeling among all the independent record labels of the moment - a feeling of unity. It was great to get together with labels dealing with different types of music and to realise that most of us want to keep control of our own catalogue and keep distribution independent rather than going to the majors. The Martinez bar was great, especially when they gave us a bottle of free tequila one night because we had drunk so much."

how was midem for you?

John Knight - MD, SRD
 "Being completely out of it for a week can be great fun but it gets tiring - I need a holiday now."
Peter Harris - MD, Kicks! Records
 "It was excellent, apart from the exploding yogurts and a puncture on the plane going over there. I think the British contingent had the greatest Midem if's had for years - the BPI stand was buzzing. It was very successful for many people and opened up new areas such as eastern Europe, Portugal and South Africa. It seemed like everyone was on a red high on the way back to England so they had obviously had a good time."
Vince Medley - label manager, Sour/Emotive
 "Sour did very well in a distribution deal with America, signed Emotive to Japan and got distribution deals with Scandinavia, eastern Europe, Australia and South Africa. It was great to hook up with other record labels of various genres. The highlight of Midem for me was sitting Dave Beer up to the bar on a surf board he had got in Paris, while simultaneously telling off drink bums and fire crackers - all to the disgust of the majors and the amusement of the independents. We caused complete mayhem."



renaissance 2

"I've listened to the Renaissance CD collection, mixed by John Digweed, & I think it's just fantastic. I'd like to say "Bravo" to him. His choice of pieces is captivating - It's great from track one to the end..." Robert Miles.

"Children" - Robert Miles is just one of the 37 "Captivating" tracks on "Renaissance: The Mix Collection part Two"

3 x CD
3 x MC

six6

ed manager: rudi blackm © deputy of manager: judith rivers © senior of executive: steve masters © of executives: ben charlitt, rochel hughes, ernie cornhill © admn & promo exec: louise stevens

John allford smoke gets in your eyes

John allford

24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
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Bulleard titles

Shop
focus

Shop:
Play!, 4 Firs Parade,
Mallock, Derbyshire.
Tel: (01629) 57000.
(20th X 1st)



Specialist areas:
Quality house and techno
from around the world, trip
hop, jungle and happy
hardcore. Mix tapes and
CDs are also stocked.
Merchandise includes
clothing and record bags.
The shop is also a ticket
outlet.

Owner's view:
"Since we moved to larger
premises in October we've
been able to have a
specialist dance
department for all the vinyl
and mix tapes, which has
made life easier from both
mine and the customers'
point of view. Mallock is
surrounded by big
clubbing cities and is in
the heart of free party
country, so we cater for
some wide-ranging tastes.
'Day trippers' from the
cities regularly 'discover'
us and are impressed with
the selection we can offer."

- Nick Morley.

Distributor's

view:

"They're really good guys
and they're always
interested in getting stuff
from us. They're all pretty
enthusiastic. Nick
especially likes his dance
material and he knows it
well, he DJs out and he
especially loves his Tribal
UK, Cracking shop." - Ian
Sawyer, Vinyl.

D.J.'s view:

"They're a good shop. I
buy a lot of records there
and they're good lads.
Most records I do get in the
post, but they look out for
the obscure tracks and the
imports for me. They're in
Mallock so they have to
stay one step ahead." -
Russell Davidson,
Progress.

club & shop focus
compiled by Johnny Davis.
tel: 0171-263 2893.

COOL cuts

1 NEW

THE PLEASURE PRINCIPLE

Janet Jackson

Danny Tenaglia beats up JJ with some top mixes

AM:PM

2 (4)

BE AS ONE Sasha & Maria

Deconstruction

3 (6)

REACH Lil' Mo Yin Yang

Multiply

4 (3)

I TRANCE YOU Gipsy

Limbo

5 NEW

HYPERBALLAD Björk

One Little Indian

A multitude of mixes from Todd, Morales, LFO, Hannant and Towa Tel

6 NEW

KEEP THE MUSIC STRONG Bizarre Inc
Masters At Work, Rami Size and K-Klass keep it varied

Mercury

7 (9)

URBAN CITY GIRL Benz

Arista

8 NEW

LET YOUR SOUL BE YOUR PILOT Sting
Back to the dancefloor with some big dubs

AM:PM

9 (11)

CHILDREN Robert Miles

Deconstruction

10 NEW

BURNIN' UP Angel Moraes

Strictly Rhythm

Deep and sexy US house

11 (12)

MEISO DJ Krush

Mo Wax

12 (14)

DON'T LEAVE Faithless

Cheeky

13 NEW

SECRETS Suncream

Sony S2

With dubs from Mark Picchiotti

14 NEW

CLIMBING ON TOP OF LOVE MBG featuring Maja J
Unusual and creative mixes on this doublepack of house

Grass Green

15 NEW

DOPE DISCO Lesman
Excellent discoed house groove

white label

16 NEW

SEXUAL PRIME Zelta Mossiah
With mixes from Tony de Vill and Sharp

VC Recordings

17 NEW

YOU KNOW I MISSED YOU Foylene Brown
Classy garage with remix from Todd Edwards

Azuli

18 NEW

GOOD LOVE REAL LOVE D'Borg
All bases covered with a triplepack of mixes

MCA

19 NEW

NIGHT FLIGHT Mother's Pride
Energetic UK house

Sklanyamulinky

20 NEW

WHITE LABEL SAMPLER Various
With tough techno tracks from Gunhead, Trance Research, Mosca Sound and Synthasy

white label



a guide to the most essential new club tunes as featured on 1fm's "essential selection", with Pete Tong, broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city sounds/flying saucer/black market (london), eastern blue/underground (manchester), 23rd precinct (glasgow), 8 beat (sheffield), wax (newcastle), joy for life (nottingham).



PUMP FRICTION
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Roger Sanchez (Radio One)

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Denry Rempling (Radio One)

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Wendy Douglas (KISS FM The Word)

"The D.B.'s...Top Tune!"
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LOGIC 3mv

BMG

4

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jock on his box

detroit's very own techno dj, eddie 'flashin' fowlkes, chooses his all-time favourite classic cuts



eddie 'flashin' fowlkes

'out come the freaks' was not was (island)

"This came out in '81. It's the shit. The power! It has! It's got a long, 54-bar intro, and I like a long intro to the mix. It's cool."

'relight my fire' dan hartman (cbs)

"This came out in 1979 and it's more instrumental. It's one of disco's pioneering tracks. I used more electro, analogue sounds. I like analogue sounds."

'reach up' tony lee (radar)

"The intro caught me. It caught everybody when it came out around 1982/83. The vocals hit you and it's well produced."

'planet rock' afrika bambaataa (tommy boy)

"This is very, very innovative. It's really creative and full of spirit. The vocals didn't really matter that much. It was the groove. I remember when I first heard it I thought 'what the fuck is that?'. It was like nothing I'd ever heard before. Later on I found he'd sampled lots of things, things like Trans Europe Express."

'express yourself' new york community choir (rca)

"This is my favourite track of all. It came out in 1977 but it had a deep, funky drummer and it made people dance. I had to be around 14 years old and they used to have these parties and they used to play this record and they would play it from the breakdown to the end because the breakdown was the drums and the choir came in with 'Express Yourself' and it was so stammin'."

'the chase' georgio moroder (casablanca)

"This is from the Midnight Express soundtrack and came out around 1978. It's futuristic, one of the first futuristic tracks I heard - it was one I couldn't understand."

'you're the one for me' d train (prelude)

"This came out in 1981. The guy - I can't remember his name - does some good vocals and there are some really good mixes. The track's good too. This was a time when people were really getting into different styles of music, and different sounds from Seventies' disco and producers started to get innovative."

'keep on dancing' gary's gang (columbia)

"He had a class disco and post-Euro style techno to his programme and it was hot. He gives you a fresh intro with drums and then he hits you with the analogue style."

'i need love' capricorn (bootleg copy)

"This was produced by Giancarlo Mao and came out in 1986. I didn't go with the flow like every DJ and I played this record and its breaks and beats were really hard for them. Everybody got to know what that record was. It didn't matter how you mixed it. It was a real big ghetto record."

'glad to know you' chas jankel (a&m)

"This came out in 1981 and it was funky with a little organ and guitar. It's easy to mix into and to get out of."

'steamin'

tips for the week

- drop the bomb! Benny daps presents the bucketheads (tenny straw)
- i-u-s track 2 do floor project vol. 1 (dinnerclub)
- silver blitz' session 1 (work)
- just can't stop' c.v.o. (balanos)
- la casse' action & alliance (time test)
- i get so restless' (no artist credit) (great assat)
- i wish i had you' workshop talent (4-page 6-pg)
- gum disease' oral surgery (nu groove)
- today' lan poolley (cora inc us edition)
- choice mix' tenny fontana (kult)

compiled by adam dawkins
ill: © DJ 1949 ZARD

BORN: Detroit, December 24, 1962. **LIFE BEFORE DJING:** "When I was 14 I started to make pause mix tapes, remixing records I liked, and took the tapes to school." **FIRST DJ GIG:** July 1981, Kalamazoo, Michigan. "It was a campus party." **MOST MEMORABLE GIG:** *Best* - 1984, Michigan. By that time my skills were good and I had a sound system and I had the record collection. The place went wild. It was the shit. *Worst* - "A Strictly Rhythm party. I had more techno records and they were playing house and it really clashed with the crowd." **FAVOURITE CLUBS:** Treasure, Berlin, First Frontier, London, Military Of Sound, "when it's got a good sound system." **NEXT THREE GIGS:** "I'm making plenty of masts at the moment - you can't take me away from the equipment I'll be back DJing in the summer." **DJ TRADEMARK:** "I play now/old, old/new. I make little grooves with my backspins, with one hand on the fader." **LIFE OUTSIDE DJING:** Artist: has recorded for a number of labels including Jump Street, Treasure and Recut. February releases (all vocal tracks): 'True People' on React; a mini album for Treasure and a release on Back To Basics. "I like to play my old jazz records, play Sony Playstation's American football and watch NBA on TV."

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35	35	HEAV
23	36	SAMI
37	37	STEA
26	38	TOD
39	39	TILL
40	40	GIMM

Bullethead titles

John Alford
smoke gets in your eyes

13 18 DANGEROUS MINDS (OST)

15 19 PULP FICTION (OST)

20 DRIVING RACK

After 5 6/2

Capital Playlist

CD1 contains exclusive club mixes.

CD2 features a special in-depth band interview.

5 : 2 : 96

ARISTA

THE OFFICIAL CHARTS - 10 FEB

100%
WAVE



Britain's neecest beats till

12

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1 SP
Baby!

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ANISO/1ST AVENUE

I'VE HAD ENOUGH (C-J MACKINTOSH)
FRANKIE KNUCKLES/FATHERS OF
SOUND/BOOT & MAC MIXES)
Ivan Matias

2 THE SOUND (KUSHJANEZ & DOBRENHARD HEAD/KLUB HEAD MIXES)

3 GONNA TAKE TIME (ROGER SANCHEZ/RICHARD NORRIS & ALEX GIFFORD)/LEE JUNIOR BOY'S OWN

4 GET INTO THE MUSIC (GODPELLER/RYBIRD MIXES) DJ'S ROLL

5 OYE COMO VA (LUDEY MISA/PANTS/STAR BOYS MIXES) Titi Puente Jr. & The Latin Rhythms Featuring Tito Puente, India & Cali Aleman

6 MAKE YOU WHOLE (ORIGINAL)/RED JERRY/BUJ PETER/LUJISA MARIE EXPERIENCE MIXES)

7 BETHOOF (THE BASK) (DJ T. WAREHILL MIXES) (Mark Morrison)

8 YOUR LOVE (KEVIN SANDERSON/MIKE "HITMAN" WILSON/NIEL HOWARD/SERIAL DIVA MIXES)/PHATUS (KENNY LARKON/KEVIN SANDERSON/MR G MIXES) Inner City

9 PUSHING AGAINST THE FLOW (LUDEY NEGRO/ROGER SANCHEZ/FRANKIE FONCETTI MIXES)

10 ROCK THE DISCOTEK (MIXES) Stamp

11 KEEP THE MUSIC STRONG (K-KLASS/MASTERS AT WORK/BIZARRE INCKIL/IRONI SIZE MIXES) Bizarre Inc

12 ULTRA FLAVA (HELLER & FARLEY/GRANT NELSON MIXES) Haller & Farley Project

13 AMERICAN CITY GIRL (MARK PICCHOTTI MIXES) RCA

14 MAKE THIS WORLD GO ROUND (DEEP DISH MIXES) Sandy B

15 CATERPILLAR KICKS

16 CHILDREN (ROBERTO MILANI MIXES) Robert Miles

17 LOVE LOVE LOVE (FRANKIE KNUCKLES MIXES) Secret Life

18 DON'T LEAVE BOLLDO & SISTER BLISS MIXES) Fabbliss

19 GOOD THING (FRANKIE KNUCKLES/BOTTOM DOLLAR/THE ARGONAUTS MIXES) (Eternal)

20 THANKS YOU VERY MUCH (JOHNNY VICIOUS/PADOVANO MIXES) (Eternal)

21 CALL ON ME (LUJISA MARIE MIXES) (Eternal)

22

23

24

25

1 NEVER KNEW LOVE LIKE THIS (K-KLASS/WAYNE MARSHALL MIXES)

2 MAGIC (KENNY "DOPE" GONZALEZ/JUDITH/KEVIN STYLIOW/MAK/FARLEY & HELLER/SCOTT KNICHEN/UBO PROJECT/DOPE & KATO/ARMANDO VAN HEIJEN/TODD TERRY/MAURICE JOSHUA/TWIS/ROGER SE-SMOOVE MIXES)

3 WHAM BAM (SHARP/BABY DOG/CANDY GIRLS MIXES)

4 CANDY GIRLS featuring Sweet Pussy/Pauline

5 HYPNOSIS 86 (ASTON HARVEY/MARSHALL JEFFERSON/PSYCHOTROPIC/BAIANA VC Recordings)

6 REPUBLIC MIXES) Psychotropic

7 PERFECT ON SKIN (JANENFOLD & OSBORNEMAN WITH NO NAME MIXES)/ORANGE UNDERGROUND Vibe

8 DREAMS (CRUNCH'D UP & AURACUJ DOLAN & SEAM QUINN/TONY DE VIT MIXES) Quench

9 WHAT DO YOU WANT? Fallout featuring Dham Moore

10 SALIN Part Three (featuring William Williams)

11 WHO DO U LOVE (ORZA BODE/DAVID MORALES/GASS MIXES) Deborah Cox

12 CELEBRATION OF LIFE (SCORPIO MIXES) Trance

13 HOPE (TOM FREDRICKSE MIXES) Grounda

14 POSSESSION (RABBIT IN THE MOON MIX)/FEAR (RABBIT IN THE MOON/LUNADOL MIXES) Sarah McLaughlin

15 YOU SPIN ME ROUND (MIXES) Infamy (featuring Pegaz) Lawrie Damascus

16 CLUB BIZARRE (JAMIE WHITE MIXES) USB

17 ALLI ETOI (PETE BONOS/ORLANDO MIXES) Fade

18 MR FRIDAY NIGHT (GOODFELLOWS/DUBPRE & SHARAM/WUBBLE/UBOOT & MAC/JOHNNY GO-BART)

19 DOUGLAS MIXES) Lisa Moorish

20 LOVING YOU MORE (FORTHMAN WITH NO NAME/ALCATRAZ MIXES)

21 BT featuring Vincent Covello

22 YOU CAN'T ESCAPE MY LOVE (MIKE TWANG/LINGO/TALI PAUL MIXES) Hardcore

23 STAND UP FOR LOVE (BABY BUMPS/RUS/SUCKAR-BUMPS MIXES) Henry

24 STRANGE WORLD (JUNIOR VASQUEZ MIXES) Ke

25 WORK IT SHINY

26 BE AS UNHEARTY OF IMAGINATION (Sacha & Mar

27

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ON A POP TIP

club chart

10
2
96

compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881)



HOLDIN' ON 4 U

- | | | | |
|---|-----------|--|-----------------------------|
| o | 1 | HOLDIN' ON 4 U
Clock | Media/MCA |
| o | 2 | I WILL SURVIVE
Diana Ross | EMI |
| o | 3 | BRIGHTER DAY
Kelly Llorenna | Pukka |
| o | 4 | ELECTRONIC PLEASURE
N-Trance | All Around The World |
| o | 5 | HEART & SOUL
T.S.D. | Avex |
| o | 6 | MEMORIES AND DREAMS
A.D.A.M. featuring Amy | Eternal |
| o | 7 | TAINTED LOVE
Senor X | Suspicious |
| o | 8 | SPACEMAN
Babylon Zoo | EMI |
| o | 9 | COMING HOME NOW
Boyzone | Polydor |
| o | 10 | THE OFFICIAL END OF IT ALL
Sexus | ZTT |
| o | 11 | GOTTA PARTY
Pump Friction | Logic |
| o | 12 | MOVE YOUR BODY
Eurogroove | Avex |
| o | 13 | DUB-I-DUB
Me & My | Encore/EMI |
| o | 14 | BE MY LOVER
La Bouche | Arista |
| o | 15 | GET INTO THE MUSIC
DJ's Rule | Distinctive |
| o | 16 | PAM PAM
Dub Train | Planet 3/China |
| o | 17 | I DON'T WANT TO TALK ABOUT IT
Geoffrey Williams | Hands On |
| o | 18 | YOUR LOVE/HIATUS
Inner City | KMS/Six6 |
| o | 19 | WHAM BAM
Candy Girls featuring
Sweet Pussy Pauline | VC Recordings |
| o | 20 | IF I WERE YOU
k.d.Jang | Warner Bros. |
| o | 21 | U FOUND OUT
Handbaggers | Tidy Trax |
| o | 22 | MR FRIDAY NIGHT
Lisa Moorish | Go.Beat |
| o | 23 | SO TIRED OF BEING ALONE
Sybil | PWL International |
| o | 24 | GOOD THING
Eternal | 1st Avenue/EMI |
| o | 25 | MAKE YOU WHOLE
Andronicus | Hooj Choons |
| o | 26 | HOPE
Grouville | |
| o | 27 | THE NAUGHTY NORTH & THE SEXY SOUTH
E-Motion | MCA |
| o | 28 | BINGO BONGO
DJ Quicksilver | Interpop |
| o | 29 | SO PURE
Baby D | Production House/Systematic |
| o | 30 | JUST CAN'T GET ENOUGH
Transformer 2 | Positiva |
| o | 31 | OYE COMO VA
Tito Puente Jr & The Latin
Rhythm Featuring Tito Puente,
India & Cale Aleman | Media/MCA |
| o | 32 | RETURN OF THE MACK
Mark Morrison | WEA |
| o | 33 | HAPPY DAYS
Sweet Mercy featuring
Joe Roberts | Grass Green |
| o | 34 | JELLYHEAD
Crush | Telstar |
| o | 35 | GONNA TAKE TIME
The Trinity | Network |
| o | 36 | 2 PRINCES
Lush Brothers | |
| o | 37 | BRING ME SUNSHINE EP
Clipper | 0161 In The Area |
| o | 38 | OUT THERE
Marc Almond | Mercury |
| o | 39 | U GOT 2 KNOW
Slam | Hansa Muzik/Sing Sing |
| o | 40 | SUNNY
Blue Bamboo | Extravaganza |

www.musicweek.com



1	SP	Baby's
2	ANYT	
3	SLIG	
4	LIFT	
5	I JUST	
6	ONE	
7	DO U	
8	I WAT	
9	ONE I	
10	JESU	
11	NO FF	
12	CHAN	
13	NOT I	
14	LOVIN	
15	GANK	
16	1979	
17	BEAU	
18	WHO	
19	EART	
20	MISS	
21	STREI	
22	WON	
23	FATH	
24	EVER	

namecheck: james hyman @ brod beatnik @ tim jelfery @ andy beavers

tune of the week

xpress 2: 'the sound/remixes' (junior boy's own)

house A collage of fairly unremarkable sounds settled in another club hit for X-Press 2. While it may not be original, the boys know how to create a winning house groove. The Hard Head mix features sultry hard beats and searing synths while the Klub Head mix settles for a deep garage rhythm with a gorgeous bassline and tinkling piano. There's nothing too daring either on the remix front. Nush go for a straight party house vibe with a big bouncy beat, lots of vocal cuts, the obligatory string and a typical build in the last third. Jamez & Dobie provide a deeper club that builds very slowly with more vocals being added as it grooves along. **★★★★** **bb**



house

HEAVYWEATHER 'Love Can't Turn Around' (Large). This record is a bit better than the name of the record label and the title of the track (yes, it's that song again...) might suggest. Both the A-side and the B-side are on the B one big atmospheric boomers with hints of Alcatraz in pieces. Italo in others and of course lots of the original song. If not serious they're mainly also very appealing, well turned out and kind of sexy so while it's not the original new black record thing this week, it's going to be a huge success. **★★★★** **dsh**

BIZARRE INC 'Keep The Music Strong' (Mercury). Mass, mixes, mixes... the new Bizare Inc song is available in loads

of them, but they do cover a variety of styles so this extremely sultry funky track is set to tempt soul, house and jungle junkies as well as hit the charts. Masters at Work deliver a beautifully delicate beat offering as well as a supercut and dreamy house version and a harder Ultra Funk dub. Bizare Inc's own excellent mix is just an extreme version of the radio edit with mucky slow breakdowns one minute, smoothly jazz funk piano the next. Keith Limerick's mix is also in two mins - it's half big stomp and half gentle vocal - but the result is really a bit middle of the road. K-Klass up the old stomp factor more successfully while still retaining the feel of the song among a flurry of dancing pianos; and their hard funky dub is better still. Finally Roni Size turns things inside out with minimal vocal and maximum bubbly

notes. A big interesting package. **★★★★** **dsh**

SOUL MOTIVE 'Nightshin EP' (Nuphone). Dave Hill's label is definitely on a roll at the moment. Hot on the heels of Faze Action's 'In The Trees' comes this filler-free four tracker of lovingly-crafted deep and jazzy house instrumentals. 'In The Night' boasts a fabulous funky synth solo in its second half. 'Atmosphere' explores the fragile territory that lies between the sounds of the Prelude and Transmat labels; 'Sky's The Limit' dishes out more jazz-funk style keyboard hooks than the label's Moodsoul set, and 'Inside Out' has plenty of drum and bass-like inventiveness over four-to-the-floor beats. **★★★★** **ab**

GIANNI PARRINI 'Cosmopolis' (UMM). A commercial Italian trance track that sounds

curiously old-fashioned, like an old Jean Michel Jany disco tune that's been updated. The original synth hook is simple enough and constant throughout while acid noises and cheery little melodies bounce around. For too clean sounding for techheads but catchy enough to have crossover potential. **★★★★** **lj**

MARISA TURNER 'Who's Gonna Kiss That Man' (Hansa/RCA). Unhappily post-disco Euro house with George More coming up with keyboard sounds that fall just on the right side of cheesy and complement the strong female vocal. Similar in style to a Real 2 Real production with its hooky verse and chorus, this has genuine crossover potential if the more commercially oriented DJs get behind it. **★★★★** **lj**

THE UNDERGROUND PEOPLE 'Disappear' (US Empire State) A creation of Todd Edwards and DJ Sharfy. This is an utterly simple and infectious groove with a melodic bell-like riff that runs throughout the track. Other elements and samples are introduced along the way but you'll hardly notice them; you'll feel them but that hook line keeps you transfixed. DJ Sharfy's mix adds a bit of

Buckwheat-style noises that work well too but the originality of Todd's mix gives it the edge. **★★★★** **lj**

PHIL JUBB 'Remember Me' (Koolworld). A powerful, no-holds-barred UK house track. Brash synth riffs, bouncy basslines and the odd sample gallop along with gusto. Well-produced hard house on the safer side of the street that will have no problem getting the floor going. **★★★★** **lj**

MARK THE 909 KING 'Can You Dig It' (ZYX). The Kelvin Rolone mix is the one that catches the ear on this release, with a big thudding kick drum and rich warm organ and synth riffs building and dropping beautifully to create a rhythmic groove that combines the best of US and European styles. The arrangement is refreshingly simple and free of excessive production, making it sound at the more powerful. **★★★★** **lj**

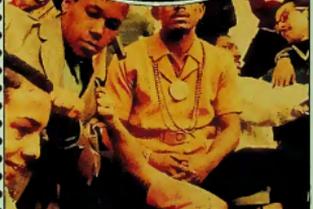
M? 'Hot Digg' (Freeze). Effortlessly rhythmic and made up of just the usual piano sounds that somehow seem to come alive when put together as well as this. Your toes are tapping in no time and before long you're hooked on something that at first seemed unremarkable. Not

albums

VARIOUS 'Nu Yorica' (Soul Jazz). Soul Jazz continues its tradition of releasing challenging and rewarding compilations of pure quality with this double CD set of various Latin-influenced tunes recorded in New York between 1970 and 1977. These embrace a huge range of sounds from the sublime and soulful Harlem River Drive theme by Harlem River Drive, via the fabulous and funky Loin Struf by Joe Bataan, through to the joyful and jazzy 'Little Rico' by Bobby Vincent, and ending up with the boundary smashing experimentation of Eddie Palmieri's 'Un Dia Bonito'. As if that was not enough, the CDs are packaged like the Volume 1 indie compilations with an informative 40-page book featuring notes on the Puerto Rican and Cuban roots of Latin music. **★★★★** **ab**

VARIOUS 'Classic Acid House Vol. 1' (Mastercuts). **VARIOUS 'Ocean of Sound' (Virgin).** King Tubby, the

Joe Bataan



collection to date brilliantly captures the late Eighties acid phenomenon. Inevitable classics such as 'Acid Tracks', 'The Pole', 'Land of Confusion' and 'Magic Feet' have to be there but by including Laurent X's 'Machines' and Kevin Saunderson's 'The Groove' they have defined the roots of generation rave. Smiles all round. **★★★★** **jh**

Beach Boys, Aphex Twin and Brian Eno constitute some of David Toop's selections in this double CD accompanying the some filled book. Additional recordings of howler monkeys, a Buddhist chant and bearded seals reinforce the ideas of music's omnipresence in everyday life. With such eclectic choice and sharp sequencing throughout, this is a well-founded collection essential for the experiential/ambient crowd. **★★★★** **jh**

4 mix 12" and 5 track cd

quench



dreams

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Infect3CD/Infect3TR Distributed by RTM Infectious Records 'We have a dream'

the money was up 4 after 5 6/2 Capital Playlist contains exclusive club mixes. CD1 features a special in-depth band interview. CD2 features a 5:2:2:96

18 DANGEROUS MINDS (OST)
19 PULP FRICTION (OST)
20 DRAWING BOOK

john a t f o r d
smoke gets in your eyes

20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
W	TU	WE	TH	FR	SA	SU	MON	TU	WE	TH	FR	SA	SU	MON	TU	WE	TH	FR	SA	SU

Bullseye titles

www

Wham Bam 12" CD + Cassette

12.2.96

Mixes by The Sharp Boys and Baby Doc

Candy Girls

featuring Sweet Pussy Pauline

AVC
www.avc.co.uk
http://www.whambam.co.uk

swings along, breakbeat style, with hints of savvy musical style imaginable in there. The instrumental An Instinct For Version is tougher and wider while the simple Remix brings the vocal and beats it all up with some throbbing bass. This grandeur. ●●●●● bb

distinctive enough to be huge perhaps but a very fine tune. ●●●●●

BORK 'Hyperbolic (Remixes)' (One Little Indian). From day one, Bork embraced dance culture, realising its importance in running parallel to the commercial release. 'Hyperbolic' is long on that coke with four remixed 10s from L.F.O., Outcaste, Fluke, Howie B, David Morales and Todd Terry. L.F.O. provide two remixes: 'Disco Sync' with vocal over hard house and 'Stomp', which is harsher via its firm ragging bassline. Outcaste take electronic experimentation to new heights particularly with their Over The Edge mix. ●●●●●

ALL STAR MADNESS 'Magic' (East West). At first speedily listen this sounds like a load of old rubbish...lots of US producers and a couple of 'olds' all thrown into one crowded dustbin, all jangling away to their own favourite beats...And then you get a chance to listen to some of the individual tracks more carefully and, to and behold, there are loads of gems in there. Head for Kenny Dope's hip-shaking, low-down weird one, Johnny D and Nicky P's party awaker, Foster & Heller's superb scopy stomper, Scott Kinchen's head nodder extraordinaire, Todd Terry's typical and still brilliant crasy winder and much more. Amund Van

Halden and MK's contributions are the only disappointments here. ●●●●● d&h

E-ZEE POSSEE 'Everything Starts With An E' (More Proteks). This is the first of four old More Proteks tracks that are coming back to us in '96 fashion. Rather on the speedy side, 'Everything...' has a bounding Kirky Roland remix for people who prefer records that sound like good National accompaniment music. Then two

Hanson & Nelson mixes that are (A) a marching tune full of squealing notes and (B) quite an impressive marching tune; the Philadelphia Psychedelic Cheese Spread version actually moves the original onward in time without totally going downward in quality. Best of all, though, is the Crystal Method's 'It's Hardly House' mix that introduces a distinctly slow Prodigy feel to the proceedings. Just what was needed to save the day. Phew. ●●●●● d&h

techno

WAY OUT WEST 'Domination' (Deconstruction). Making its mark with Balearic breakbeats and subtle acid-bubbling basslines this ever-changing pounder rolls along in forceful



bjork

fashion aided by heaps of rapid snatches including its 'Modness, power, domination' hook. Three mixes and the uplifting original of 'Hold On' complete this exciting techno excursion. ●●●●●

LIONROCK 'Straight At Yer Head' (Deconstruction). Relatively quietly and subtly, Justin Robertson keeps on coming up with exactly what you want just when you want it...amazing. The new Lionrock single features the unbeatable and always welcome MC Buzz B and is available in a variety of mixes and with various accompanying tracks depending on the particular piece of vinyl you locate. The main An Instinct For Delection Mix is joy on earth as it gently

one is completely irresistible. ●●●●● d&h

alternative

PRIMAL SCREAM/LEFTFIELD 'Trainspotting Sampler' (Premier). One of the most eagerly anticipated reunions of recent months has been that of Primal Scream and Andrew Weatherall. For the purposes of this new film soundtrack, the two parties have managed to recreate the gull/organ dub vibe of their 'Screamadelic' era collaborations on the 10.33-minute track, also titled 'Trainspotting'. A mid-tempo dub; funk beat slouches around as the echoed effects fade in and out - it's a glorious groove. On the flip of this 700 copies-only promo release is

another new track, 'The Final Cut', from Lifffield - a brooding instrumental that drifts along nicely amid a moody atmosphere. ●●●●● bb

CORNERSHOP 'G'm Jullendar Share' (The Grid/Star Lineer mixes) (Wijilo). The Grid's Richard Norris and Black Star Lineer's Choque join forces as remixers of this indie classic from last year. The farrowed Indian vocal is woven into a fairly straightforward, slightly dubby beat on the Jeth Jinx mix while the All Fetters Loose mix experiments with the vocal over hip-hop styled beats. The original is included and these new mixes don't really manage to ratchet the former's hypnotic grandeur. ●●●●● bb

KENNY LARKIN 'Loop 2' (R&S) Alex Kisco whiffed appetites for his remix of this track when he played it out at the Gilles Peterson show a few months ago. Atmosphere-loaded keyboard lines roam freely many miles above military-precision drums and a cavernous rolling bassline. The original mix, plucked from the 'Melaphor LP', features Larkin's lowering synth structures over a galloping, almost Morodrasque, rhythm. Luke Slater's remix develops from a minimalist and melodic intro into a much lushier techno soundscape. As a bonus there is the previously unreleased 'Lute Goes On', a semi-instrumental excursion of considerable beauty. ●●●●● ab



AVAILABLE FROM JAN 29TH ON 12" CD TC

DUB...DUB

REMIXES BY CUTFATHER AND JOE

THE MASSIVE EUROPEAN SMASH ENGINE

1	SP	Baby!
2	ANY	
3	ANY	
4	SLUG	
5	LIFE	
6	JUST	
7	DO U	
8	IWA	
9	ONE	
10	JESU	
11	NO F	
12	CHAN	
13	NOT	
14	LOVIN	
15	GAM	
16	1979	
17	BEAN	
18	WHO	
19	EART	
20	MSS	
21	STON	
22	WRE	
23	FATH	
24	EVER	

club chart

commentary

by alan jones

Feeble scores and a tight contest at the top of the chart this week, with Ivan Matias's 'We Had Enough' edging home a point ahead of X-Press 2's 'The Sound' - but with the second lowest level of support for a number one in the past 12 months. Ivan is the latest!

1st Avenue discovery (he was featured on TV over Christmas, holding his own in a duet with Eternal) and his debut single makes an impressive 24-1 move on the chart after a second 12-inch doublepack was mailed to DJs. Ivan is at his best in London, where 'We Had Enough' has a 22% lead over X-Press 2. However, Ivan's support would have earned him only fifth place last week, and eighth place at the beginning of December, when the weather was cold and the competition was hot... Meanwhile, after becoming the first record to return to number one in nearly half a decade, Inner City's 'Your Love' runs out of steam, falling 1-8 as it loses 42% of its support in seven days. It's still strong in some areas, notably the West Midlands, where it is still (just) number one. Whether or not this is due to local DJs loyally supporting the Birmingham-based Six8KMS label is a matter of speculation... Club Chart breakers this week include: KD Lang, Razor's Edge, Mr Jacks, Don & Judy, M&S, 3 Wize Monkeys, 88G feat. Erin, Byron Stingley, Kim Richardson, Q Tee, Lantz, Erasure, Island Inspirational All Stars, Angelheart, Kid Vicious, Janor Meffia, Housework and Booker T... The Pop Top chart continues to be ruled by Cioek, whose 'Holdin' On 4 U' has a significant (35%) lead over the new number two, Diana Ross's 'I Will Survive'. Although Diana has run out of steam on the main Club Chart - she's down to 34 after reaching number 12 - her Pop Top surge seems to be down to new Motiv 8 mixes of the track. Motiv 8 tend to stick to a slightly updated hi-NRG style, and their mixes are very popular among pop jockeys - they also mixed Kelly Loreano's 'Brighter Day' (at number three), Crusta's 'Jellyhead' (34) and Sparks' oddly-titled breaker, 'Now That I Own The BBC'.

beats &



Technohead (pictured) received a well deserved award of Midem for 'I Wanna Be A Hippie', which reached number one across Europe last year, going gold in Germany and Holland. Then in a feat of excellent

timing, the record also entered the UK singles chart last week. Technohead was of course the creation of Michael Wells and Lee Newman of GTD. Newman sadly died of cancer last year and all this week's activity forms a fitting tribute to her talents... This Friday (February 9) will see the last ever Open All Hours London's Ministry Of Sound. The club has run for more than two-and-a-half years and played host to the greats and goods of techno and leftfield dance. The last night will see a fittingly high class bill with Carl Cox, Derrick May, Darren Emerson, Claude Young and Jim Masters with a live PA by Da-Jung... The well-respected London jungle retailer Lucky Split is having a launch party for its new 'Promised Land' ambient jungle compilation which is out this week on its London Music Production Co. label. The event takes place at The End Club, London, next Tuesday (13). The LP has been mixed by T.J. Bukem and features tracks by DJ Trace, DJ Crystal, Fokus and Adam F... Manchester's Kiss 102 FM is to hold a series of Launch The Bid parties as part of its campaign to win the Yorkshire and Humberside regional radio licence. The first two will be on Tuesday February 13, when Kiss will be taking over the Leeds Pleasure Rooms in association with Back To Basics and Up Yer Ranson, and Friday February 23 at the Music Factory, when the co-hosts will be Love To Be and Cheese... Karma is an event being put on by United States Of Mind this Friday (9) at the Hastings Pier, East Sussex. The event is licensed to run all night from 10pm to 7am. DJs are Paul Oakenfold, Jon of the Pleasured Wimmin, Gayle San, Dimitri from Dee-Lite and Tin Tin. AND THE BEAT GOES ON!



Score: 5,348,898
 H-Score: 808 659,526

Players: 1
 Levels: 3

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Dominoids new single Out 12.02.96



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Promised land

volume one

Mixed by L.T.J. Bukem

VOCALS BY MC CONRAD

mixed tracks featured include the hits:

CIRCLES AND AROMATHERAPY BY ADAM F,

PLUS HIS NEW SINGLE F - JAM, ON LINE BY FOKUS,

AFTERHOURS AND BY ANY MEANS NECESSARY

BY DJ TRACE AND MEDITATION BY CRYSTL

(Humble CD, double MC, unreleased LP)

To be released on
 February 12th 1996

Look out for Promised Land volume two out on March 18th
 mixed by the one and only Fabio

THE OFFICIAL LAUNCH PARTY!

The End Club 16A, West Central street, London

Tuesday February 13th 1996 10PM - 6AM

Tickets will be available on the door for £7.00

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1	SP	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	EVER
	Babyface	AMY	SUGIT	LIFTE	I JUST	ONE	DO U	I WA	ONE	JESU	NO P	CHAT	NOT	LOWIN	GAN	1979	BEA	WHO	EART	MISS	STRE	WON	FATH		

- 20 **25** THE NAUGHTY NORTH & THE SEXY SOUTH E-Morion Soundgroup/MCA
One Little Indian
- 21 **26** WEAK Skunk Anansie One/A1 Recordings
- 22 **27** AND I'M TELLING YOU I'M NOT GOING (REMIX) Donna Giles One/A1 Recordings
- 23 **28** YOUR LOVE Inner City Six8/KMS
- 24 **29** SO PURE Baby D Systematic
- 25 **30** SITTIN' UP IN MY ROOM Brandy Arista
- 26 **31** HEAL (THE SEPARATION) The Shamen One Little Indian
- 27 **32** MR FRIDAY NIGHT Lisa Moorish Go Beat
- 28 **33** CREEP 96 TLC Laface
- 29 **34** I AM BLESSED Eternal 1st Avenue/EMI
- 30 **35** HEAVEN BESIDE YOU Alice In Chains Columbia
- 31 **36** STAND YOUR LOVE AWAY Gemini Polydor
- 32 **37** TOO HOT Coolio EMI
- 33 **38** TIL I HEAR IT FROM YOU Gin Blossoms Tommy Boy
- 34 **39** GIMME THAT BODY O Tee Heavenly/Deconstruction
- 35 **40** Bullseye titles are those with the biggest sales gains over last week

OPEN ARMS

CD 1 INCLUDES I AM FREE,
FANTASY (LIVE) AND VISION OF LOVE (LIVE)

CD 2 INCLUDES HERO
WITHOUT YOU AND I'LL BE THERE

CASSETTE

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TAKEN FROM THE ALBUM DAYDREAM

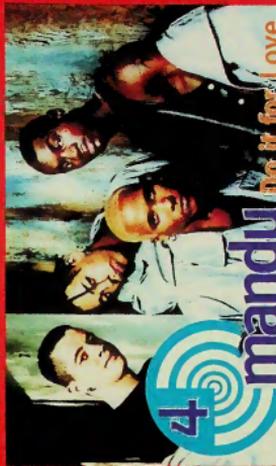
TOP TWENTY COMPILATIONS

1 THE BEST...ALBUM IN THE WORLD...EVER! 2

NO.	TITLE	ARTIST	RECORD LABEL
1	SISTERS OF SYLVIA	Poljazz IV	Poljazz IV
2	SOFT ROCK	Poljazz IV	Poljazz IV
3	PASS THE VIBES	Poljazz IV	Poljazz IV
4	HITS 96	Steel B/Wire CD/TV	Poljazz IV
5	THE LOOK OF LOVE	Poljazz IV	Poljazz IV
6	CLASSIC MOODS	Poljazz IV	Poljazz IV
7	WAITING TO EXHALE (OST)	Alma	Alma
8	NOW THAT'S WHAT I CALL MUSIC 2	DeWolfe/Poljazz	DeWolfe/Poljazz
9	THE LOVE ALBUM	Virgin	Virgin
10	THE BEST OF ALL WOMAN	Quincy Wilson	Quincy Wilson
11	BEST SWING 96	Blues	Blues
12	THE 101 CLASSIC SOUL ALBUM	Poljazz IV	Poljazz IV
13	THE LOVE ALBUM II	Virgin	Virgin
14	THE BEST 60'S ALBUM IN THE WORLD...EVER!	Virgin	Virgin
15	BOIT HOP AND JAZZ HOUSE	Excentric	Excentric
16	DRIVETIME 3	Don	Don
17	DAINGERUS MINDS (OST)	USA	USA
18	PULP FICTION (OST)	USA	USA
19	DRIVING ROCK	USA	USA
20		Round Robin	Round Robin

- 19 **25** POWER OF A WOMAN Eternal 1st Avenue/EMI
- 20 **26** WELCOME TO THE NEIGHBOURHOOD Meat Loaf Virgin
- 21 **27** JOLLIFICATION Lightning Seeds Epic
- 22 **28** MADE IN HEAVEN Queen Parlophone
- 23 **29** LEFTISM Leftfield Hand Heads/Columbia
- 24 **30** THE COLOUR OF MY LOVE Celine Dion Epic
- 25 **31** GANGSTA'S PARADISE Coolio Tommy Boy
- 26 **32** DAYDREAM Mariah Carey Columbia
- 27 **33** PARAMOID & SUNBURNT Skunk Anansie One Little Indian
- 28 **34** TO SEE THE LIGHTS Gene Costermonger
- 29 **35** SONGS OF SANCTUARY Adrenus Virgin
- 30 **36** THE PRESIDENTS OF THE UNITED STATES OF AMERICA The Presidents Of The United States Of America Columbia
- 31 **37** POST Bjork One Little Indian
- 32 **38** EXIT PLANET DUST The Chemical Brothers Junior Boy's Own
- 33 **39** THE GREAT ESCAPE Blur Food/Parlophone
- 34 **40** WILD ONE - THE VERY BEST OF Thin Lizzy Vertigo

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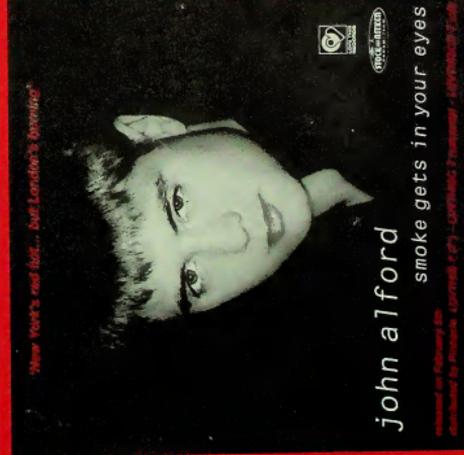
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R&B SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	ANYTHING	JT	MLJ/Epic 662194 (SMI)
2	NEW LIFTED	Lighthouse Family	Wild Card 579341 (F)
3	GANGSTA'S PARADISE	Coolio featuring LV	Tommy Boy CD/MCST 02104 (BMG)
4	SITTIN' UP IN MY ROOM	Brandy	Arista CD743213494/2 (BMG)
5	CREEP '96	TLC	LaFace 743213494/1 (BMG)
6	TOO HOT	Coolio	Tommy Boy TBV 718 (RTM/DIGS)
7	I AM BLESSED	Eternal	EMI CD/EMS 408 (E)
8	HEY LOVER	LL Cool J featuring Boyz II Men	Def Jam's Island 12CFE4 (F)
9	WHO CAN I RUN TO	Xscape	Columbia 6628116 (SMI)
10	ONE SWEET DAY	Mariah Carey & Boyz II Men	Columbia CD/662823 (SMI)
11	WHY YOU TREAT ME SO BAD	Shaggy featuring Grand Puba	Virgin VST 1566 (E)
12	ONE SHOT/NOTHING IN PARTICULAR	Brotherhood	Bite Hi/Epic BHD0007X (E)
13	I WISH	Shea-Lo	Wild Card 577751 (F)
14	SPACE COWBOY	Jamiroquai	Epic 427782 (SMI)
15	BOOMBASTIC	Shaggy	Virgin VST 1538 (E)
16	EXHALE (SHOOP SHOOP)	Whitney Houston	Arista CD-743213275/2 (SMI)
17	THROW YOUR HANDS UP/GANGSTA'S PARADISE	LV	Tommy Boy TBV 899 (RTM/DIGS)
18	GOLDENEYE	Tina Turner	Parlophone 12R 007300 (E)
19	LOVE U 4 LIFE	Jodeci	Uptown MCST 2105 (BMG)
20	(YOU MAKE ME FEEL LIKE A) NATURAL WOMAN	Mary J Blige	Uptown MCST 2108 (BMG)
21	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Method Man featuring Mary J Blige	Def Jam's Island 12CFE 11 (F)
22	LOVE HANGOVER	Pauline Henry	Sony S2 6625136 (SMI)
23	NEW DANGER (REMIXES)	Blaizzy Blahzay	Hit 6971200811 (Import)
24	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority PTYST 102 (E)
25	NO-ONE ELSE	Total	Bad Boy 7851279431 (Import)
26	TELL ME	Groove Theory	Epic 6628888 (SMI)
27	1ST OF THE MONTH	Bone Thugs-N-Harmony	Epic 6625176 (SMI)
28	INNER CITY LIFE	Goldie	Hit FX 282 (F)
29	FEEL THE MUSIC	Guru	Columbia 12CC001 313 (E)
30	NEW SCREAM	Michael Jackson & Janet Jackson/Epic	CD-62022 (SMI)
31	YOU REMIND ME OF SOMETHING	R Kelly	Jive JIVET 388 (F/MG)
32	NEW LIQUID SWORDS (REMIXES)	Genius/GZA	Geffen 6E22210 (Import)
33	DIGGIN' ON YOU	TLC	LaFace/Arista CD-743213192/4 (BMG)
34	OVER THERE (I DON'T CARE)	House Of Pain	Ruffness/NA Recording/COOL SB/CO (W)
35	BROWN SUGAR	D'Angelo	Conhemp 12CC001 307 (E)
36	NEW OCEAN DRIVE	Lighthouse Family	Wild Card 579301 (F)
37	I CARE	Soul II Soul	Virgin VST 1566 (E)
38	NEVER SAY NEVER	AG Thomas	Capitol 129491001 (E)
39	NEW FUNKMASTER FLEX ALBUM SAMPLER	Yvette Michelle/Akinyele Sadao	RCA 743213400/1 (BMG)
40	AIN'T NOBODY	Diana King	Columbia CD-6629492 (SMI)

© CIN Compiled from data from a panel of independents and specialist multiples.

DANCE SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW YOUR LOVE	Inner City	Solo/KMS SXXT 127 (NET/S/M)
2	NEW LOVING YOU MORE (REMIX)	BT featuring Vincent Covello	Perfecto PERF 1177 (W)
3	NEW AND I'M TELLING YOU I'M NOT GOING (REMIX)	Donna Glenn	Dre/XL Records/AGRA (A)
4	SOUTHSIDE	Dave Clark	Bury/Deconstruction 742573331 (BMG)
5	THE NAUGHTY NORTH & THE SEXY SOUTH	E-Motion	Sound/Ford/MCA MCST 4007 (BMG)
6	MR FRIDAY NIGHT	Lisa Mookiah	Go Beat GOOD 137 (F)
7	NEW LIFTED	Lighthouse Family	Wild Card 579341 (F)
8	NEW DO WHAT YOU FEEL	Johna	PWL International/PWL 323T (W)
9	NEW SKY HIGH	Voces/represent/individual	Sound/D/Ministry 29/17R 173K/MS/6
10	LOOP 2	Kenny Larkin	R&S RS 9607 (V)
11	SPACEMAN	Babyfon Zoo	EMI 12EM 416 (E)
12	MELODIOUS THUNK	Andrea Parker	No Wax/MW 040 (V)
13	I WANNA BE A HIPPIY	Technohed	Movin DB 1705 (F)
14	GIMME THAT BODY	Q Tee	Heavenly/Deconstruction WYN 4832 (BMG)
15	WANNA DROP A HOUSE (ON THAT BITCH)	Urban Discharge featuring Stee	MCA MCST 4003 (BMG)
16	NEW MILLENNIUM EP - VOLUME TWO/MILLENNIUM	D'Jazz DJ 1202 (F)	
17	I NEED YOU TONIGHT	Junior MPA featuring Aaliyah	Sig Beat/East/West AB307 (W)
18	PAINT A PICTURE	Mat With No Name featuring Hannah	Perfecto PERF 1147 (W)
19	STOP STARTING TO START STOPPING EP 20P	K-Lab/Hitline 576701 (F)	
20	WORK THIS PUSSY	Kabbheads	Blue BLUE 305 (Import)
21	NEW CAN'T BE WASTING MY TIME	Mona Lisa	Island 4222845381 (Import)
22	NEW DANGER (REMIXES)	Blaizzy Blahzay	Hit 6971200811 (Import)
23	AUTOMATIC	Floorplay	Perfecto PERF 1157 (W)
24	GOT MYSELF TOGETHER	The Buckleheads	Positive 12TVN 48 (E)
25	ANYTHING	JT	MLJ/Epic 662194 (SMI)
26	EVERYTIME YOU TOUCH ME	GFXX	Epic/EMI EPT 006 (GRP/MS/MG)
27	RELEASE THE PRESSURE	Herfield	Herd/Handa/Columbia/NA 28T (SMI)
28	NEW MICROPHONE MASTERO	Des Eke	East West 66602 (Import)
29	DON'T FALL IN LOVE	Byron Stingily	Newsus US NEB 20146 (Import)
30	FEEL LIKE SINGING	Tak Tak	Dub Dub/ABM 5612211 (F)

DANCE ALBUMS

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	TRUE PEOPLE: THE DETROIT TECHNO ALBUM	Various	React REACTLP 07/REACTM 071 (V)
2	NEW ADVANCE	LFO	Warg/WARPLP 38/WARPM 38 (RTM/DIGS)
3	WAITING TO EXHALE (OST)	Various	Arista 0782131790/0782132964 (BMG)
4	NEW BRIT HOP AND AMYL HOUSE	Various	Concrete 7422132983/7422132984 (BMG)
5	LATE NIGHT SESSIONS	Various	SOMLP 4350/MCA 4 DMV/SMI
6	NEW JACOB'S OPTICAL STAIRWAY	Jacob's Optical Stairway	R&S RS 96079A (F)
7	SISTERS OF SWING	Various	PolyGram TV - 535252A (V)
8	YOSHI TOSHI - IN HOUSE WE TRUST	Various	Tribal UK TRIBLP 014 (V)
9	STAY OFF THE STREETZ OF MULTICAPITL	Easy-E	Ruffness/Epic 485578/V485578A (SMI)
10	LOVERS ROCK-SERIOUS SELECTIONS - VOL 2	Various	Revised Selecta LP/RS 4MCR54 (GRP/W)

cin

CHART INFORMATION NETWORK

CIN, compiler of the official UK Chart apologises to *The Wedding Present* and *Cooking Vinyl* for the omission of the album *Mini* from position 40 in the Official Artist Album Chart last week

MUSIC VIDEO

VIDEO

This	Last	Title	Artist	Label/Cat No	16	19	VARIOUS ARTISTS: Reflection Of Island	Phion/PLAT/058	1	Title	Label/Cat No	
1	1	BILL WHELAN: Reverence-The Show	Various Artists	VOV2498	16	23	JANET JACKSON: Design Of A Decade 86-96	WVZ4422	2	8	THE X FILES - FILE 1 - THE UNOPENED FILE Fox Video 89115	
2	2	ROBSON GREEN & JEROME FLYNN: So Far So Good	BMG Video	7427129403	15	25	TAKETHEHONKERS - Live At Manchester & Mex	BMG Video	7427129153	3	15	STAR TREK - GENERATIONS Warner Home Video 5116566
3	5	BOYZONE: Said And Done	WVZ	653003	19	14	DEF LEPPARD: Video Archive	PolyGram Video	6311922	4	2	WALLACE & GROMIT: A CLOSE SHAVE BBC 09/25/96
4	4	OASIS: Live By The Sea	PVM	MN401473	20	24	CELINE DION: The Colour Of My Love Concert	SMV Epic	2003429	4	4	BILL WHELAN: Reverence-The Show VCI 025434
5	6	MICHAEL JACKSON: Video Greatest Hits - History	SMV Epic	500222	21	31	PINK FLOYD: Pulse - 28.11.94	PVM	MN4014329	5	4	BILL WHELAN: Reverence-The Show VCI 025434
6	3	SLAYER: Live Intrusion	American Visuals	743219193	22	30	BON JOVI: Cross Road Best Of	PolyGram Video	6327202	6	7	THE LION KING Walt Disney 022572
7	7	TAKE THAT: Nobody Else - The Movie	BMG Video	742712923	23	20	EAST 17: No Place Like Home	Telstar Video	TE1071	7	5	LOONEY TUNES COMPLETE RAT TOMMAY PAN VideoCollection 022576
8	9	DANIEL O'DONNELL: The Classic Live Concert	Ric	7427129735	24	17	POSTER AND ALLERIE: Live In Concert	PVM	M12123	8	12	STAR WARS Fox Video 13133
9	8	BON JOVI: Live In London	PolyGram Video	6327202	25	28	QUEEN: Live At Bridgwater	BMG Video	6327202	9	10	RETURN OF THE JEDI Fox Video 14301
10	10	QUEEN: Live At The Apollo	PVM	MN401583	26	28	ENGLISH: Hell Freezes Over	Selfish Home Video	GF9/05648	10	9	STAR WARS Fox Video 14301
11	12	VARIOUS ARTISTS: Karaoke 16 All Time Party Favourites	AMI	AV0334	27	24	CLIFF RICHARD: The Hit List - Live	PVM	MN4014673	11	10	THE MENTOR: SIX MONTHS WORKING PolyGram Video 57393
12	15	PULP: Sorted For Rites & Vices	WVZ	632662	28	46	MICHAEL BOLTON: Greatest Hits Videos 85-95	SMV Columbia	2203932	12	11	EMPIRE STRIKES BACK Fox Video 14252
13	16	THE STONE ROSES: The Complete	Wetmore/WMP/027	29	18	GENIE: Inevitable Touch Tour	WVZ	W10255	14	17	THE MASK EMI 0515196	
14	18	WET WET WET: This Thing - Live At Wembley	PolyGram Video	6327202	30	46	MARIAH CAREY: Here Is Mariah Carey	SMV Columbia	491192	15	13	WALLACE & GROMIT: THE WRONG TROUSERS BBC Video 025529
15	11	PETER DINKEL: Especially For You	Mushroom	W1258	30	46						

This	Last	Title	Artist	Label/Cat No
1	1	SLIGHT RETURN	Blutstones	Superior Quality BLUE 003CD (V)
2	1	WHOLE LOTTA LOVE	Goldbug	Acid Jazz JAZZ1 1025 (P)
3	1	I WANNA BE A HIPPIE	Technohead	Mokim DR 1783 (P)
4	4	NO FRONTS - THE REMIXES	Eat Dog	Redadium RR 2312 (P)
5	5	FROM A WINDOW	Northam Upgrar	Heavenly HWN 85128 (V)
6	3	CHANGE YOUR MIND	Uplifted Down	Worlic COWORLD 1A (P)
7	7	WEAK	Shank Acoustic	One Little Indie 142 177CD (P)
8	5	WONDERBALL	Oasis	Creation CRESCED 215 (MV/VP)
9	6	TOO HOT	Coolio	Tommy Boy TBCD 318 (RTM/D)
10	8	STAY	60th Oaks	Imlement DOLLS 902CD (V)
11	4	WORLD OF GOOD	Shove Doves	Shove Doves SAW 002CD (P)
12	9	IT'S ON SO QUIET	Bjrk	One Little Indie 182 177CD (P)
13	7	SINGLE GIRL	Lush	4AD BAD0 8010C (RTM/D)
14	10	JUST THE ONE	Leveriers	China WOKCD 208 (P)
15	12	WHATEVER	Oasis	Creation CRESCED 195 (MV/VP)
16	14	CIGARETTES & ALCOHOL	Oasis	Creation CRESCED 190 (MV/VP)
17	8	ENEMY MAKER	Job War	Eratoche MO5H 147 CD (V)
18	15	LIVE FOREVER	Oasis	Creation CRESCED 185 (MV/VP)
19	17	SOME MIGHT SAY	Oasis	Creation CRESCED 204 (MV/VP)
20	11	FOR THE DEAD	Gene	Costemonger COST 096CD (V)

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	WHAT'S THE STORY MORNING...	Daisie	1
2	1	TO SEE THE LIGHTS	Gene	2
3	3	DEFINITE MATRE	Daisie	3
4	4	WINDING PRESENT	Winding Present	4
5	5	SCREAM, DRACULA, SCREAM	Rocked From The Crypt	5
6	5	GANGLIST'S PARADISE	Cocle	6
7	4	POST	Bjrk	7
8	2	PARANOID & SUNBURN	Slunk Anisnik	8
9	8	EVERYTHING IS WRONG	Moby	9
10	6	ON	Echobilly	10
11	NEW	DIATRIBES	Nipain Death	11
12	9	THE CHARLATANS	The Charlatans	12
13	7	ZDFIST	Leveriers	13
14	10	TOO YOUNG TO DIE - THE SINGLES	Saint Elmo	14
15	NEW	THE COMPLETE	Stone Faces	15
16	11	NORWICH	Mastwurf	16
17	13	SMASH	Oh Typing	17
18	14	DEBUT	Bjrk	18
19	15	...AND THE BEAT GOES ON!	Scout24	19
20	16	THE BEST OF	Small Faces	20

This	Last	Title	Artist	Label (distributor)
1	1	Creation CRECED 190 (MV/VP)	Creation	1
2	1	Costemonger GENE 002CD (V)	Costemonger	2
3	1	Creation CRECED 190 (MV/VP)	Creation	3
4	1	Cooking Vinyl COOKCD 994 (V)	Cooking Vinyl	4
5	1	Elemental EMI 194CD (RTM/D)	EMI	5
6	1	Tommy Boy TBCD 318 (RTM/D)	Tommy Boy	6
7	1	One Little Indie TPLP 510CD (P)	One Little Indie	7
8	1	One Little Indie TPLP 550 (P)	One Little Indie	8
9	1	Moby COSTUMMM 130 (CD)	Moby	9
10	1	Fauna FAUV 8CD (MV/VP)	Fauna	10
11	1	Eratoche MO5H 141CD (V)	Eratoche	11
12	1	China WOLCD 174 (RTM/D)	Beggars Banquet	12
13	1	China WOLCD 1064 (P)	China	13
14	1	Silverline HWNLP 102CD (MV/VP)	Silverline	14
15	1	Imlement DOLLS 902CD (V)	Imlement	15
16	1	Laird 00902 (P)	Laird	16
17	1	Epiphany E 86432 (P)	Epiphany	17
18	1	One Little Indie TPLP 510CD (P)	One Little Indie	18
19	1	Club Tools 006992 CD (P)	Club Tools	19
20	1	Summr SUNMCD 4001 (SNM)	Summr	20

ROCK

This	Last	Title	Artist	Label (distributor)
1	4	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin DCD 2799 (E)
2	1	MADE IN HEAVEN	Queen	Parlophone CDPCS 167 (E)
3	3	GARBAGE	Garbage	Machismo D 31495 (RTM)
4	4	WILD ONE - THE VERY BEST OF	This Lizzo	Veritige 8307132 (P)
5	NEW	DIATRIBES	Nipain Death	Eratoche MO5H 141CD (V)
6	5	WALT - GREATEST HITS 1980-95	Del Dappard	Bludgeon Rill 528532 (P)
7	8	THESE DAYS	Bon Jovi	Mercury 5282482 (P)
8	13	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 5282482 (P)
9	7	CROSS ROAD - THE BEST OF	Bon Jovi	Jambco 5282482 (P)
10	6	FOO FIGHTERS	Foo Fighters	Roswell CDST 2266 (E)

This	Last	Title	Artist	Label (distributor)
1	9	INSOMNIAC	Green Day	11
2	10	DOOKIE	Green Day	12
3	12	NEVERMIND	Nirvana	13
4	11	SMASH	Offspring	14
5	14	UNPLUGGED IN NEW YORK	Nirvana	15
6	13	ALL ABOUT KIRKS	Dog Eat Dog	16
7	15	SO FAR SO GOOD	Bryan Adams	17
8	17	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	18
9	16	THE ULTIMATE EXPERIENCE	Jim Henson	19
10	18	BIG ONE	Aeromusic	20

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	3	ENDLESS SEASONS	Banika Family	Parlophone CDST 2278 (E)
2	1	FRESH HORSES	Garth Brooks	Capitol CD08 1 (E)
3	4	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MD 11344 (BMG)
4	2	INGENUEN	KD Lang	Sir 759928402 (W)
5	5	WRECKING BALL	Emmylou Harris	Grapevine GRACO 102 (P)
6	8	STONES IN THE ROAD	Many Chapin Carpenter	Columbia 4736782 (SM)
7	7	STARTING OVER	Reba McEntire	MCA MD 11344 (BMG)
8	9	IN PIECES	Garth Brooks	Liberty CDST 2212 (E)
9	8	THE LAST WALTZ	Daniel O'Donnell	Ritz RITZCD 0508 (P)
10	12	TRAIN A COMIN'	Steve Earle	Transatlantic TRACO 111 (BMG)

This	Last	Title	Artist	Label (distributor)
1	10	WHAT A CRYING SHAME	Mavericks	11
2	11	SHADOWLAND	KD Lang	12
3	14	NO FENCES	Garth Brooks	13
4	15	ESPECIALLY FOR YOU	Daniel O'Donnell	14
5	17	IT MATTERS TO ME	Faith Hill	15
6	13	GONE	Owght Neokam	16
7	16	ROPIN' THE WIND	Garth Brooks	17
8	18	ABSOLUTE TORCH AND TWANG	KD Lang and The Redclines	18
9	19	COME ON COME ON	Many Chapin Carpenter	19
10	20	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	20

MID PRICE

This	Last	Title	Artist	Label (distributor)
1	4	PABLO HONEY	Radiohead	Parlophone CDPCS 7380 (E)
2	5	ON THE ROAD AGAIN	Various	TEMPLE TPMPD 018 (BMG)
3	3	LEISURE	Blur	Food CD 7879562 (E)
4	2	MODERN LIFE IS RUBBISH	Blur	Food FOODCD3 9 (E)
5	NEW	RESTRICTION	St. Etienne Daho	Virgin DINO519 (E)
6	8	NEW JERSEY	Bon Jovi	Veritige 830462 (P)
7	15	TRACY CHAPMAN	Tracy Chapman	Elektra EST4143CD (W)
8	6	SLEEPY WHEN WET	Bon Jovi	Veritige 830462 (P)
9	12	CHARLATANS	Charlatans	(Beggars Banquet BB02CD 174)
10	NEW	THE GOLD ALBUM	Various Artists	()

This	Last	Title	Artist	Label (distributor)
1	20	THE DOCK OF THE BAY	Clis Redding	()
2	NEW	MIDNIGHT LOVE	Various Artists	ULTCD006 (E)
3	11	HITS OUT OF HELL	Meat Loaf	Epic 450462 (SM)
4	14	HEAVEN & BELL	Meat Loaf & Bonnie Tyler	Columbia 473662 (SM)
5	15	ULTIMATE 70'S	Various Artists	The Hit Label ULTC010 (E)
6	16	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEF0 3414 (BMG)
7	17	UNFORGABLE	Eagles	Arylam 1 250051 (E)
8	18	WHAT COLOUR IS THE WIND	Various Artists	The Hit Label ULTC010 (E)
9	20	THE BEAT GOES ON	Various Artists	Ritz RIZ CD 542 (P)
				TPR ULTC005 (EUK)

Even a short conversation with Howie B, ace Bernstein, dispels any notion that the man talked about artist and producer falls into the stereotype of an ambient music producer.

In terms of humour and enthusiasm alone, it is not difficult to understand why an ever-growing list of big names are lining up to work with the Glaswegian.

While last year's collaborations with the likes of Björk and U2, Brian Eno et al for Passengers saw Howie B enter the ambient mainstream as a co-writer and producer, this year will see that same public finally exposed to Bernstein as an artist in his own right with the release on March 4 of his first solo album *Music For Babies*.

The album is the first release as part of a substantial album deal with Polydor which he signed last year. The project's priority status for the label is evident from the ambition of the package which Bernstein has been allowed to produce as well as the music on the record, the vinyl version of *Music For Babies* is accompanied by a book of prose by writer Michael Benson. The album's graphics have been drawn by Japanese producer Toshii and the cover on all formats comes from the Icelandic artist Hubert Noi. There will also be a short film by animator Run Wrake, which begins its screenings this month.

The concept for *Music For Babies* was to express musically the range of emotions Bernstein felt on the birth of his first child Chilli.

The track *Away Again*, for instance, deals with the pangs of pain caused by Bernstein's enforced separation from his newly born baby due to work commitments. "It's that whole clichéd thing of having to go away to do a gig or some production. It was getting to be really hard, I wanted to express it for my wife and kid. So there's a cular noise which is like me going through an airport," he says.

With such focused subject matter, Bernstein wants to dispel the idea that ambient based music lacks of words means it has to be abstract, "It's so expressive," says Bernstein. "I'm just now beginning to feel confident about expressing myself with my music. I feel that my bollocks are big enough to do that now," he adds with typical forthrightness.

Simon Gevin, the Polydor A&R manager who signed Bernstein, feels *Music For Babies* will benefit from the growing market for

alternative album-orientated music that has developed over the past two years for artists who have grown out of the dance culture but are now stretching far beyond it.

Gavin says, "I think the barriers are down. People like Goldie, Tricky and Portishead have been groundbreaking and that opens the door for artists like Howie. He's been

making great music for ages but a couple of years ago it would have been much harder to put Howie B on the map with an LP like this."

Bernstein's continuing high profile collaborations will no doubt also help. For instance, there's the current work over in Ireland with U2, who are recording their forthcoming new LP with his input. "I've just been going in and jamming," he says.

"It's been mad, with them playing me on the

keyboards, tapes gone. They're totally open and up for a laugh which I think is important."

Not that this type of project or his work with the likes of Björk and Eno have deterred Bernstein from his involvement with music on a grass roots level.

Bernstein's erst London-based indie label Pussyfoot has gone from strength to strength, releasing small-scale ambient, trip hop and rap releases by himself as well as acts such as Dobie and Spacer. Bernstein also continues to promote DJ at west London's Paradise bar every Sunday.

His impressive work ethic and much of his music is a result of his entree into the music industry as an engineer where his credits include Soul II Soul's first album, work with Massive Attack, various Mo' Wax productions and Japan's Major Force. He also had a deal with Island Records in the late Eighties as Nomad Soul with his musical partner Dobie and was, until recently, part of the ambient/experimental group Skylab. While other schoolchildren in Glasgow were learning the guitar, Bernstein was taping tracks off the John Peel show on a two-track tape recorder and making his own mixes. This and his burgeoning DJing career eventually led Bernstein down to London and a job at Lillie Yard studios in Fulham.

He says, "It was a full-time studio with people in doing soundtracks, jingles and adverts, as well as people like Swing Out Sister recording LPs. I was finding out loads of different things like how to do three songs in a day or a whole film score in a day. So, I'm not frightened to walk into the studio, I know what you have to do."

Bernstein also experienced the other side of the equation that sees engineers experience difficulty in jumping from one side of the console to the other. Engineer turned artist is a concept many still have problems with "I still get that and I will always get that. People go, 'So what are you?' A producer, a DJ, an engineer or a remixer? I just say 'I'm making music,' he asserts.

Gavin has no misconceptions about Bernstein's future as an artist, "We definitely see Howie as a very long-term artist, like someone like Eno," he says. "I think he's a major talent and the most interesting thing for us is the next record he's going to make and one after that." Tony Farides



HOWIE B

THE VIBES MAN

HOWIE'S HISTORY

1987-1990
Howie B works on Soul II Soul's first album *Club Classics Volume One* and furms Nomad Soul with Dobie and Metahead singer Diane Charlemagne, signing to 4th & Broadway.

He also works on the fringes of Bristol collective Massive Attack, working on material with Goldie and Nellee Hooper.

1992
Records for Mo' Wax as Howie B Inc. and Old Scottish and becomes involved with Japan's rappers Major Force.

1994
Sets up Pussyfoot Records at Milo studios and begins working with Matt Ducease in his group Sky's on Mercury's *Atitude* label.

Howie produces Bonz's *Hallelujah* track for the Leonard Cohen tribute album, produces Ingrid Schroeder, Tricky and Björk and is brought in to work on the Passengers project by U2 and Brian Eno to work alongside Luciano Pavaroiti and Japanese singer Holi.

1995
Brought in to work on the new U2 album by producer Flood as the 'vibes' man, producing samples and ideas.

Recent remixes - Annie Lennox, Simply Red, Gavin Friday, New Order.

Artist: Howie B Label: Polydor Project album Publisher: Sony Publishing Writers: Bernstein, Shaw, Uccia, Ducease Producer: Howie B Studios: Milo, London, El Cortijo, Spain. Released: March 4

STEVE LAMACQ ON A&R

With last week's inclement conditions, isn't it about time we had an A&R version of the football pools panel? Imagine, you'd never get stuck in the snow waiting for a cab again. We could just slope off to the off-licence and then predict the up and coming fortunes of bands from the safety of a high-level boardroom (this week's results: **Gene** at the Astoria home win, **Dubstar** in Bristol away win, **Mundy** at the Water Rats scoring draw)...Actually it was the Mundy gigs which echoed a point one A&R man attacked me on earlier in the week: that A&R isn't just about "being there early and signing the band", it's also about how you "get them away". Mundy, a graphic, Irish singer-songwriter, is quite a brave signing for Epic, because he doesn't fit neatly into any ready-made categories. It'll be intriguing to see how

they go about breaking him. But the press office hype comparing him to cult Sub Pop singer Eric Matthews was a good start...Interesting to note that on the subject of marketing, the music weeklies are becoming increasingly wary, not to say wary of the limited edition seven-inch single gambit. Not least, as one journalist told me, because the quality of some recent major label coloured vinyl singles has been "really terrible"... On to this week's new stuff. The best low-key releases come from Essex-based band **Mannie**, who have a great, mature indie single *Bell Jar* out in a couple of weeks on their own Progression label and gig this weekend in London at the Water Rats. *Bell Jar* features some gorgeous girl vocals and builds from a gentle start into a big swooping chorus...**The Nubiles**, featuring

ex-Five Thirty bassist Tara Milton are recording again after leaving Chrysalis. There will be a new self-financed single and Peel session. And they come highly praised by *Elastica's* Justine Frischman...**Furbal**, mentioned a couple of weeks ago, are going with a one-off single for Abstract in March...And initial interest in this year's Leeds Sound City fest in April bodes well for local groups. Among the bands in line for another look are the improving **MK13**, who are in the running to open one of the gigs...Back down south much talk of *Feiline*, a fiery pop cocktail fronted by Greg, ex-singer/bassist with indie trio Finch, who are playing selected dates in London. Sounds like an extra-time winner to me...



One to Watch
FACE
Face have long been Star's son's favourite band but their sophisticated mix of blues and Beatles influences transcends the novelty factor. Since the anniversary will give them a few extra columns inches. Expect their new sign a big deal in the near future.

Alan Jones continues his preview of the 1996 Brit Awards by examining the contenders in the four international categories: best international female solo artist, best international male solo artist, best international group and best international newcomer.

Some critics reckon The Brits would be better off without the international categories. But with overseas talent accounting for almost half of all singles and albums sales in Britain, such a move seems unworthy and unhelpful.

And the rest of the world has a formidable array of talent queuing up for recognition this year.

In the best international female solo artist category, one of the strongest nominees is undoubtedly Elio's Celine Dion who has a fearlessly strong voice and has clearly carved herself a real niche here, though it must be remembered it is her French-language album *D'Eux* which the voting academy has in mind, not the longer-lasting *The Colour Of My Love*.

Alongside Alanis Morissette (see breakout, right), another contender is **KD Lang** who still enjoys only a cultish following here, despite her win in this category last year.

Although her album *All You Can Eat* reached number seven, it failed to spin off a single Top 40 hit and sold only about 50,000 copies for WEA.

Mariah Carey had a number one with her 600,000-selling Columbia release *Daydream*, a pleasantly surprising album on which she toned down her vocal acrobatics. Carey is bound to be there or thereabouts when the prizes are handed out.

Dido Bjork. The London-based lelander enjoyed her biggest hit single with *It's Oh So Quiet* as the year drew to a close and also made waves with *Army Of Me*.

Her Post album sold more than 300,000 copies for One Little Indian and won much critical acclaim. Bjork won the award for best international newcomer award last year and is now ready for one of the bigger prizes, unless, of course, Carey or Dion beat her to it.

Accepting his award for best international male solo artist last year, **Prince or TAFKAP** appeared with "love" emblazoned on his face and made a bizarre acceptance speech.

Members of the voting academy



BOYZONE

TLC

BON JOVI

GREEN DAY

FOO FIGHTERS

BRITS '96

THE INTERNATIONAL CONTENDERS

THE PICK OF THE LATEST CROP

As well as nominations in other categories, **Foo Fighters** and **Garbage** are also competing for the best international newcomer award.

Foo Fighters sold 110,000 copies of their self-titled Roswell/Parlophone debut and have an energetic, raunchy edge while maintaining a distance from the 'n' gangy backwash that was Nirvana's trademark.

Garbage's self-titled debut album, an 80,000 seller for Mushroom, is wonderfully slick with a dark edge and the intense voice of Scottish singer Shirley Manson.

Then there's **Boyzone**, who had a marvelous 1995, selling more than a million copies of their first four singles, all of which made it to the top three. Their debut album *Said And Done* was no slouch either, with around half a million sales, making it Polydor's biggest seller of the year.

They are a genuinely new act, not just new to Britain. But the last two acts in this category have been plying their trade in other parts of the globe for some time.

Tina Arena had her first hit single and

album in her Aussie homeland in 1990 and, just a little later, Alanis Morissette made the first of two pop albums for MCA before becoming a born-again rock chick in Madonna's clutches. There's nothing wrong with this of course—Bjork went two years ago with an album called *Debut*, but it wasn't, as she made her first LP in Iceland at the age of 11.

Both Arena and Morissette made good, but not albums. Morissette probably had the edge and, since the votes were cast, her Jagged Little Pill has really got into its sales stride. However, it probably registered that little bit too late for Brits recognition, its 1995 sales being around 200,000 copies.

Arena, whose Columbia album *Don't Ask* sold 70,000 copies, sometimes has an infection in her voice that makes her sound rather like her compatriot Olivia Newton-John.

Arena and Morissette are already world stars and have the talent to establish themselves here. It would be nice to see some of our native female talent making similar progress elsewhere in the world. **Alan Jones**

might have been persuaded to vote for him again this year, but, although his Gold Experience album spun off two excellent singles—*Eye Hate U and Gold*—it made disappointing progress itself, spending a mere six weeks in the charts, peaking at number four and selling only about 100,000 copies.

Meat Loaf's second Virgin album

Welcome To The Neighbourhood sold three times that number in just eight weeks at the end of the year. If sales counts for anything, he should romp it, but his over-the-top operatic style, though loved by many, is loathed by some and may be a close call.

The only new act in with a sniff as best international male solo artist is



KD LANG

NEIL YOUNG

CELINE DION

COOLIO

BJORK

WHAT'S NEXT FOR THE NOMINEES?

Tina Arena—The Australian singer has moved to the US in preparation for her US campaign. A UK single is scheduled for spring release.

Bjork—After touring in Asia until mid March, the Icelandic singer will start work on a new album to be released later this year.

Bon Jovi—The band tour Japan in April, Europe in June and the UK in July. Jon Bon Jovi is currently in London shooting a film, while guitarist Richie Sambora is working on solo material. The single *These Days* is released on February 28.

Boyzone—The band begin recording a new album in February and tour South East Asia and Australia in March, followed by UK dates.

Frenchy Carey—The new single *Open Arms* is released this week. Carey is undertaking a European promotional tour, including a Top Of The Pops appearance, after which she will return to the US to rehearse for dates in Tokyo

and a planned European tour this summer.

Coolio—The rapper has just finished a European tour and has returned to the US in preparation for the Grammy awards. A new single *1,2,3,4... Sumpin' More* is released on February 28.

Celine Dion—The single *Falling Into You* is released on February 19, followed by an album of the same name on March 11. Dion will tour Australia in March, Canada in April and May, the UK in August and the UK in autumn.

Foo Fighters—The Foo Fighters are touring South East Asia with the Beastie Boys and Sonic Youth. They start a US tour in March after which they embark on a new album.

The new single *Big Me* is out in the spring.

Garbage—The new single *Stupid Girl* is out on March 11. Garbage start an eight-day UK tour on March 19, followed by a continents tour.

Green Day—The American nouveau punks are

now in Australia. They will return to the US later this month before beginning a European tour in March. The group will spend two weeks in the UK in April, when a single is due.

Lenny Kravitz—Kravitz is currently on his sold-out US tour and has been nominated for a Grammy for best rock vocal. He will come to Europe on February 16 for promotional singles followed by five dates in March and April.

KD Lang—Lang's 11-date UK tour starts on April 23 and includes Wembley Arena dates on May 8/10. The single *You're So Close* is released on March 4.

Meat Loaf—Meat Loaf starts his *Welcome To The Neighbourhood* world tour in Britain in April. It will continue throughout the year and may result in one or more live albums.

Alanis Morissette—Morissette is in the middle of her 25-date US tour but comes to the UK for the Brits ceremony. She will start a six-date UK

tour at London's Shepherd's Bush Empire on April 6. The single *You're Learning to Cope* is released on February 12.

Prince—Prince is recording an album called *Emancipation*, which he says will be released once he is free of his Warner contract. Prince may tour Europe in the summer. The new *Power Generation* release is the single *The Good Life* on February 18.

TLC—The single *Let's Do It Again* is released on March 18. The group have no firm touring or recording plans.

Neil Young—An album of music by Young first inspired by Jim Jamarcus's new film *Dead Man* will be released on February 26.

The company signed to Taste, the production company formed by producer John Lackus with SJP Productions and Savanna Studios, is called Mickey Gray, not Nicky Gray, as printed last week.

Coolio. His *Gangsta's Paradise* album on the indie Tommy Boy label sold about 80,000 copies last year but, if he wins, it will be largely because of the title track, which is not a solo track at all, depending heavily on the sweet vocals of LV to counterbalance his somewhat heavier rap.

Lenny Kravitz won the award two years ago for his excellent number one album *Are You Gonna Go My Way*. His 1995 effort, *Circus (on the Virgin)* is noisier and less commercial, selling fewer copies than any of the other contenders. That it should make the final cut is surprising and, if he should win, it will be more surprising still.

The last nominee in this category, the charismatic Canadian Neil Young, has been going through a purple patch recently and his *Mirrorball* album was his third most successful in Britain in chart terms, and sold more than 65,000 copies for Warner's Reprise label.

Although it was not a solo album (Pearl Jam played on it), it was a blistering comeback from the old hippie who headlined the Reading Festival and joined the Rock 'N Roll Hall Of Fame last year. Maybe it's his turn to get a Brit, too.

Fighting it out for the prize of best international group with newcomers **Boyzone**, **Foo Fighters** and **Garbage** are **Bon Jovi**, **Green Day** and **TLC**.

Bon Jovi's Mercury album *These Days* followed their usual formula and sold around half a million copies in the latter half of the year, while spinning off four Top 10 hits, the best tally this side of Boyzone. They have the best track record and they might win.

Green Day, meanwhile, consolidated the reputation they built with *Dookie* when they released their latest album *Innocence* in October. They have a solid following now—as evidenced by their five Top 40 hit singles in the year—but I can't see them as prize winners.

The last of the groups is **TLC**, the trio who scored hit singles with *Creep*, *Red Light Special*, *Waterfalls* and *Diggin' On You*.

Their *LaPotion* album, *CrazySexyCool* sold more than 300,000 copies and was as sophisticated and edifying as any released during the year. I have a feeling that the fact they are a) women and b) operating in the R&B/dance field could count against them. Taste is away, Garbage.

One to WATCH
NUMBER ONE CUP
This week's best scoring heavy on Brits On with our exciting pop-rock single
Dramatic from the quality and original album
Pezom Test Pen
A UK tour is already under way.

After such a glorious year for British music, it was expected that Oasis and Pulp would sweep the honours at NME's Brit awards. But the surprise of the night was the awarding of the Philip Hall On honour for best new band in San Diego retro rockers, Rocket From The Crypt.

The band are no newcomers, however, having released three full-length albums, a plethora of limited-edition minis and around 50 independent singles over the past four years. But their UK profile has been pretty low, with only eager alternative followers knowing their full worth.

Their third album, *Scream Dracula, Scream*, shows the band near to their best, with soulful brass adding a smooching edge to the breakneck, hardcore 'n' roll assault.

The band are signed to Interscope in the US, but their British home is small indie Elemental. Label founder Nick Evans hooked up with band frontman Speedo five years ago through contacts he had made while promoting US underground acts in the UK.

He says, "I went to stay with a friend who was living with Speedo and immediately recognised him as incredibly charismatic. When I heard his band, I was hooked."

The band have already built a huge cult following in the UK and Japan, but didn't make their UK debut until last December. Evans explains, "The band have never had the same primitive instincts as other groups from the American hardcore scene. Everyone else flocked here to get some critical acclaim in the UK music press, which they could then exploit back home, but

ROCKET FROM THE CRYPT

BRATS TRIUMPH FOR SAN DIEGO RETRO ROCKERS

Rocket preferred to tour in the US and Japan. It took them a long time to get around to dealing with the UK."

Most NME readers would have expected the paper's writers to plump for The Bluetones as best new act but editor Steve Sutherland says there was very strong logic to their decision.

"We knew The Bluetones were going to make it under their own steam," he says. "The whole idea of the awards is to present an alternative to what's going on in the music industry and to give a boost to music that punters might not have easy access to. Rocket From The Crypt were chosen because they're still doing down-the-line rock 'n' rollers who guarantee a good time for all."

Evans is delighted that the band are at last getting the recognition they deserve in the UK. "They've been flogging away for ages with Elemental, with seemingly nobody paying any attention," he says. "The Brats will certainly help to introduce them to a wider audience and it's down to Elemental to ensure that we build on it, but this is a wonderful boost."

The band did themselves no harm either by turning up at the MTV and ITV-screened ceremony in tuxedos, while all around lounging in jeans and T-shirts. This is all part of the kind of people they are, according to Evans. He



says, "This is a band who like to give everything they can. Speedo describes the band as the ambassadors of very good will, and they all feel it's important to be on as good a show as possible. They might have looked incongruous but they sure looked cool."

Sutherland adds, "The award was not totally altruistic, in that they

represent a perfect image of the alternative scene we take. People might have been surprised we didn't select a British band, but the NME is not about Britpop or British music, it's about good alternative music. And Rocket From The Crypt are certainly the best new act the world has to offer right now." **Leo Finlay**

Act: Rocket From The Crypt Project album Label: Elemental Producer: John Reis Writers: Rocket From The Crypt Publisher: Rough Trade Publishing Studio: Goldstar, LA Release: out now

James Lavelle at Mo' Wax and Gilles Peterson at Talkin' Loud love them. So do Bjork, Goldie and Stereolab. The NME highlighted their Bristol show as gig of the week and *The Face* and *i-D* had warmly recommended them. Hundreds were turned away from the first of their two recent London shows.

Yet this is no Britpop, Bristolian trip hop or grunge rock sensation but a group of Chicago instrumentalists by the name of Tortoise whose illuminating collages of ambient, dub, Krautrock, jazz and classical influences have nary a verse or chorus in sight.

Tortoise formed in 1992 when Doug McCombs of Eleventh Dream Day and Johnny Herndon of Precious Wax Drippings decided they wanted to do something experimental that would ultimately evolve into a real band.

Drummer John McEntire and percussionist Dan Bitney arrived before 1994's eponymous debut album and last year's remix project, *Rhythms,*

Revolutions and *Clusters*, before former Palace Brother Dave Pajo became the fifth member.

The expanded line-up recorded the new *Millions Now Living Will Never Die* album.

All three albums have been licensed for the UK by City Slang

from Chicago's Thrill Jockey label. City Slang's UK label manager Jacqui Rice says, "People appreciate the group are doing something different and interesting. On record, those beautiful soundscapes just rub you, and they

TORTOISE

CHICAGO EXPERIMENTALISTS



can do it live just as well." McCombs adds, "It's important for us that we carry on the experimental and adventurous traditions of jazz from the Forties onward, and of the punk rock ideal where you could play music because you wanted to,

and not worry about whether you could release records."

Given that the American and British underground scenes have been dominated by garage rock, grunge and hardcore, Tortoise's instrumental

creations could not be more out of step. Indeed, Tortoise are sceptical of any liaison with the mainstream. McCombs says, "We've had some interest from a couple of majors but I don't think they're really interested and we're not that interested, either."

"John plays in The Sea & Cake and it seems that when people talk to them, they ask after Tortoise, but they never approach us."

"I wouldn't trust their motives. It would take a lot for us to leave Thrill Jockey and City Slang."

Tortoise are now busy planning their lives so that their other commitments don't clash, while Rice is plotting the next moves in the UK—a headlining tour of small venues is already planned for April.

She says, "Their music is so special that I wanted them to play intimate shows. When they play larger places, I want them to pack them, which, next time, they will." **Martin Aston**

Act: Tortoise Label: City Slang Project album Publishers: Wrapped In Rubber, BMV Writers: Tortoise Producer: John McEntire Studio: Infil, Chicago Release: out now Single: Tortoise Via Ma Wax (March 11)

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
A GUY CALLED GERALD	hard house artist from Manchester	MERCURY	Craig Golding	single and option	Richard O'Donovan
BLOWFLY	London-based three-piece rock band	HIT & RUN	Alistair Cunningham	worldwide publishing	Dave Massey
CHAKRA	Frank Butcher lo-fi/beat duo from Barnet	WEA	none	singles and album option	Jonathan Dickens
CORRIE	London-based, tribal trance techno artist	ZOOM RECORDS	Two Heads Management	singles	Dave Wassom
CRADLE	rock/pop trio from Rye	ULTIMATE	self-managed	album	Andrew Winters
DISCO KANE	deep house duo from Weybridge	ZOOM RECORDS	self-managed	single and album option	Dave Wassom
GORDON GOUDIE	cowpunk	CHRYSALIS MUSIC	self-managed	worldwide publishing	Cheryl Robson
GUSTO	disco house DJ from New York	MANIFESTO	Alex Zayas	single	Paul Dakayne/Eddie Gordon
KULA SHAKER	four-piece from London	HIT & RUN	Kevin Nixon	worldwide publishing	Dave Massey
LAVETTE	d/b/s singer/songwriter	CHRYSALIS MUSIC	Sawa Rosen, Z West	worldwide publishing	Cheryl Robson
LISA MAY	r&b from London	JUCE BOX/FONTANA	Ian Clifford, Mumbo Jambo	single	Craig Golding
PORCUPINE	tip hop/disco/four-piece	MERCURY	Petar Hoover, Outland Records	single	Eddie Gordon
REEL HOLIZE	live hip/disco project from Rob Mello & D.J.D	ZOOM RECORDS	self-managed	singles	Dave Wassom
RIVER	rock trio	MOONDUST MUSIC	Malcolm Whitlock, Drowned Thumb	worldwide publishing	Hilary McLaren
MICHEL SPIEGEL	French techno artist	ZOOM RECORDS	self-managed	singles	Sirwan Rahman
STICK-E & THE HOODOO	US rap posse	MERCURY	c/o Mercury	singles	Ianarm Smyth
SUSSID	indie/pop/rock four-piece from Northwich	DEAD DEAD GUY	Quentin Lock, DJ Music	album	Aud Wood
STEPHEN YERKEY	anarchic singer/songwriter	CHRYSALIS MUSIC	Cathy Cohn, Fastback Mgt	worldwide publishing	Jeremy Laschies

Compiled by Sarah Davis 0181-948 2320

One to Watch
SPARKLE-HORSE
An appearance at a recent NME Fest show is an indication of the massive critical reception Starline for Sparkle-Horse's debut album www.sparklehorse.com. Their first UK single, *Snowflake!* (W&A) has been Good, not to mention Pitchfork, as an excellent start to the new record and showing badly that this is the album, released here in April.

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE BLUETONES Expecting To Fly	A&M	February 12		Ads will run in the music press and <i>The Independent</i> and there will be a nationwide poster campaign.
THE BROTHERHOOD Elementalz	Bite It!/Virgin	February 5		The album will be promoted with music and style press ads and national posters. There will be displays with multiples and independents.
MARIA CALLAS Div - The Ultimate Collection	EMI Premier	February 5		TV ads will run on Channel Four and ITV and there will be in-store promotion with WH Smith, Virgin, Our Price and Woolworths.
NICK CAVE & THE BAD SEEDS Murder Ballads	MVC	February 5		Displays and competitions at HMV, MTC, Tower, Virgin, Sam Goody and selected independents will be supported by press ads.
NEIL DIAMOND Tennessee Moon	Columbia	February 5		Press ads will run in <i>Helix</i> , <i>London Evening Standard</i> , <i>Daily Mail</i> and <i>Daily Express</i> . There will be radio ads and London Transport posters.
DR ROBERT Realms Of Gold	Total	out now		Ads will run in the music press, <i>The Guardian</i> , <i>Independent</i> , <i>Private Eye</i> and <i>Time Out</i> with Tower, HMV is running a co-op ad in Q.
HEART Road Back Home	Parlophone	February 12		There will be press advertising in the music press including Q and Mojo.
INTO ANOTHER	Polydor	February 12		The release will be advertised in the specialist rock press including <i>Kerrang!</i>
SEAMLESS MARIA MCKEE	MCA	February 12		Solo press ads will run in <i>The Times</i> , <i>Time Out</i> and <i>The List</i> . There will be co-op ads in <i>Mojo</i> with Tower, Q with HMV and NME with Virgin.
LIFE IS SWEET CHRYNNA PHILLIPS	EMI	February 12		The release will be advertised in the style and national press and there will be in-store support from multiples and independents.
BOB SEGER It's A Mystery	Parlophone	February 12		The release will be radio advertised on Virgin and Heart and press advertised in Q and Mojo. There will be in-store support from multiples.
STATUS QUO Don't Stop	PolyGram TV	February 5		This 30th anniversary album will be nationally TV advertised on Channel Four and satellite stations and regionally on ITV. Press ads will be backed by displays with multiples and selected independents.
3T Brotherhood	Epic	February 12		Advertising will run in <i>Smash Hits</i> with Woolworths, <i>Big Echoes</i> and <i>Blues & Soul</i> . In-store POS material is available to all retailers.
TRUBY Feet Stories... From Kid Coma	EMI	February 5		The release will be advertised in the music press.
VARIOUS Brits '96	Columbia	February 5		There will be national Channel Four and satellite TV ads and press ads in the <i>Brits '96</i> magazine. Displays will run with multiples and independents.
VARIOUS Classic Moods	Decca/PolyGram TV	out now		The release will be TV advertised on Channel Four, Central and Meridian and radio advertised on Classic FM and Melody.
VARIOUS Godfathers Of Brit Pop	PolyGram TV	February 12		The album will be promoted with ads on Channel Four, satellite and regional ITV. Radio ads will run on Virgin and Gold stations.
VARIOUS Harlem Underground	Hubbub	February 12		Press ads will run in <i>Touch</i> , <i>Blues & Soul</i> , <i>Echoes</i> , <i>Soul Vibes</i> and <i>Straight No Chaser</i> while radio ads will run on Choice FM.
VARIOUS Indochina Full-Entry	Indochina	February 5		Radio ads will run on VMR and Kiss. There will be ads in the specialist music press and the release will feature on Virgin listening posts.
VARIOUS Indochina Style	Indochina	February 5		Radio ads will run on VMR and Kiss. There will be ads in the specialist music press and the release will feature on Virgin listening posts.
VARIOUS Innovative Future Techno	Breakdown	February 5		Ads will run in the specialist music press and there will be radio ads on regional stations including Kiss in London and Manchester.
VARIOUS It's Electric	Dino	February 5		TV ads will run on Channel Four, satellite stations and regional ITV channels. Radio ads will be supported by press advertising.
VARIOUS Look Of Love	PolyGram TV	out now		National Channel Four and regional ITV ads will appear in the run-up to St Valentine's Day. Ads will run in the <i>Sunday Times</i> and the music press.
VARIOUS No. 1 Love Album	PolyGram TV	February 5		National Channel Four and satellite TV ads will be combined with a regional TV roll-out, national press and radio ads plus in-store support.
VARIOUS Our Friends Electric	Telstar	February 5		National Channel Four and regional ITV ads will be supported by ads on BSkyB and UK Gold and radio ads on Capital and Virgin.
VARIOUS Pass The Vibes	PolyGram TV	out now		A campaign taking in national and satellite TV advertising, music press ads and radio ads on Kiss and Choice will promote this release.
VARIOUS Progressive House Classics	Firm Music	February 5		Radio ads will run on Kiss, Galaxy, Dream and Forth and there will be ads in the music and student press. Posters will run in key cities.
VARIOUS Sole Rock	PolyGram	out now		TV, radio ads on Virgin and Capital and ads in the music and national press will support this release.
VARIOUS Vybin' Young Soul Rebels	Global TV	February 5		TV ads will run for two weeks on Channel Four. There will be radio and press ads, tube and nationwide street posters and in-store displays.

Compiled by Sue Sillitoe: 0181-767 2255

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



THE BLUETONES - EXPECTING TO FLY

Record label: Superior Quality Recordings/Paradox
Media agency: The Media Business
Media executive: Tony Williamson
Product manager: Julia Morrice
Creative concept: Graham Tunna
 As well as targeting indie fans who already know of the band, the marketing for The Bluetones' debut

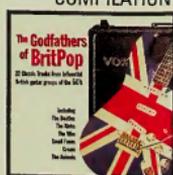
album, *Expecting To Fly*, will woo more mainstream audiences, with whom A&M, which is handling the release, anticipates a crossover hit. The album is due out next Monday and will be promoted ahead of release with nationwide posters and teaser ads in the *NME* and *Melody Maker*. From next Monday it will be press advertised in *Q*, *Smash Hits*, *NME*, *Melody Maker*, *Raw*, *Select* and *The Independent*. Further posters will run throughout February and there will be in-store support from HMV, Virgin and Our Price, Menzies, Andy's, selected independents and MVC, which is featuring the album on listening posts.

COMPILATION

GODFATHERS OF BRITPOP

Record label: PolyGram TV
Media agency: The Media Business
Media executive: Tina Digby
Marketing manager: Sandra Skiba
Creative concept: Karen Meekings
 PolyGram TV is releasing a 22-track compilation - The Godfathers of Britpop - featuring many of the bands credited with influencing today's rising

stars. The album, which is released on Monday and covers artists such as The Beatles, The Who, Cream, The Kinks and the Small Faces, will be targeted at older fans as well as younger fans of bands like Blur and Oasis. Television advertising will run on Channel Four and in selected ITV regions. Satellite TV ads will run on Sky, UK Gold and VH1 and there will be radio advertising on Virgin and selected Gold stations. In-store, the release is being promoted by multiples and independents and there will be national and music press advertising, including a co-op ad in *Melody Maker* with HMV.



The Godfathers of BritPop
 22 Stars - Includes:
 The Beatles
 The Who
 Cream
 The Kinks
 The Small Faces
 The Animals

BEHIND THE COUNTER

JOHN THOMSON, Goldrush Records, Perth

"We're still doing well with the likes of Oasis, Pulp, Gene and Rocket from the Crypt. Since Christmas, our Friday boxes of new releases have offered very little and I reckon it's now time that the record companies did something to liven up their output for an indie shop like us. Mind you, there are some strong releases to look forward to. We're getting lots of pre-release enquiries about albums from the Bluetones, Nick Cave & The Bad Seeds and Joan Osborne. The Network's promotions help us to get the record buyers in to buy the product before it hits the charts. It has a very interesting promotion lined up for heavy rock band Sepultura, which works the along the lines of a first day cover. Because we cannot afford to advertise nationally it's good to gain profile via the Network's regular advertisements in the music press."

ON THE ROAD

JOHN CATTINI, Sony rep, West End/South East

"Babylon Zoo's still selling and album-wise Oasis is ticking over nicely. With the new single coming along, it's only going to build and we don't mind because we're involved with that. I haven't really noticed the Bluetones single doing that well down in my area, though, and I was very surprised to see it finish where it did. We enjoyed a super Christmas culminating in the Michael Jackson single and a cigar-up at the bookies. Business has been brisk with the excellent ST single, although elsewhere the shops have been generally quiet. I'm going to see Whipping Boy at the LAZ who, along with Honeycrack and Kula Shaka are my top tips for 1996. In store, I've been harassed about the new forthcoming product from Cuffine, the Lightening Seeds and Rage Against The Machine, but it's the kind of hassle you enjoy."

IN THE SHOPS THIS WEEK

NEW RELEASES

It was certainly a week for compilations with strong sales for *The Best Indie Album In The World Ever 2*, *Soft Rock*, *Number One Love Album* and *Love Album II*. Fastest mover from the singles racks was the Smashing Pumpkins followed by East 17, Lighthouse Family, Alice In Chains and Anthrax.

PRE-RELEASE ENQUIRIES

Interest is mounting in the forthcoming Bluetones album. There's also a buzz going around about Fantasia's next Club Classics compilation, while hotly-anticipated singles include Status Quo & The Beach Boys, Celine Dion, The Beatles and Anticraz.

ADDITIONAL FORMATS

Limited-edition Small Faces box-set, Meat Loaf CD in embossed cardboard case, Alice In Chains white vinyl seven-inch, Marion red vinyl seven-inch

IN-STORE

Windows - Number One Love Album, Status Quo, Neil Diamond, José Carreras, Mariah Carey, Adimams, Driving Rock, Brit Awards;
In-store - Nick Cave & The Bad Seeds, Status Quo, Number One Love Album, Presidents Of The United States Of America, Celine Dion

MULTIPLE CAMPAIGNS



Windows - Adimams, Driving Rock, buy two CDs get one free;
In-store - Michael Ball, Bruce Springsteen, Presidents Of The United States Of America, Frank Black, Van Morrison, Celine Dion, Tori Amos, Paul Carrack; **Press ads** - Dreadzone



In-store - Number One Love Album, Brit Awards '96, CD singles at £2.99 and cassettes for £1.99, chart CDs from £9.99 including Pulp, Blur and Meat Loaf, Valentine's Day promotion featuring double CDs for £8.99, Hallmark triple CDs for £8.99 and videos for £7.99, **Sleeping Beauty**



Windows - José Carreras; **In-store** - Sarah Chang, The Ultimate Callas, Galina Gorchakova, Cici Fan Tutta, Anne-Sophie Mutter, EMI Classics titles at £11.99, Music Sutra titles at £3.99



Windows - sale; **In-store** - Nick Cave & The Bad Seeds, Neil Diamond, Number One Love Album, Planet Earth, Status Quo; **Press ads** - Money Train, Desperado, Strange Days (soundtracks), LD, Fluffy, Cypress Hill, BT, Britpop & Amylound, Neil Diamond, The Brotherhood, Soft Rock, Status Quo, The Corrs



Singles - Mariah Carey, Michael Ball, Ocean Colour Scene, John Alford; **Album** - Babylon Zoo; **In-store** - Neil Diamond, Number One Love Album, Status Quo, mid-price campaign with three CDs for £20



Singles - John Alford, Angel Corps Christi, Banco De Gaia, Bang Bang Machine, The Fall, Morcheeba, Mother Earth, Rare, Scooter; **Albums** - Chameleons, International Family Of Lovers, Robin Williamson, Pan Pipes Plays The Beatles



Singles - Mika & The Mechanics, Ocean Colour Scene, Michael Ball; **Albums** - Babylon Zoo, Neil Diamond, Nick Cave & The Bad Seeds, Status Quo, Brit Awards '95, Number One Love Album, Our Friends Electric, Vybinn, Sleeping Beauty, Eton John Love Songs



Singles - Cardigans, Luniz, Red Hot Chili Peppers, Speech; **Albums** - Jonathan Brooker, The Brotherhood, BT, Dave Clarke; **Windows** - Babylon Zoo, Cardigans, Red Hot Chili Peppers, Baby D, The Beat, Coolio, two MCI CDs for £10, Leon, Reservoir Dogs, Sleeping Beauty; **In-store** - Valentine's Day promotion, Best Indie Album Ever 2, Babylon 2, Number One Love Album, John Alford Mariah Carey, two MCI CDs for £10



Powerplay single - Diana Ross; **Windows** - George Michael, Nick Cave & The Bad Seeds, B&W (label of the month), José Carreras, Gibson Guitars, Reservoir Dogs, Neil Diamond, Best Of The Beat, Babylon Zoo, Baby D; **In-store** - budget CD sale; **Press ads** - Nick Cave, Leon, Neil Diamond, Gibson Guitars



Megaplay singles - Morcheeba, Long Pigs, Essential album - Nick Cave; **Windows** and **in-store** - two CDs for £10 promotion, Brits '96, Celine Dion, Saw Doctors, Classic Discoveries, Writing To Exhale, Cowboy Junkies; **Press ads** - Rare, Ruffly, Dave Clark, Britpop & Amylound, The Brotherhood



Album - Number One Love Album; **Singles** - Michael Ball, Mariah Carey; **Windows** - Number One Love Album, Status Quo, Neil Diamond; **In-store** - £2 off certain CDs with purchase of Valentine's Day card



Album - Number One Love Album; **Singles** - Mariah Carey, 4Manic; **In-store** - double CDs for £8.99 and double cassettes for £5.99, Tons For A Tannar with two CDs or three cassettes for £10, music sale

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Kings Lynn), Goldrush Records (Perth), HMV (Sunderland), The Record Shop (Grantham), Regis Records (Hull), Tower (Piscadilly), Our Price (Atrincham), Past And Present Records (Walford), Rival Records (Bristol) and Virgin (Newcastle).

EXPOSURE

TELEVISION

10.2.96

Live And Kicking features John Alford, BBC 1: 8.15am - 12.12pm
It's Not Just Saturday with MN8, ITV: 10.25 - 11.30am
The White Room with Molsko, Law Reed, Marc Almond, The Cardigans and Cast, Channel 4: 11.10pm - 12.10am
11.2.96
Unplugged Collection including Stevie Ray Vaughan, Eric Clapton, Lenny Kravitz and KD Lang, MTV: 8.30 - 7.30pm
12.2.96
Talking Telephone Numbers with guest

Deborah Cox, ITV: 7 - 7.30pm
Smashing Pumpkins/Red Hot Chili Peppers **Documentaries**, MTV: 8 - 9pm
13.2.96
Ten Of The Best featuring Joan Armatrading, VH: 9 - 10pm
15.2.96
The Brits Are Coming: preview programme featuring Blur, Eternal and Sting, ITV: 8.30 - 9pm
16.2.96
BeatleBix with Keel And The Gang, The Gap Band, Donna Summer and James Brown, VH: 1.8 - 8.30pm

10.2.96

John Peel with Movietone and Billy Bragg in session, Radio One: 9 - 7pm
Live From The Met: Otello, starring Plácido Domingo, Radio Three: 8.30 - 8.45pm
Brecon Jazz Festival: Kenny Barron and McCoy Tyner, Radio Three: 10.05pm - 1am
11.2.96
The Essential Mix featuring US techno DJ Stacey Pullen, Radio One: midnight - 2am
12.2.96
In Concert features Ash, Northern Uproar and Oasis, Radio One: 9 - 10pm
Andy Kershaw with a session from Coredilla's

Dad, Radio One: 10pm - midnight
Mark Forrest features Joan Osborne. Other guests include: Wasis Diop and Lena Fiegbe (Top) and The Gin Blossoms (Fri), Virgin Radio: 10pm - 2am
15.2.96
Simon Mayo Morning Show with a live acoustic session from Sting, Radio One: 8am - 12.30pm
Paul Jones features rhythm and blues from Phil Gay, Radio Two: 9.03 - 10pm
16.2.96
John Peel with a late night session from the Grifters, Radio One: 10 pm - 1am

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DOOLEY'S DIARY

Remember where you heard it: That unidentified publisher in the MMC report which had given evidence, but was referred to only as "X", could it be EMI Music Publishing perchance? Martin Bandier's reply to the inevitable question was, "You know EMI is proactive with respect to rights organisations around the world. There isn't anything that happens where we don't like to voice an opinion." Quite... Wags suggest that EMP should henceforth be known as The Publishing Company Formerly Known As EMI Music Publishing... Still in Charing Cross Road, bossman Peter Reichardt could have been forgiven for getting a tad hot under the collar over the past couple weeks with his Babylon Zoo deal still not signed and Spaceman's sales continuing to rocket, but did he have to up the ante? Turns out Clive Banks is too much of a gent for that. "We just did some tweaking," says a relieved Reichardt... Seems the supremely crafted but hardly groovin' Jesus To A Child is a pretty good indicator of what we can expect from the long-awaited new George Michael album, if the whispers filtering from Virgin are to be believed... Congratulations to East West, whose honorary Brit - or at least UK



Strange that Creation MD Dick Green (left) and president Alan McGee (right) should be looking so glum. It's not every day you get a band like Teenage Fanclub to sign on the dotted line for a six-album deal. Maybe the pair's expressions reflect the seriousness of the deal. Still, the band look happy enough, particularly Norman Blake (centre), who obviously holds his contract dear to his heart. The chaps in the band will soon be entering the studio to begin recording their fifth studio album, which Creation is pencilling in for a late summer release.

signed and A&Red - Tori Amos did a neat double last week by zooming in at number two in both the UK and US album charts... It's not every day you hear about devotion like this. Dooley is well impressed with EMI UK A&R admin manager Jill Betts, who celebrated 30 years (yup, 30) at EMI last week. Champagne flowed as JF, Clive and the rest of the bunch presented the veteran with tickets for a holiday in Cyprus and, er, a broom, which caused much merriment to those in on the joke. Dooley won't be drawn on why this gift was of particular relevance... Sony Classical's preview screening of Sense And Sensibility, which sports a top Sony soundtrack, went down well with the bunch retail contingent if the number of hearty guffaws was anything to go by. And judging by surreptitious wiping of cheeks during "the sad bit", Dooley suspects it may even have reduced some of them to tears. Ahhh... Whoops, Dooley's ears were pretty clogged up after Midem. Seems it wasn't Dave Pearce spotted surfing in the Martinez bar down in Cannes, but Dave Beer of Leeds' Back To Basics. "I wish it was me - I've been dining out on it all week," says the RI jock... And talking of

Midem, lucky old Nick Titchener from The Brothers Organisation picked up the two airline tickets to Prague for a couple of nights in the Hilton hotel courtesy of Travel By Appointment... Hear ye. The Nordoff Robbins Music Therapy Centre is organising its fourth Night Out With The Dogs at Wimbledon Greyhound Stadium on April 16. Appeals organiser Audrey Balfour is looking for 12 race sponsors at £200 per race, or Greyhound sponsors at £25 per pound. Tickets for the event and dinner, which last year raised £14,000, are now on sale for £45. Call Audrey on 0171-371 8404... It was white rabbits ahoy last Thursday when frantic THE director Barbara Buckley called the MW office to seek



Smile please. Oh, on second thoughts... Perhaps if you could just give us a beautiful stare. Wicked. When Goldie picked up a Gold disc - how apt - for the UK sales of his album Timeless, it looked as though he had at last found the perfect medalion for his rather hefty chin. Flanking the Metacadez star at his weekly club night at London's Blue Note are manager Trenton Harrison (left) and firm product manager Saf Ali, who obviously hasn't got impressive enough grashers to attempt a smile.

potential buyers for one of nine fluffy additions to her family of bunnies. Good homes and animal lovers only - Oi, Wimbledon Greyhound stadium, No! - should call Barbara on 01782 566566... Long-time Smash Hits staffer Leesa Daniells has left to go freelance. She can be contacted on 0171-607 3433... Congrats to Virgin Records head of marketing Danny van Emden and partner Ian Blackerby, who celebrated the birth of a little girl, Heidi, last Thursday.....



Around 200 of the industry's great and good - Repert Perry and Jimmy Devlin included - tipped up to the Royal College of Music at the end of last month to help HMV celebrate its 75th year. Salena Jones (centre), who was on hand to charm the guests with a showcase, also helped the retailer's head international executive Stuart McAllister (second left) to cut his cake and eat it. On hand to gobble up the crumbs are from left, Dave Dee, Steve Harley and Phil Manzana.

music week
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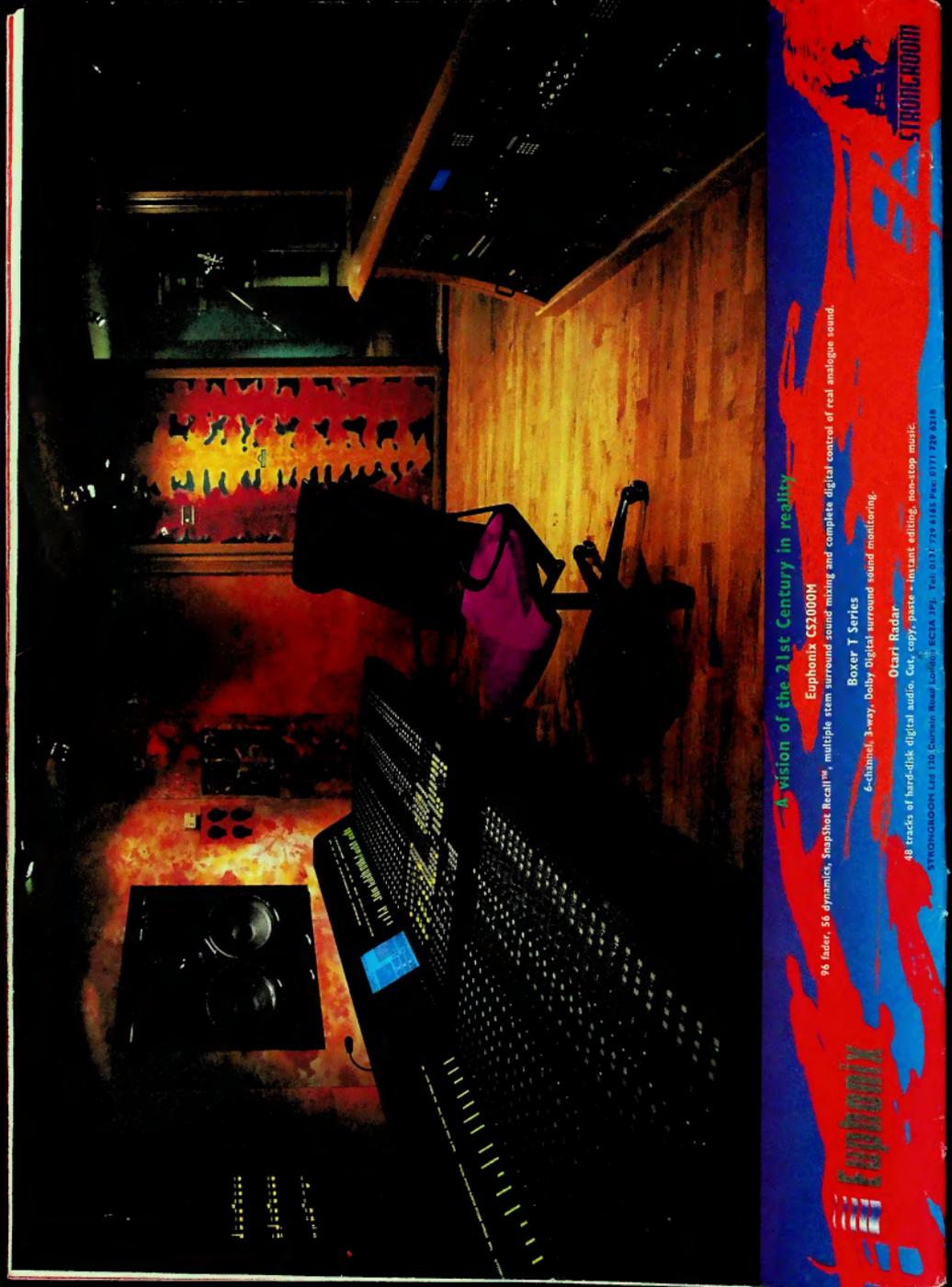
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