

D'Angelo one of the most celebrated new artists of 1995 is fast becoming the R&B superstar of 1996. In America the album 'Brown Sugar' is fast approaching sales of 1 million and he has been nominated for 3 Grammys. Here in the UK the album has been acclaimed by all areas of the media and will soon be Silver. Next week we release the 2nd single 'Cruisin', D'Angelo's cover of the Smoky Robinson classic. We will support both the single & album with press, posters and radio advertising.



**D'Angelo is a Cooltempo recording artist.**

# CIN links with stores in anti-hyping fight

CIN is aiming to forge closer links with retailers who played a central role in the BPI's anti-hyping investigation.

Record dealers offered crucial evidence to the BPI's inquiry, tipping off investigators about suspicious sales and allowing access to closed circuit TV footage.

CIN chart director Catharine Pusey says she wants to further cement the relationship. She proposes a five-point guide, which will offer advice on what action to take if a customer buys a suspiciously large quantity of the same record.

Pusey says retailers' information formed the early foundations of the

BPI investigation, which was launched in August after CIN noticed unusual sales patterns of Edie's NPG single *The Good Life* in a number of shops.

The offending stores' data was withdrawn from the chart sample and the incident reported to the BPI's investigator.

A month later, CIN was forced to exclude the Tatjana single *Santa Maria* from the chart.

While data from up to 20 stores is withdrawn every week from the chart sample because of strange sales patterns - mostly attributed to innocent activity such as a market trader buying stock - a single is

only excluded when the unusual data is so widespread that no returns are considered reliable.

The BPI investigator visited retailers who gave descriptions of the buying teams and passed on car registration details.

Examination of CCTV footage also established that many of the same buyers were operating throughout the country and on several releases.

As the investigation progressed, evidence surrounding a number of other releases began to emerge, finally taking the tally up to the seven releases over which the three record companies were examined.

# Cleary quits in protest over BPI £30,000 fine

by Martin Talbot

Edel UK and Castle Communications have reacted angrily to the decision to fine them £30,000 each after the results of the BPI investigation were unveiled last week.

Edel managing director Andrew Cleary resigned his position as chairman of the BPI's PR committee, while Castle says it is reviewing its BPI membership.

Both companies also complained that they have no right to appeal and that £30,000 fines are not in proportion with previous sanctions against independent labels found guilty of such actions.

The last chart hyping investigation in May 1991 resulted in a £20,000 fine for indie label Rhythm King. As part of the same probe, London Records was fined £30,000, a level which was said to be refused because the PolyGram label declined to co-operate with the BPI investigation.

Cleary says he is still considering his legal options, although he concedes the cost of any legal battle is likely to be prohibitive.

He says: "The BPI has let the industry down in the way this entire investigation has been handled. My role as its PR chairman is obviously no longer tenable." He says he will remain a director of the BPI as he wants to continue to fight from inside the organisation.

He criticises the size of the fines and says Edel, which has been in operation for just nine months in the UK, will

THE SEVEN RECORDS AT THE CENTRE OF THE STORM				
Artist/album	Release date	Chart high	Weeks in chart	
<b>Singles</b>				
Nicki French: For All We Know (Love This)	Apr 10	42	2	
Nicki French: Did You Ever Really Love Me? (Love This)	July 3	42	2	
NPG: The Good Life (Edel)	Aug 7	23	3	
Big Country: The Drummer (Castle)	Aug 28	48	1	
BND: Here I Go Again (Love This)	Sept 11	Did not chart		
Tatjana: Santa Maria (Love This)	Sept 11	Withdrawn		
<b>Album</b>				
Energy Orchard: Pain Killer (Castle)	Feb 12	Did not chart		

✗ Pictured from left: Nicki French, Big Country, NPG, Energy Orchard

struggle to pay. "It doesn't seem like there has been any regard given to whether a fine of this size were to put me out of business," he says.

Castle Communications chairman Terry Shand and managing director Jon Beecher issued a statement saying they were "surprised and disappointed" by the verdict as the company had no knowledge of any attempt to buy in its records and had fully co-operated with the investigation. "To not have an appeal procedure is, we feel, inequitable," Castle adds.

Both companies also slammed the decision to censure each of them for failing to comply with an element of the

BPI code of conduct, which rules that clauses reinforcing the code must be included in all contracts relating to their business. Castle called for an investigation into whether other companies adhere to the code in such a way. BPI director general John Beeson says it will be reminding its members of their obligations over the code of conduct following the decision.

Mike Stock, whose *Love This Records* company is not a BPI member company and was not fined, claims the quantity of records seized by the BPI (see story below) would not be enough to affect chart positions, adding: "This has cost me more than £30,000."

# Rock Box action turns probe into farce

The BPI chart hyping probe threatened to degenerate into farce when the company believed to be the guilty buying team used the BPI for the return of the records it was alleged to have bought in.

Rock Box claims the BPI owes it £13,324 for 3,050 CDs, records and cassettes which it had stored in a lock-up in Mill Hill, north London, at the beginning of December and which are now in the hands of the BPI.

BPI legal advisor Sara John says the organisation bought the quantity of singles and albums - which include all

seven records at the centre of its probe - from an intermediary who said he owned the property.

Speaking at Rock Box's premises in Primrose Hill, London on Friday (9), David Walker, who describes himself as a consultant for the company, declined comment on the action. He says he is considering the advice of his legal representatives, city legal firm Clyde and Co, who also declined to comment.

In the summons, issued at the central London county court last month, the poster company says Rock Box claims the seven releases, on the Edel, Castle and

Love This Records labels, were bought as part of a market research exercise in preparation for the first release on its Rock Box Records label.

The haul of records comprises 1,750 copies of the Tatjana single, 1,500 of the NPG single, 500 of both Nicki French records and the BND single, 200 of the Big Country single and 100 of the Energy Orchard album.

Rock Box says it and its licensors have repeatedly asked the BPI to return the property. It says it wants to sell the records to potential buyers on the second-hand market.

# NEWSFILE

## MTV clinches deal with BMG

MTV Networks Europe has finalised its deal with BMG Records for use of the company's promos. MTV has now struck deals with four majors, following agreements in the past year with EMI, Sony and PolyGram. It is understood that BMG's name will now be withdrawn from the action launched by MTV against the five majors, IFPI and VPL. It leaves Warner as the only defendant.

## Rogue Spaceman lands in stores

HMV was forced to withdraw counterfeit copies of a four-track release featuring Babylon Zoo's Spaceman from a handful of stores after the rogue 12-inch and CD white label copies were spotted on the retailer's shelves by EMI. HMV will co-operate with the BPI's anti-piracy unit to track down the source of the records, which HMV stresses were bought in good faith by the individual stores.

## Ministry launch for votes campaign

More than 1,000 music industry personnel, celebrities and politicians are expected to attend Rock The Vote's launch party at south London's Ministry Of Sound on Sunday (18). BPI chairman John Preston will start the event with a speech summing up the aims of the main charitable trust. Representatives from the three main political parties will attend the party, at which Carl Cox is guest DJ. Radiohead, Gene and Blur are among the growing number of bands who have pledged their support to the campaign.

## R1 scotches 'Evans to quit' reports

Radio One and Chris Evans are playing down reports that the DJ will not extend his contract with the station when it expires at the end of the year. Contract negotiations have not yet started between controller Matthew Bannister and Evans, who started his new Channel Four series *TFI Friday* last week (9).

## Grunbaum launches new label

Ken Grunbaum, the former head of Chrysalis dance imprint Cooltempo, is launching a new label, *Delirious*, with producer Danny D. Grunbaum is already working on four projects and hopes to negotiate licensing deals with majors for at least two of them.

## Kavanagh quits Atlantic 252

Atlantic 252 station manager and programme director Paul Kavanagh resigned from the station last Tuesday (5) to become group programme director at Emap Radio, replacing Mark Storey, who moved to Virgin Radio as director of programming last June. Atlantic 252 programme controller Henry Owens replaces Kavanagh, with music manager Al Dunne taking over Owens's role.

## Gabrielle on schedule for release

GQ Discs is going ahead with the release of its new Gabrielle single *Give Me A Little More Time* despite the singer's arrest and subsequent release a week ago for questioning in connection with the murder of a Derbyshire man. GQ Discs head of marketing Tony Crean says he does not expect the incident to affect the single, which precedes the album, *Gabrielle*, on March 25.

## Morissette goes platinum

Sales of Alina Morissette's jagged *Just Like Hell* album reached platinum status last week. Gold awards go to the Number One *Love Album*, while Babylon Zoo's *The Boy With The X-Ray Eyes*, and the compilations *Pass The Vibe* and *The Love Of Life* earned silver awards. *3's Anything (Silver)* is the only single to earn an award.

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MURDOCH RULES OUT BID FOR EMI MUSIC GROUP - p5

## COMMENT

### Hyping: now let's get tough

Wherever there's a hit record, there are always at least 10 people ready to put up their hands to claim responsibility. But where there's a flop, no-one wants to know. Chart hyping is a bit like that, which is why the BPI has a problem. Five months after its first went public about "irregular sales patterns" in the singles chart, all it's left with are a group of people exclaiming, "weren't we conspiracy theorists, it's glaringly obvious that someone, somewhere, has been trying to hype the chart. The pity is that, even after all this time, the issue still doesn't feel fully resolved. The BPI has shown its teeth; now it faces a difficult task in coming up with a more streamlined approach to flushing out the guilty—and, importantly, one which no-one can claim is unfair. This may mean coming down like a ton of bricks if a major is the next company to be exposed. But let's hope it doesn't come to that.

### Celine could fill the Babylon gap

Whether Babylon Zoo frontman Jas Mann ends up being regarded as the next Prince or a one-bit wonder, no-one can be in any doubt about the identity of the man behind his career. It seems, though, that even the supremely patient Clive Black (profiled this week on page eight) will be disappointed by the first-week sales of his protégé's album.

The Boy With The X-Ray Eyes, although not the most immediate work in the world, has a pleasing glam pop vibrancy which suggests it will, eventually, capitalise on the success of Spaceman. As things stand, though, retailers are still awaiting their first real biggie of the year. A sneak preview of Celine Dion's new album reveals a strapping 16-tracker from which at least six singles are likely. It's not the move into credibility suggested by the Madonna-esque Falling Into You, but it should fit the bill. *Selina Webb*

## ACROSS THE POND

### Playing the singles game—US style

Imagine a place where first-week singles chart positions were irrelevant, where strike forces did not exist and where airplay shifted albums units. Sounds like a marketing director's wet dream? Well, in the US, it is nearer a reality.

A few years after the advent of SoundScan, American labels have finally learnt how to stretch the rules and play the singles chart game. But the sheer size of the country means that it is hard—and expensive. Moreover, in a country where chart albums can regularly be bought for \$11 or less, the public are willing to buy an album for one track that is getting heavy radio play rather than waiting for a single. Which brings me to Oasis. Returning to New York, I was intrigued to see whether the Oasis hype was just that or something more. Well it's real—and set to become even more so when *Epic deletes the Wonderland* single next week after only four weeks on release.

In the US, this will have been the only single to be taken from the album. It's a risk—but far less of a risk than it would be in the UK, where singles account for a quarter of all unit sales compared with the 1% in the US.

Overall, it reflects a wider US emphasis at the moment on pushing albums rather than singles. This is partly because a number of rock bands whose debuts sold millions thanks to one or two huge hit singles have recently struggled with their follow-ups because fans are often only bought into those songs rather than the bands themselves. There have also been a number of cases where singles cannibalised album sales. Of course, it helps to work with a band who are prepared to forego a shot at the number one singles slot. But when, as in Oasis's case, their humble goal is world domination, it's a small sacrifice.

**MBI**

Music Business International  
deputy editor Ajax Scott is currently  
seconded to our New York office

## NEWS

# Zomba joins talent hunt with new A&R structure

by Jake Barnes

Zomba Records is gearing up to chase UK talent with the formation of A&R departments for its Jive and Internal Affairs labels.

Established producer Mike Peden becomes A&R director for the Jive label, while recording engineer and Peden's associate Max Bloom has been appointed head of A&R for Internal Affairs.

Zomba managing director Steve Jenkins, who previously had responsibility for both roles, says the move is intended to re-establish a strong UK roster. It follows a successful year for the company with a platinum single from Rednex and hits from R Kelly and Aaliyah helping it achieve a Top 40 strike rate of 36%.

The two labels had previously concentrated on releasing overseas repertoire with Jive handling US R&B and hip hop from artists such as R Kelly and KRS-1 and Internal Affairs concentrat-

### ZOMBA'S HITS OF 1995

**SINGLES**  
Rednex: Cotton Eye Joe (Internal Affairs)—890,000 sales  
R Kelly: Bump n Grind (Jive)—172,000 sales  
Rednex: Old Pop In An Oak (Internal Affairs)—105,000 sales  
**ALBUMS**  
Stone Roses: Complete Stone Roses (Silvertone)—101,000 sales  
R Kelly: Kelly (Jive)—106,000 sales

ing on Euro pop acts such as Rednex. Jenkins says, "We have a great team with a proven ability to break artists. Each of the labels has developed an identity, though in the case of Jive and Internal Affairs much of our product has come from the US and Europe. We are now going to be much more aggressive in acquiring homegrown talent, though it will definitely be a case of quality not quantity."

The time is right to make the step

into UK A&R, he adds. "Economic conditions are getting better, there's a new mood of enthusiasm in UK record companies and British acts are selling well overseas; we want to be a part of that. We're definitely seeking new acts and want to hear from managers and artists."

Jive is likely to retain its R&B and rap focus under Peden, who has produced artists including The Chimes, Shara Nelson and Mica Paris. He will be joined by producer/remixer Tosh who becomes A&R manager for Jive. The Silvertone label will continue to cover the indie and rock scenes and remains unaffected by the changes.

The moves coincide with a strengthening of the company's marketing and sales functions.

Tina Wiaby has been promoted to senior label manager for Jive and Hans Griffiths has joined the company from Warner Music as national accounts manager.

## HMV's Terrill quits UK for Japanese posting

David Terrill is to leave the British music business, after 22 years with HMV UK, to take on a new role as marketing director for HMV Japan.

Terrill will start his new job on April 1, reporting to HMV Japan's managing director Chris Walker. His responsibilities will include overseeing HMV's expansion in Japan. It now has 14 stores in the territory, six years after taking its first steps in the Far East.

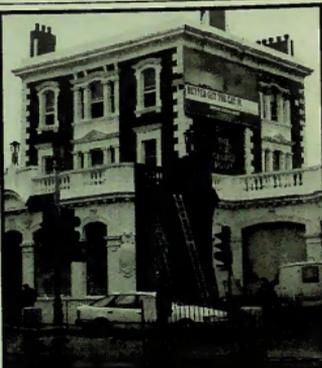
HMV UK managing director Brian McLaughlin says he is sad to see Terrill go. "David's experience, enthusiasm and absolute commitment to HMV UK will be missed, but I know that he will go on to be an invaluable asset in his new role at HMV Japan." An announcement concerning a replacement will be made soon, he adds.

Terrill, who was brought up in the Far East, has been HMV marketing director for the past eight years before which he held a series of key posts including the position of general manager at London's Oxford Circus store.

Mike Lymath, HMV Group human resources director, says the base in Japan may lead to openings in other areas of the Far East and continues HMV Group's policy of worldwide expansion.

"We've been expanding for some years and the Far East is one area we're constantly looking at," he says.

HMV Group is to open new stores in most of the seven territories in which it operates over the year and will open its first German store in Oberhausen in September.



Mean Fiddler Organization founder Vince Power has bought his fifth music venue, The George Robey in Finsbury Park, London. Power says the venue is a direct replacement for the Powerhaus in Islington, north London, which closed last year and has since re-opened as a pub. The Robey, which will be renamed The Powerhaus, is undergoing complete refurbishment. "It's the ideal opportunity to replace the venue in Islington. There'll be the same broad range of bands and a late licence," says Power, who adds that a club night is also being considered. The 400-capacity venue will open on March 2.

## UK music delegates swell Milia

A strong British turn-out boosted last week's third Milia trade fair in Cannes, which boasted the highest number of music-related exhibitors to date.

More than 270 UK music and multimedia publishers, record companies, CD manufacturers and distributors occupied almost one-third of the 900 stands at the five-day Reed Midem-organised event which attracted an estimated 9,000 delegates after starting on Thursday (February 8).

Smaller music companies such as Scottis, Lightning Export and Diamond Time exhibited alongside

EMI International, BMG International, Tring International, Warner Music Interactive and the BPI, IPEI and MPA.

The BPI, exhibiting for the first time this year, has been busy advising members on clearance and rights in the multimedia arena, says BPI legal advisor Emma Fanning.

"It's our third year here but the first time we've had a stand and I've noticed a lot more interest shown by UK record companies," she says. "We've already spoken to a handful of companies who want to explore the possibility of producing multimedia products."

Warner Music head of business affairs Steve Lazarus says music industry delegates are on fact finding missions. "I think that UK music companies are here to see what everybody else is up to. Next year you'll see representatives from all the major labels."

In his opening address on Thursday, MIT MediaLab founder Nicholas Negroponte predicted that electronic products for goods and services on the Internet would dominate the medium. Warner Brothers US musician Louis Anderson addressed around 2,000 delegates in a keynote speech on Friday.

▶▶▶▶▶ HMV TO OPEN NEW £2M BIRMINGHAM STORE - p6 ▶▶▶▶▶

EMI has acquired the rights to the entire library of MGM soundtracks. Seven albums will launch the new Premier Soundtracks label on February 26, along with a Best Of Busby Berkeley compilation. The seven releases are *The Wizard* — in a deluxe 30th anniversary edition — *Shoebat*, *Easter Parade*, *Meet Me in St Louis*, *North By Northwest* and *Ziegfeld Follies*. EMI Premier managing director Roger Lewis says the long-term MCM deal covers hundreds of the film studio's classic soundtracks and that a schedule of releases has been set to run beyond the year 2000.



# Murdoch rules out bid for EMI Music Group

by Steve Redmond & Robert Ashton

Media tycoon Rupert Murdoch has counted himself out of the bidding for the EMI Music Group.

There had been widespread speculation that Murdoch's News Corporation would be among the bidders for EMI after its demerger from Thorn, due to be announced within the next two months.

But, despite acknowledging that the future of News Corp is "content" and music is one of the main gaps in his armoury, Murdoch — speaking exclusively to *Music Week* — rejects the idea. "At the price we are expecting, it is just too expensive," he says.

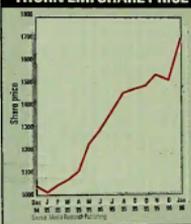
Murdoch was speaking after he delivered the keynote speech on Thursday at the Gavin Convention in Atlanta, Georgia, held by *MV's* sister *US* magazine *Cavin*.

The comments follow predictions by City analysts that the split of EMI Music from the Thorn rentals group will be announced within two months with the break-up going ahead in the autumn.

Thorn EMI chairman Sir Colin Southgate announced in July that he was investigating the possibility of a demerger.

Reports last week claimed he was planning to make an announcement hours before next Tuesday's (20) third quarter results meeting, but analysts predict Southgate is more likely to wait until the group's financial year has come to an end on March 30 before revealing the demerger plans.

## THORN EMI SHARE PRICE



Thorn EMI refused to comment on the speculation. "All sorts of things need to be investigated and it would be inappropriate to discuss the technicalities before we have announced anything," the company says.

The favourite to lead a bid is Canadian distiller Seagram, which "would consolidate EMI with MCA." "It seems the logical move," says one analyst. "It would probably circumvent US anti-trust laws because it would be within the market share limits in the US."

Media Research Publishing's Cliff Dane also favours Seagram. "It might get the whole hog because MCA is strong in America, but hasn't got European presence like EMI, which isn't as strong in the US," he says.

Other heavyweight contenders

## COUNTDOWN TO BREAK-UP

1994: Group chief executive Jim Field denies there are plans to demerge the music division.

May 1995: Disney is said to be preparing a bid of around \$5bn for EMI.

July 1995: Chairman Sir Colin Southgate confirms the group is considering splitting EMI Music and HMV from the rental business.

Sept 1995: Chrysalis label is folded into EMI Records in what is widely seen to be a cost-trimming exercise ready for demerger.

Nov 1995: EMI Music reports record interim sales up 28.8% to £114.4m.

Mar 1996: Thorn EMI board is expected to announce decision to split the company.

include Disney, DreamWorks, Sony and Matsushita but Viacom is being ruled out of any auction because of its debt position after buying Paramount. No UK groups are likely to bid because none appear to have the necessary financial backing.

The on-going speculation about the possible sale of part or all of Thorn EMI's music interests has continued to boost the value of the company, whose stock market value has risen 70% in the past year.

Although last week's speculation made little immediate impact on share prices, shares stood at 1700p on Wednesday last week, compared with 1,035p at the end of 1994. The cost of buying the EMI Music Group is expected to top £7bn.

# Parlophone decides all you need is love

Parlophone is launching its second Beatles Anthology album with a campaign linked to Valentine's Day.

The label will deliver the Real Love single to UK radio by satellite for the first broadcasts at 8.10am on Wednesday (February 14). Three weeks ahead of its release on March 4.

The timing of the embargo will link into a national press campaign which will prominently feature a heart logo.

Parlophone promotions manager Malcolm Hill believes the air date will help increase radio take-up of the single, which is backed with previously unreleased versions of

*Baby's In Black*, *Yellow Submarine* and *Here There And Everywhere*.

"Real Love is for Valentine's Day; that's a real story," he says. "It's particularly very melodic very accessible, very melodious and we certainly don't intend to let it slide out."

The last single, *Free As A Bird*, was first broadcast at 4am in the UK at the same time as its US premiere but Parlophone says exclusivity is not paramount to its marketing campaign. Parlophone managing director Tony Wardworth says, "It's less restrictive. The timing of the airplay is now linked to maximise sales and we can concentrate on the music side."

The 45-track second Anthology, which covers the era 1965 to 1996, will be released on March 18 with tracks from the album released to radio on March 11. The Kevin Godley-directed video of the single will be available for screening from February 24, but Hill says it is unlikely to be heralded in the same way as the *Free As A Bird* promo because it was featured as part of the Anthology TV series.

The first Anthology has sold 10m copies worldwide including 900,000 in the UK.

No definite date has been fixed for the third Anthology but it is expected to be released in September.

## Cecillon to address radio conference

EMI Records UK & Eire president and ceo Jean Francois Cecillon will be the keynote speaker for the Radio Academy's Music Radio '96 conference at London's Baffa on April 18. The opening reception will be held on April 17 at London's Hard Rock Cafe, where the Award for Outstanding Contribution to Music Radio will be presented. Call 0171-255 2010 to register.

## Zweck splits with Goldsmith

Andrew Zweck has left Harvey Goldsmith Entertainments after 19 years to form his own London-based production and event organisation operation. His responsibilities will now be handled by Pete Wilson. Zweck, who helped to organise events such as Live Aid and the Amnesty International concerts, says his AZ Productions will concentrate on big, one-off music events. "I won't be doing straight promotion. I'll be specialising in event production such as awards shows," he says. AZ Productions can be contacted on 0181-482 2645.

## Dance awards voting opens

Voting for the third International Dance Awards opens today (Monday). The 16 categories include best independent label, best dance album and best producer. The awards show will be held on March 28 at north London's The Forum. An IDA voting form is included within this issue of *Music Week*, which is publishing the awards brochure to be distributed on the night, through Levi's stores and in the April 1 issue.

## Deco to release Eurovision hopeful

Great British Song Contest finalist I Just Want To Make Love To You by Lois has been picked up for release on March 11 by Daco International. The song, written by Ben Keen, Paul Thompson and Mike Connaris, is the fifth entry to secure a record deal.

BOLT-ON EXTRAS PUT MORE OMPH ON THE NET - P10

## PRS settles with Abrahams

PRS has reached a settlement with its former deputy chief executive and director of external affairs Robert Abrahams over a dispute following his departure from the organisation in October 1992. In a joint statement issued last week, PRS chairman Andrew Potter says that PRS was pleased to finally settle the litigation. The action initially culminated in a libel settlement in July 1994 in which PRS acknowledged that Abrahams bore no responsibility for the failure of the Proms computer project. Abrahams adds in the statement that he welcomes the settlement and that he remains a fervent supporter of the rights of composers and publishers.

## Sony makes global appointments

Sony Music Entertainment UK has made two additions to its international department. Cynthia Ley, former Elektra Entertainment vice president of international, has been appointed as director of UK marketing, taking responsibility for marketing Columbia UK repertoire for the world. Sarah Clayman has been appointed as Columbia's new international promotions manager responsible for radio, press and TV for Columbia UK acts internationally. In a separate move, Sony Music Entertainment has appointed Phil Murphy as senior vice president of the European region. Murphy joins from Warner Music Asia-Pacific where he was vice president at the regional office in Sydney, Australia.

## Two battle for Yorkshire dance licence

Chrysalis Radio and Kiss 102 are battling it out over a new radio licence in Yorkshire with plans to launch dance stations in the region. Chrysalis is planning a mainstream dance station called Galaxy 105, while Kiss wants to run a third Kiss licence, based on its stations in London and Manchester. The closing date for all applications is February 27, and the Radio Authority is due to announce the winner of the licence on May 2.

## Intermedia spins off new division

Promotions company Intermedia has created a new division. Reaction, to reflect the growth of the company's roster. Jacqui Quille and Surj Chopra will remain with director Nigel Sweeney at Intermedia, while Johnny Davis will head the new Reaction team comprising Bob Workman, Leah Mann and Neil Kemp. Steve Teady and James O'Driscoll will continue to operate under the name of Intermedia Regional, working directly with Intermedia and Reaction.

## MCA signs with Upfront dance service

MCA has become the first major record company to sign with Upfront, the dance music direct marketing service launched by former Radio One DJ Gary Davies. Around 20,000 dance fans will be sent monthly tapes containing snippets of forthcoming dance releases with details of release date and record company provided by a guest DJ. Record companies are charged £1,750 for each track to be included on the monthly mail-out. Upfront, which is a joint venture between Trinity Street and Davies's own Double G Records, covers all MCPS fees and production costs.

## Mushroom's Wild joins BMG

Mushroom Records marketing manager Helen Wild has been appointed to the new position of product manager, catalogue marketing for BMG's special projects division. Wild will report to catalogue marketing manager John Briley.

## New HQ for Poole Edwards

Poole Edwards has moved to new premises at Queens House, 180-182 Tottenham Court Road, London W1P 9LE. Telephone and fax numbers remain unchanged. The company has also established a regional branch by Gerard Franklin in Wolverhampton on 01902 837007.

## Tower puts £2m behind new Birmingham store

by Catherine Eade

Tower Records is expanding into Birmingham with a £2m store which will be the chain's third biggest UK outlet.

The 10,000 sq ft store, the first opening for Tower for three years, will begin trading in early December.

Tower Records's expanding director Ken Sockolov says the move is the latest step in the operation's UK expansion. Plans to open a new store in Manchester last year were postponed after negotiations to buy a suitable site fell through, but Sockolov says other new stores are in the pipeline.

"We've been looking at Birmingham for some time now, as well as Manchester and Edinburgh and, when this site became available, we went for it," says Sockolov. Further expansion in London is not ruled out, he adds.

The Birmingham launch, which creates 40 jobs in the city, follows the re-opening of Tower's Dublin store, which was damaged by fire last year.

The new Tower, at the corner of New Street and Corporation Street in Birmingham's city centre, will add to the already fierce competition in the city, which has two HMV outlets, two Our Price stores, a Virgin Megastore and more than 50 independent shops.

Sockolov says he was particularly impressed by the new store's prime site.

"We couldn't have asked for a better location," says Sockolov. "And with it being one floor, it will be easier for people to get around."

More than 50,000 CDs, 12,000 videos

## Andrews returns for Pearson role

Former Chrysalis Records marketing director Mike Andrews has re-emerged at multimedia specialist Pearson New Media as head of programming.

Andrews, who lost his job in last September's Chrysalis rebranding which saw the company absorbed into EMI Records, will be working alongside PNM managing director Johnny Fewings and Pearson New Entertainment chief executive Nick Alexander.

Before joining PNM, Andrews spent more than three years at Chrysalis and was instrumental in overseeing the marketing of Sinead O'Connor, World Party, Mike Scott and Jethro Tull.

He also instigated the marketing campaign behind Arrested Development when he worked across both the Chrysalis and Cooltempo labels. He is now joining Chrysalis in 1993. Andrews worked at EMI Records.

The appointment represents a significant change of direction for Andrews as PNM was primarily established within Pearson New Entertainment's multiple-media umbrella to concentrate on CD-Rom and video.

The appointment of former Sega chief Alexander and ex-Virgin retail marketing director Fewings towards the end of 1994 was expected to herald a move into the record business by the multimedia corporation. However, Alexander then said it has no plans to immediately begin releasing records.

## New talent tops the bill at live music conference

The International Live Music Conference will take new talent as the theme of its eighth event next month. The expanded conference is almost sold out, despite moving to a larger venue at London's Intercontinental Hotel. Around 550 delegates are expected to take part over three days from March 1.

Many of the sessions will address the business of developing talent and the live industry's responsibility in supporting new artists.

Conference co-ordinator Emma Cope says, "We have a different theme each year and new talent is a subject we have not dealt with yet. It lies in nicely with the record company element which takes place on Sunday."

Record companies will play a larger

role than in previous years, she adds. Perlophone marketing director Mark Collen will chair one of the Sunday morning meetings, while former MCA senior vice president international Stuart Watson - now chairman of Swast Enterprises - will also lead a session which will discuss the industry's development of new talent, an issue which will also be investigated by Graham Wrench of Sheffield's Leadmill venue.

Among the other discussions being planned is Big Brother is B\*\*\*\*ing You! chaired by Marcel Avram of promoters Mama Concerts Lippmann & Rau, which will investigate the relationship between the government and live music and the impact of new changes in German tax legislation on touring bands.



Creation is to release and then delete Rida's final album, Tarantula, in March following the band's decision to split. The album will be released on vinyl, CD and cassette on March 11 and deleted one week later to boost demand. Creation marketing assistant Emma Broughton says the album's promotion will be low key, with advertising limited to the music press, although the label is hoping to match the success of the band's last three albums, all of which reached the Top 20. Tarantula is preceded by the only single to be taken from the album, Black Nit Crash, released today (12).

## MW parent company in £3bn media merger

United News and Media - the company which owns Music Week - has announced a merger with MAI, the TV and market research business.

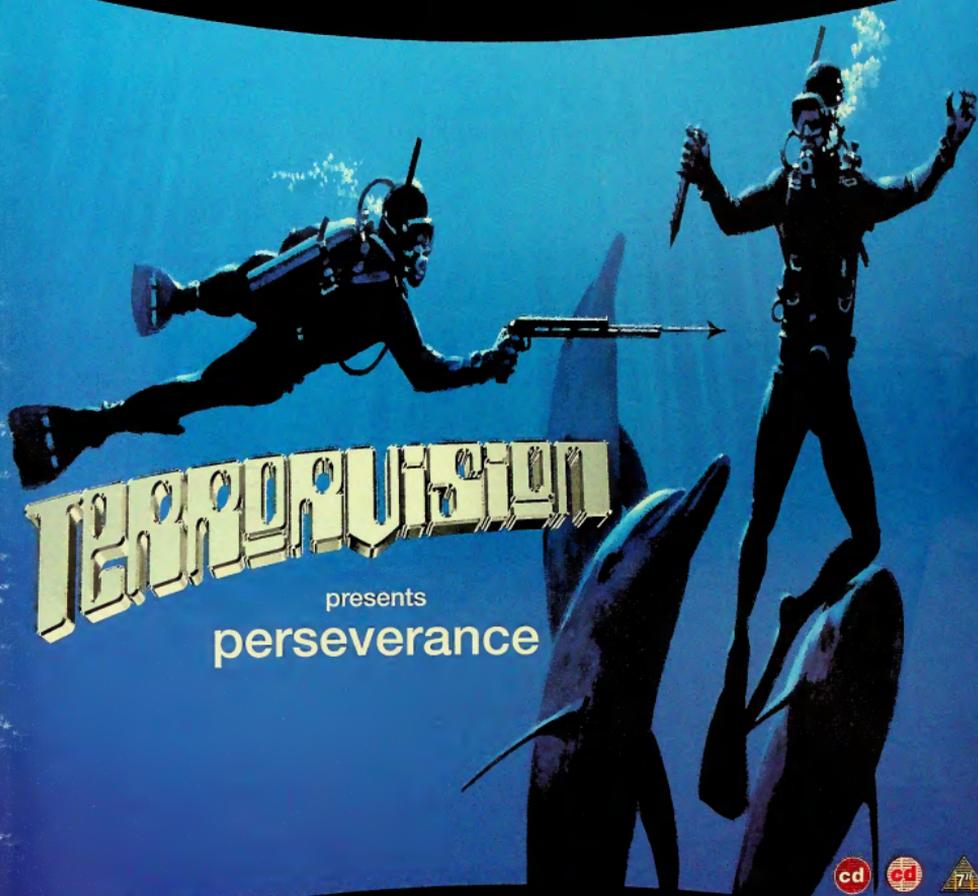
The deal creates a £2.5bn group which includes the Anglia and Meridian TV businesses, the Daily and Sunday Express, Exchange & Mart, the Yorkshire Post and market research company NOP, as well as the Miller Freeman business information group which publishes MW and sister titles *MZI* and *Graphic*.

UNM will own 50.7% and MAI 49.3% of the merged group which would have combined turnover of £1.9bn and operating profit of £257m. UNM chairman Lord Stevens is set to be chairman of the new company, with MAI managing director Clive Hollick as chief executive.

Operating business such as Music Week will continue under the same management teams.

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# Angwriter's heritage helps take an behind Babylon Zoo

If the industry grapevine is to be believed, EMI UK paid handsomely to allow its new managing director Clive Black to bring Babylon Zoo back to the label from WEA. But mention the rumoured £600,000 fee to him, and his reaction is one of nonchalant disregard. "It's a nonsense figure," he says. "But even if we had paid double that figure, it's nice to know that we still would have made it back after two weeks of the single release." Despite the relative disappointment of the Babylon Zoo album last week, Spaceman's 800,000 UK sales and six international number ones leave Black with plenty of reason to feel cocky.

One of the youngest managing directors in the UK record business, Black returned to EMI in September to fulfill his ambition to run a record label – the highest point in a showbiz career he has been planning since his teens.

"When I was 16, I had this desire to manage Michael Caine," recalls the 32-year-old. "I wrote to his manager saying I wanted to manage him, and he wrote a letter back saying, 'That's my job!'"

For many teens, such a specific ambition would seem bizarre. But Black has been connected to the entertainment business for every one of his 32 years, as son of the legendary British lyricist Don Black.

Born in Hackney, east London, Black moved with his family to Knightsbridge via Bel Air, Beverly Hills, where the youngster was introduced to a world of music business and Hollywood. At 12 Black was visiting the Speakeasy with his dad, at 14 playing pool with Michael Jackson – for whom Don Black co-wrote the international hit Ben – and, at 15, bumping into Robert De Niro and Marlon Brando.

Such a background has certainly left him with a strong understanding of songs. "My dad used to sit in the kitchen and write lyrics," Black recalls. "It was quite a luxury seeing this song that starts from 'la, la, la' ending up as Diamonds Are Forever. I was a critic at 12. He would say 'listen to this, what do you think?' And I'd tell him."

His first job in the business was as a 16-year-old office dogsbody for publishing company Island Music.

Pete Cornish, who was then managing director of Island and Music, says, "The family background gave him a great appreciation of a good song. He was very strong when it came to songs, even at that young age."

It also developed a broad palette in Black, who names Elvis Presley, David Bowie and Sammy Davis Jr among his musical heroes; when asked what he sort of artists he was looking for in taking over as A&R director at WEA a year ago, Black replied, "An 18-year-old Danny Kaye."

His eclectic tastes are cited as one of Black's main strengths by his boss, close friend and fellow Manchester United supporter, EMI Records president Jean Francis Ceillon. "He is broad-minded; he can be talking to Terrence in a club at 2am and take Michael Barrymore to breakfast the next morning," says Ceillon. "He is the best A&R man in the business. And we would talk together about the music."

Black certainly shares the idiosyncratic, high self-confidence of Ceillon. Black litters his conversation with the query "does that sound arrogant?", and at times he does.

## CLIVE BLACK



### THE BOY FROM THE BLACK STUFF

Clive Black (8 August 24, 1963).

**February 1980:** Black joins Island Music as an office junior after an introduction by family friend Lionel Conway. He works his way up to song plugger and works with new signing Mark Hollis of Talk Talk. **June 1982:** Joins Intersong Music as professional manager where he signs Marilyn.

**November 1984:** Takes his first job in the record business as A&R manager at EMI Records where he signs artists including Carrot Vegetables, Lee Scratch Perry, Afrika Bambaataa and Brother Beyond. **1987:** After being promoted to senior A&R manager, Black signs Marc Almond and scores his first number one with the Gene Pitney duet Something's Gotten Hold Of My Heart.

**May 1988:** Promoted to general manager of EMI Records. **May 1992:** Black becomes director of A&R for EMI Records.

"By the end of this year, EMI UK will have broken more British acts to gold status than any other label," he says. "I don't want Babylon Zoo to sell 10m albums worldwide, I think Durbstar will break this year and we think there is an incredible year ahead for Louise."

He is particularly confident about Babylon Zoo who – as he has now entered Parlophone to WEA and then back to EMI UK, most latterly in exchange for compensating Warner for the £300,000 album and promo recording costs.

It is only the speed of Babylon Zoo's success which has surprised Black. "We always knew we would win the race, but we never knew we would break the world record," he says. "Jan has been on Top Of The Pops for three weeks in a row and the reaction has been enormous. We sell 100,000 copies every time he is on, and the Levie's ad hasn't been shown since December, so it's gone beyond that."

Black is not one to worry about outside impressions, an attitude which reflects the approach of Ceillon. Black can often be seen walking around the fourth floor of EMI's new Brook Green HQ tripped up by any combination of his three pet dogs, mastiff Elsa, schaunder

Max and Angus and the Scottie. Today his most regular companion Elan – named, naturally, after the lion in Born Free for which Don Black wrote the theme lyrics – has been left at home because there is a late gig to attend. Not that that always stops him; Elan can often be spied outside London's five venues, dozing in the back seat of her Black's Range Rover while he checks out the talent inside.

During a 16-year career as an A&R man, Black has worked a wide range of acts such as Timmin Archer, Talk Talk's Mark Hollis, Afrika Bambaataa, Brother Beyond, The Outthere Brothers and Marc Almond.

He considers his spell at WEA, though brief, as particularly successful. Besides his hit with Mark Morrison's Crazy – which Black also mixed – he helped deliver the company two number one singles through The Outthere Brothers in 1995.

"That upset me," he says, hinting at resentment that he missed out on most of the credit for the German duo's success. "I signed The Outthere Brothers early as a tip from this sales force guy and allocated it to Eternal. I believe my signings at Warner were very good and that I would have been successful."

overseeing the EMI UK and Parlophone labels. He signs Babylon Zoo and brings Eternal into the company.

**January 1993:** Launches the dance imprint Positive after hiring Nick Halkes.

**February 1994:** Joins WEA as A&R director, his first move away from EMI in almost 10 years. He mixes the hit single Crazy by Mark Morrison and brings The Outthere Brothers into the company before they are assigned to the Eternal label.

**September 1995:** After a year and a half away, Black returns to EMI as managing director of the EMI UK label. Among his first signings are Babylon Zoo (again), Kristine Blond and Abi Tucker.

**January 1996:** Taking over the Cooltempo label as managing director, Black celebrates his first number one since joining EMI UK with Babylon Zoo's Spaceman.

Black's plans for EMI UK are now beginning to take shape following the appointment of former MFM A&R editor Nick Robinson and award-winning PR Gillian Porter over the past six weeks, two moves which form part of a plan to plug a gap at the label and bring through some alternative acts.

Meanwhile, the Cooltempo label, which came under Black's wing last month, is to develop album acts from the black music arena alongside the more mainstream EMI UK label, with Positive – the label he set up as EMI Records A&R director three years ago acting as an outlet for one-off singles.

It was the prospect of running his own label – an option which didn't exist at WEA – which attracted Black back to EMI, along with his regard for Ceillon, and he is determined to make it work. "Determination is important, he stresses. "It's like when you look at Mike Tyson or Linford Christie, you know they are going to win; they have that determination," he says. "Both Jan and I were determined we would be successful."

Even if Babylon Zoo's first week album sales may not be what he hoped, Black is clearly not about to give up now. **Martin Talbot**

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# New breed of bolt-on extras put more oomph on the net

In a world littered with buzzwords, the latest name to drop is Java, a programming language which is set to take the Internet on to a new level – and it's backed by Microsoft and IBM

The days when you could just drop the words "multimedia", "interactive" or "Internet" into a conversation or presentation and sound immediately impressive have long since gone. These days, a whole new set of buzzwords is emerging to provide the essential vocabulary for every true techie-about town.

Unlike the vagaries of words like multimedia, these buzzwords really mean something. They are the latest set of developments which will hopefully turn the Internet into an infinitely more exciting place. And, let's face it, it could certainly do with it.

One little phrase in particular, "Java applet", is getting everyone very worked up. No, it is not one of those exotic fruits to be found in Maria's & Sponcer, but a miniature program or application, which is downloaded with a web-site and actually makes things happen when you're looking at it. Java, incidentally, is the name of the programming language.

Applets can do anything a clever programmer makes them do. The Rolling Stones used applets on their site (<http://www.stones.com>) for simple animations; others have used them so that sounds play as soon as you enter a site; others have created interactive games of noughts and crosses. But the reason Java has become so important is that it is now being supported by Netscape, the world's most popular Internet browser software and Microsoft and IBM have also agreed to license it. In other words, this is going to be huge.

So far, however, few music sites have decided to take advantage of Java. The problem is that people are still experimenting with it and only a small fraction of those on the Net can actually see it. However, one small music web-site developer in the UK has kindly put up a few Java applets for us all to get a brief glimpse of how it might work. His name is Tim Pynegar and he has created Musicweb (<http://www.musicweb.co.uk>) which features sites for indie bands such as Children Of Dub and Reason.



Getting to look at Java is still not an easy process. Firstly, you need to be using the latest version of Netscape (Netscape 2.0b3 or later – download it from <http://home.netscape.com>) with Windows (preferably Windows 95).

Once you've got this running, head to Music Web's index page (<http://www.musicweb.co.uk/index.htm>) – and, because all the programming is still a bit unstable, don't do a thing until all of the page has loaded. Eventually you should start to see a bit of animation in the top left hand corner, and the letters in the middle of the page will start jumping about. At the bottom of the page, you will find a game of noughts and crosses, which you can play against the computer. This is Java in action.

If you head into the pages for Children Of Dub or Reason you will find other little bits of Java – a spinning logo here, an automatic bit of sound there. Admittedly, on its own this is hardly going to set the world on fire, but these are just the first inklings of how Java might work.



Another buzzword is VRML, Virtual Reality Mark-Up Language, which Pynegar is also working on in a new site for Freak Records. This allows you to create 3D digital worlds. Pynegar plans to create an environment where people will be able to go in, walk around and, using Java, not only play sounds, but, by changing the pitch, turn into DJs and mix records. If you want to take a look at some early VRML work, look at the Music Web tools section. This will then point you to a page where you can download the WebFX programme (which will only work with Netscape).

However, the most impressive new gadget around is called World's Chat. This you can find at <http://www.worlds.net>. In it you download a massive piece of software. When this is up-and-running, you choose an avatar or digital actor to represent you, and head into a set of 3D rooms where you can actually talk with other people from around the world. Again, this is still in the early stages of development. But World's Inc. the company behind the system, is testing it for commercial purposes.

There is the potential for billboards within these virtual worlds which can be used to carry either text, sounds or, ultimately, video. If you take a look at a site such as that for Island Records (<http://www.island.co.uk>), which is effectively a virtual record shop, imagine how much more effective it might be as one of these virtual worlds, where you can actually move around inside, clicking on walls to download a piece of music on to your computer and, while this is happening, go off and chat with an artist, or fellow fans, or find out a tour date or rummage through the back catalogue.

It becomes even more impressive if you take an enormous web-site such as Sony's, which could instead be broken down into a number of rooms. But there are two big problems with this latest piece of wonder-ware. The first is the cost of development. To have your own site developed will cost around £300,000. The second is its huge size, which means that downloading takes about 40 minutes or more.

The real potential might well come from virtual worlds based on CD, which then come to life when the user goes online. Now, no-one knows which of these bits of technology is really going to be the next big thing, although there is an enormous amount of interest in Java because of the names behind it. What is clear is that the web-sites which people currently hail as wonderful will be looking remarkably flat in around 12 months' time.

Simon Waldman

**3 items** 76.3 MB in disk 596K available

Straight out of Bath comes Sonic State (<http://www.sonicstate.com>), a new site aimed at all those in the music industry. It's the brainchild of a group of musicians, former label employees and designers and features a wealth of ingredients. Among those involved is Nick Batt, formerly with DNA (remixers of Suzanne Vega's 'Tom's Diner'), and a member of Domestic Funk Products, which produces PAWS, the highly entertaining CD-Rom dog simulator released on Virgin Interactive last year.

The site's ingredients include a number of interviews with artists (Portishead is up there at the moment as well as the Yellowish Pages) a directory of UK record labels and management companies and reviews of pro-audio equipment and multimedia software. There is also a section of "Demo Downloads" where unsigned artists can put up

**NEW ON THE NET**

their demos in a similar format to the internet Underground Music Archive as Real Audio clips (see below). At the moment, this is being funded by directors, although they are hoping for revenue to come in from advertising and by creating web-sites for other companies. Although a few areas are still under development, the early signs are quite impressive, and it has already been put among the top 5% of Net offerings by the Point Corporation.

For those desperate to search the Net for music sites, the search engine at the Global Electronic Music Marketplace (<http://www.gemm.com>) is a godsend. Although it has been around for a few months, it was upgraded last week and

works excellently, and saves you from all the clutter that arrives when using a general search engine. GEMM is a California-based operation, designed as a central starting point for those looking to buy CDs on-line. The search engine is officially a bolt on extra, but

deserves a site on its own. Real Audio, the software which allows you to listen to sound over the internet without having to wait an eternity for it to download, has been upgraded. Version 2.0 is now available from the company's site (<http://www.realaudio.com>). Currently there are only a limited number of sites using the new version of the software, but the sound quality is now approximately that of AM radio – an enormous improvement on the last version.

3 items 76.3 MB in disk 596K available

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## SINGLES

**BOYZONE:** *Coming Home Now* (Polydor 87 314 577 572). Boyzone should clinch a fifth, consecutive top three hit with this event, self-penned ballad that has all the ingredients which have made the band so big, plus luscious strings arranged by Anne Dudley. **C**

**TAKE THAT:** *How Deep Is Your Love?* (RCA 74231355582). This difficult-to-sing Bee Gees number lacks some oomph in this version, which is released as a preview for Take That's forthcoming greatest hits album. A hit, of course, but not one of their biggest. **C**

**ELECTAFIXION:** *Sister Pain* (WEA WEAB3724). A more commercial offering from former Funyunsman Ian McCallloch whose strong vocals ride over Will Sargeant's simmering guitar. The song is destined for the upper echelons of indie chardonnay, possibly more. **C**

**QUEEN:** *Too Much Love Will Kill You* (Parlophone CDQUEEN2). This poignant ballad with the obligatory guitar solo is also the soundtrack to a BFI short film. Bonus tracks *We Will Rock You* and *We Are The Champions* will further boost sales. **C**

**ANIMALS THAT SWIM:** *The Greenhouse* (Elemental LHMCS05). Britain's most unusual songsmiths return with another slice of finely-crafted, gentle guitar pop. Think of *Microdisney* at their dreamiest. **C**

**FLAMING LIPS:** *This One Griefle* (WEA 003500). A short and sweet croaker from the left-of-centre Americans, bolstered by a bizarre rendition of Bowie's *Life On Mars* on the flip. **C**

**MARK MORRISON:** *Return to the Mac* (WEA 5AM1576). Mark Morrison looks to maintain the momentum of his hit *Crazy* with another assured mix of R&B and ragga. The D-Influence remixes are particularly fine. **C**

**RED SNAPPER:** *Moskies EP* (WYAP769). Another sleazy jazz offering by Red Snapper, who are gaining an increasing following and are touring with Ruby next month. **C**

**ANGELIQUE KIDJO:** *Wombo Lombo* (Mango CDMBR545512). Uplifting, exuberant. Kidjo's distinctive vocals and the South African chorus make this swinging release a listening pleasure. **C**

**SLAM:** *I Got 2 Know* (Hansa Music/Siag Sing 74321287702). With healthy sales on the Continent and a high position in the *RM* pop chart, this duft Doop-like dance track could make a mark. **C**

**LIGHTNING SEAS:** *Ready or Not* (Epic 662967425). Ian Broadie's first new material since the Jolicification album is suitably sugar-coated, particularly the "tippermost tippermost" lyrics. **A**

**LOUNGE LIZARD:** *Lounge Lizard EP* (Lounge CD 001). The debut EP from this guitar four-piece has a slightly dated mid-



SINEAD LOHAN: UNDERSTATED

Eighties lounge. A competent, if unremarkable, start. **C**

**DANIEL O'DONNELL/MARY DUFF:** *Timeless* (RCA CD239). A guaranteed MOR hit with Hawaiian-style guitars and a lyrical sac cushioning unexceptional but skillful crooning. **C**

**SINEAD LOHAN:** *See In The Bottle* (Virgin CD 6PS 256). The UK debut single for the understated but original young Irish singer-songwriter will win useful airplay, but has to be seen as an album sales stimulator. **C**

**SUPER FURY ANIMALS:** *Hometown Unicorn* (Creative CRESC0222). A classy pop tune from Creation's latest who have already been seized upon by the inkers as a hope for the future. It's a real grower. **C**

**COOL INDIGO:** *My Unknown Love* (Cowboy R00E95200). Support is building for this bizarrely-titled song. Mike Flowers produced easy listening gem. It's a novelty, but boasts an instantly singalongable—and original—song. **C**

## SINGLE OF THE WEEK

**SUPERGRASS:** *Going Out* (Parlophone CD 6428). A few horns and a wah-wah organ herald a newer sound for Supergrass. An cracking song and real groover, it's a top five cert. **C**

## ALBUMS

**SAVOY:** *Mary Is Coming* (Warner Bros 5362 46677-2). A-ha's lyricist and guitarist Paul Wastka/Laury Savoy links up with his wife Lauren for an assured and melodic debut recorded in their Ode home. Supremely commercial radio rock leavened by indie harmonies. **C**

**THE SPINANES:** *Strand* (Sub Pop SP345). Think delicately-woven jangly guitars



MARK MORRISON: ASSURED

and melancholy girl indie drawl and you'll get an idea what Oregon duo Rebecca Gates and Scott Plouf are about on their second album. **C**

**ROLLERSKATE SKINNY:** *Home Drawn Wishes* (WEA 962 45943 2). This ever-stagnant Dublin quartet embark on a dark sonic adventure that occasionally offers glimpses of astonishing brilliance and should satisfy the lo-fi legions. **C**

**MARC ALMOND:** *Fantastic Star* (Mercury 528699 2). Almond renews his acquaintance with his electronic roots on an album that, although not bad, seems to be constantly searching for that Soft Cellian X-factor. **C**

**BRUCE DICKINSON:** *Skunk Works* (RCA PCD106). The swashbuckling drummer finds himself hovering between metal cliché and born again alterno-rocker on his third solo album. **C**

**DOME LYING DOWN:** *Kantapunk* (Immaterial DLI01000). A genuinely thrilling second album from DLD that stretches out in some bizarre directions. Rarely has anything this punk been this intelligent or accessible. **C**

**COMBUSTIBLE INDICATOR:** *Schizophonic* (Bungalow RTO 3460002). The second album from the trend-smashing exotica/easy listening/cocktail music giants takes their eclecticism to an even higher plane. **C**

**THE FEDERATION:** *Earth Loop* (IndoChina ZEN008CD). The Bristol-based seven-piece embrace jazz, funk and trip hop with the emphasis firmly on the mellow. Over-produced and frequently bland, the musicianship is nevertheless obvious. **C**

**SKINNY PUPPET:** *The Process* (American Records 74321 31057-2). Recorded in terrible circumstances (death, band

splits), it is no surprise that this once-acclaimed industrial/goth outfit's swag song sounds so bleak. **C**

**SEPUTURA:** *Roots* (Roadrunner RR 8900/2). Mind crunching riffdom from the Brazilian ex-pennumblers, which is a guaranteed hit. **C**

**RAY CHARLES:** *Strong Love Affair* (Jwest/WEA 832461072). A typically eclectic but enjoyable album recorded in 25 different studios. Deserves to attract a new generation of followers. **C**

**IGGY POP:** *Naughty Little Doggie* (Virgin America CDVU102). The Ig's latest offering is no great departure from the muscular, witty norm and is all the better for it. **C**

**BAD RELIGION:** *The Gray Race* (Dragnet/Columbia 48353 2). The US hardcore veterans' melodic, thoughtful brand of punk goes from strength to strength, as do their sales, and this should be their biggest UK album to date. **C**

**VARIOUS ARTISTS:** *Beats to Plastic 3* (REACT CD 7). Down tempo electronics, drawn mostly from UK acts. Highlights come from DJ Foe, Purple Penguin, Masters At Work and Kitchi. **C**

**JOE SAMPLE:** *Old Places, Old Faces* (Warner Bros 592 46182 2). A stunning set of recordings from the 1960s and class of the Jazz Crusaders with the help of Charles Lloyd on sax and an ace lineup. Soulful and seductive. **C**

**VARIOUS:** *Annie On Air* (Heavenly/Deconstruction WHL011). Annie Nightingale has picked some of the most popular artists on her show, including Transglobal Underground, T-Power and Daft Punk. **C**

**VARIOUS:** *Creem Of Trip Hop 3* (Arcic KCD0012). The best of trip hop from underground and mainstream artists including some wonderful remixes. **C**

**BUFFY SAINT-MARIE:** *Up Where We Belong* (EMI Premier 536569). The native American star returns with golden moments in her own distinctive—but acquired taste—style. Expect mainstream TV exposure to help. **C**

**ELGAR:** *The Black Knight* (Chandos CHAN936). Richard Hickox conducts his acclaimed Elgar series with the LSO Chorus with two less well-known but vigorous and attractive pieces. **C**

## ALBUM OF THE WEEK

**TRIPPING DAISY:** *I Am An Elastic Firecracker* (Rishard 314521123). Sounding like a cross between the Presidents Of The USA and a melodic, lo-fi Green Day, the kooky Dallas band band out some finely crafted songs with lyrics well worth a listen. Could make inroads into the national chart. **C**

**This week's reviewers:** Michael Arnold, Jake Barnes, Peter Brown, Sarah Davis, Catherine Earle, Tony Ferris, Leo Finlay, Lee Fisher, Ian Nicolson, Mary Tabbot, Paul Vaughan and Selina Webb

## ALAN JONES TALKING MUSC

After failing to reach the Top 10 with their last single, *Clock* are looking to return to the upper echelon with *Holding On 4U*. Number one in the *RM* Pop Top chart for three weeks, it's their most melodic and mainstream song to date, although its comparative subtlety—and it is only comparative, as it's still a pumping house workout—may work against it unless it gets considerable airplay. Either way, it's an improvement artistically... **The New Power Generation's** *Count The Days* is being re-released on NPG after an unaccountably falling short of the chart last year. Its title apparently refers to Prince's spat with Warners and the tracks are obviously by TAFKAP himself... *Meanwhile, the future Mrs TAFKAP, Mayte*

has turned in a debut album heavily influenced by her suitor and mentor. In fact, using his symbol and Paisley Park aliases, he wrote or co-wrote all but one track on *Child Of The Sun*, which therefore apes his own eclectic style, with frantic funk, pretty ballads and peppy pop tunes all battling for attention. A good album, though one which will most likely sell only to the initiated... **Panpipes** albums are proliferating and the latest is a very oddball selection. **Panpipes The Beatles Ballads** by *Evolution* uses synthesiser-produced panpipes to take the vocal melody line on songs which are otherwise rendered in near enough facsimile style to the originals. This kind of album does invariably sell well, so it's

worth stocking and this particular one has a scoop, presenting the first ever recording of the new *Beats* song *Real Love*, some weeks before the band's own version hits the streets... Expecting *To Fly* is the debut album from the latest sensation in the world of guitar bands, **The Bluetones**. And it's nowhere near as one dimensional as might have been expected. For such a young band, they are surprisingly mature writers and have the vision and skill to sustain the interest throughout, even on longer tracks like *Putting Out Fires*, where Caroline Lavelle makes a welcome guest appearance applying a bit of spit and polish with her cello.

# THE OFFICIAL CHARTS

## CHART FOCUS



A further 63% decline for Spinal means **Babylon Zoo's** days at the top of the singles chart are numbered.

The record is selling only a fifth as many copies as it was when it debuted four weeks ago and its novelty value is clearly fading.

Their album, *The Boy With The X-Ray Eyes*, is also faring worse than was hoped, debuting at number six this week.

The *Babylon Zoo* album was expected to be the highest new entry on the chart and was mooted as a possible number one. Instead, **Status Quo's** 30th birthday album *Don't Stop* is this week's top new comer, debuting at number two.

The Quo success is quite remarkable. It is their 29th hit album since they got off the mark with *Flodriver* in 1973 and their highest charting album of new material since 1982 when their album, called 1982, reached number one. It's one of six PolyGram TV albums among the country's 17 best-sellers this week, the other five being multi-artist compilations. That is the label's best Top 20 tally to date and explains why it heads the Top 75 market share chart with 18.1%.

There are no climbers in the singles chart this week and 26 new entries. The highest is **Luniz's** *I Got Five On It*, which debuts at number three.

That's a remarkable achievement, given that Luniz has no previous hits, that the song is number 97 on the airplay chart and that it received scant support from club DJs, reaching only number 96 on the *RM* Club Chart. It does, however, employ familiar Kool & The Gang and *Timex Social Club* samples, which explains why its composer credits contain 14 names.

Of the 13 highest new entries to the singles chart this week, only three are by British acts. Native talent takes only seven places in the Top 20 and Radio One's celebration of British talent (from February 15-25) is sorely needed.

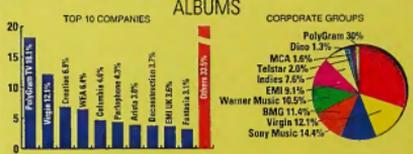
Before that happens, however, the release schedules are stuffed to the gills with hot new hits, about half of them by overseas acts. Among the singles released today are 38 which, under normal circumstances, would be expected to chart.

Clearly they won't all make it, but most will and the result could be the highest number of new entries in history next week with few or no climbers again.

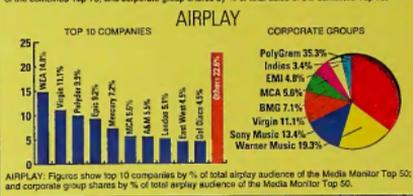
**M People's** *Bitar* Fruit album climbs from number 20 to three this week as record buyers seek out *Search For The Hero*, the former hit single which is getting heavy television exposure on the Peugeot advert.



## 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.

**Bitar Fruit's sales climbed 180% last week. Another big climber this week is **Meat Loaf's** *Welcome To The Neighbourhood* which sprints from 26 to nine - an impressive move fuelled by a late Wednesday night showing of a concert performance of the album's tracks on Channel Four. Its sales increased by 62% as a result. Still some distance ahead at the top of the albums chart are **Oasis** with *(What's The Story) Morning Glory?*. It was overtaken by Robson & Jerome's self-titled debut album in December and ended up as the second best seller of 1995 but, since the new year dawned,**

it has sold a steady 40,000 copies a week while Robson & Jerome have gone into decline. As a result, *Morning Glory's* cumulative sales climbed ahead of the singing soldiers yet again last week. Finally, hanging out in Nashville was clearly a worthwhile exercise for **Neil Diamond**. His resultant album *Tennessee Moon* debuts this week at number 12. It is Diamond's most successful regular album since *Primitive* got to number seven in 1984. It is his 30th hit album, lifting him into the Top 10 acts ranked by the number of charted albums. **Alan Jones**



**The Lighthouse** Family's *Lifted* soars to the top of the airplay chart with a 23% increase in plays and a

31% increase in audience. It has a commanding lead over its nearest rival, **Cher's** *One By One*, which trails by 224 plays and an audience of more than 10m. Cher aside, the *Lighthouse Family* sing is more than 50% ahead of all competition and looks set for a long stay at the top. It is getting extremely widespread support and is number one on Virgin Radio with 33 plays. Although placed only sixth by Atlantic 252, it gets more plays from the Irish-based station (58) than anyone else.

**The Bluetones' Slight Return** continues to make good progress and climbs to number three from number seven after adding more than 140 plays for the second week in a row. Its leading supporter continues to be Radio One, where it achieves the rare accolade of being the most-played track for the fourth week in a row. The 31 plays it received from the national network last week bring its four-week tally there 123.

The two records highlighted last week for their midweek satellite delivery, **Celine Dion's** *Falling Into You* and **How Deep Is Your Love** by **Tate** that make excellent progress on their first full week of exposure. Dion climbs from 62 to 27 while *Tate* that move from 33 to nine. They share second place on the Capital chart with 47 plays apiece, two fewer than *Everything But The Girl's* *Missing*, which unexpectedly returns to pole position.

While *Wendoverly* is losing a steady 10% of its support every week, **Oasis's** new single *Don't Look Back In Anger* is making slow progress. After five weeks on radio, it climbs from 45 to 23 this week, although the move flattens it somewhat as its play index only increases from 258 to 326.

With its sales base all but disappeared, **Elton John's** *Plena* also starts to lose airplay support, dropping from number 25 to 28 this week. Unless it recovers, it will be his first single to fall short of the Airplay Top 20 in eight attempts. Even so, it maintains a pattern set by each of those eight singles in achieving a higher position in the airplay chart than in the *CIN* sales chart.

When her last single, *It's Oh So Quiet* was released, it was already in the Top 10 airplay chart, but **Bjork** is obviously going to have a tougher time getting exposure for *Hyperballad*. It was released on Monday, having climbed no higher than number 60 but should get into its stride next week as stations respond to its sales success. **Alan Jones**

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THE UK'S OFFICIAL CHART SOURCE





# AIRPLAY PROFILE

## AMID STATION OF THE WEEK

London's increasingly competitive radio market, newly-launched Heart 106.2FM reckons it's spotted a glaring gap—that of serving the thirty-something audience.

"It's probably the largest hole we see for music radio in London," says programme director Keith Pringle, whose station is striving to reach those people far up with the Top 40 but under-represented in solid gold chart. "We always felt that people who didn't want to hear non-stop chart music were certainly not ready for a constant diet of golden oldies. It's always been our view that we need to keep Heart sounding quite contemporary and upbeat, and our research continues to show that what listeners want," he says.

Even before its launch last September, the Chrysalis Group station found itself in the middle of a dispute when the Radio Authority overlooked alternative rock outfit XFM to give Heart a licence. On top of that, some were arguing Heart and other successful applicant, Virgin London, would have a similar music output—a suggestion disputed by Pringle. "The two stations do sound quite different and I think as people in this country hear more mainstream radio in competition with each other they'll hear a lot of the differences," he says. The station has also come up with a huge £2m promotional campaign to increase awareness of Heart, something Pringle thinks is vital in the crowded London market. "I don't think it can be underestimated how important ongoing marketing is," he says. "I think one of the reasons why

## Heart

### HEART TOP 10

Track	Pos
1 Remembering The First Time Smokey Robb (East West)	47
2 One By One (WEA)	47
3 Father And Son Boyz (Polygram)	46
4 Miss Sarajevo Passengers (Mercury)	45
5 (You Make Me Feel Like A) Natural Woman May J Bipe (MCA)	45
6 She's All On My Mind (West West West/Precess Organisation)	43
7 Mistel Gales (Dun Epic)	37
8 Earth Song Michael Jackson (Epic)	30
9 Please Don't John (RCA/Atlantic)	30
10 74-75 Donnelly (TVT)	23

Most played tracks on heart  
www.3702.co.uk Media Monitor

Capital FM up to now has had so much dominance in the London market is that it needs a lot of money and a lot of marketing people and an ongoing marketing push to build the profile of the station up."

Awaiting Heart's first Rajar figures, Pringle is more than pleased that his station is already shaping up. "Nobody will make huge inroads into the London radio audience in three months," he says. "What's important is we put our feet firmly in the door. This radio station will build for the next five to 10 years before it reaches its potential."

Paul Williams

## TRACK OF THE WEEK

GEORGE MICHAEL: JESUS TO A CHILD George Michael couldn't have asked for a better response from radio as he unveiled his first new solo single in some four years.

Though a sales chart number one, Jesus To A Child has achieved by far its greatest success on the airwaves, winning support weeks ahead of release on nearly every leading station and then establishing a commanding lead to head the airplay listings.

Capital FM, which first aired the song last April in its Help A London Child campaign, has among its most fervent supporters throughout, averaging 14.43 plays during its first week of airplay to help it to become the fastest-growing airplay track. Being even that support was Hampshire's Power FM which was the song's biggest fan for six out of its first eight weeks on the radio. Following weekly play increases, the single broke through the 1,000 mark prior to topping Jackson's Earth Song in the retail chart. Radio then compensated for a drop to two the following week when the single landed another blow to Jacko by gaining both the overall

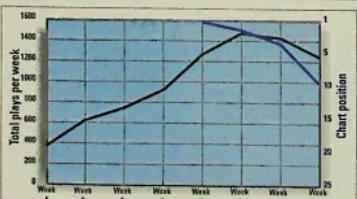


airplay and IRL chart crowns from him.

Intermedia owner Nigel Swaine, who plugged the single to radio, says, "The response was excellent. There wasn't one station that didn't go with it apart from Atlantic 252 which added it a week before the release date."

And to anyone who thinks plugging the likes of George Michael to radio is easy, he says, "It's maybe not as frustrating as not being able to get a new band on, but it's 10 times more nerve-racking and a 100 times more dangerous because there's obviously an artist's ongoing career to keep hold of."

Paul Williams



## RADIO 1

Pos	Title/Artist/Label	Pos of plays	TW
1	1 SLEIGHT RETURN Questions (Superior Quality)	32	31
2	2 AEROPLANE Red Hot Chili Peppers (Warner Bros)	25	27
3	3 WEAK Queens (Atlantic)	26	27
4	4 WHOLE LOTTA LOVE Geddy Lee (A&J Jazz)	27	25
5	5 SPACEMAN Esham Zoo (EMI)	23	25
6	6 LIFTED Lighthouse Family (Wind Card/Polygram)	21	24
7	7 STEREO TYPES Blur (Food/Parlophone)	16	24
8	8 SANDSTORM Cast (Polygram)	20	23
9	9 MR FRIDAY NIGHT Lisa Moorish (Go Beat)	23	22
10	10 ONE BY ONE (WEA)	23	22
11	11 DO U STILL? (East 17/London)	20	22
12	12 NO FRONT'S On The Run (Westminster)	21	22
13	13 GIMME THAT BODY O' The (Merseybeat)	21	21
14	14 ANYTHING IT (M&P)	21	21
15	15 SITTING 'UP IN MY ROOM' Brandy (Atlantic)	18	21
16	16 AFRICAN DREAM Wasco Deep Four, Lana Hughes (Mercury)	21	21
17	17 GIVE ME A LITTLE MORE TIME Gabbella (Go Beat)	16	20
18	18 DON'T LOOK BACK IN ANGER Oasis (Creation)	12	20
19	19 DO WHAT YOU FEEL Jahneé (WV International)	13	20
20	20 LOVING YOU MORE All Featuring Vincent, Corvella (Perfect/Tent West)	14	19
21	21 NEVER NEVER LOVE Simply Red (East West)	15	19
22	22 ONE OF US Joan Osborne (Blue Girl/Mercury)	3	18
23	23 HALLO SPACERBOY David Byrne (RCA)	3	18
24	24 YOU LEARN About Marianne (Mercury/Warner Bros)	12	17
25	25 YOUR LOVE (over Day) (Network)	9	17
26	26 SO PURE Easy D (Systematic)	20	16
27	27 HYPERBALLAD Bruce (Blue Little/Indies)	6	16
28	28 CHILD Definition Of Sound (Fontana)	13	16
29	29 BEAUTIFUL LIFE Ace Of Base (Mercury/London)	14	15
30	30 INNOCENT Adele Buck Widow (Mercury)	28	15
31	31 TIL I HEAR IT FROM YOU Gin Blossoms (A&M)	13	15

© Media Monitor. Times ranked by total number of plays on Radio One from 00.00 on Sunday 4 February 1995 until 24.00 on Saturday 10 February 1996

Pos	Title/Artist/Label	Pos of plays	TW
1	1 LIFTED Lighthouse Family (Wind Card/Polygram)	1059	1277
2	2 ONE BY ONE (WEA)	1324	1113
3	3 JESUS TO A CHILD George Michael (Virgin)	1145	1015
4	4 I JUST WANT TO BE YOUR LOVE To You (Epic)	718	935
5	5 ALL I NEED IS A MIRACLE UB40 & The Mechanics (Virgin)	685	840
6	6 EARTH SONG Michael Jackson (Epic)	953	770
7	7 ANYTHING IT (M&P)	816	760
8	8 FATHER AND SON Boyz One (Polygram)	803	744
9	9 ONE OF US Joan Osborne (Blue Girl/Mercury)	505	725
10	10 MISSING Everything But The Girl (Bliss & Negro/Epic)	814	712
11	11 HOW DEEP IS YOUR LOVE Take That (RCA)	301	637
12	12 NOT A DRY EYE IN THE HOUSE Meat Loaf (Virgin)	629	614
13	13 WOODROWWALL Oasis (Creation)	722	613
14	14 BEAUTIFUL LIFE Ace Of Base (Mercury/London)	534	573
15	15 DISCO 2000 Poly (Indies)	690	571
16	16 DO U STILL? (East 17/London)	343	563
17	17 GOLD TAKAP (WV/Warner Bros)	663	558
18	18 NEVER NEVER LOVE Simply Red (East West)	244	533
19	19 SLEIGHT RETURN Questions (Superior Quality)	400	527
20	20 PLEASE Eban Jhon (RCA/Mercury)	541	462
21	21 MR FRIDAY NIGHT Lisa Moorish (Go Beat)	414	441
22	22 CHANGE YOUR MIND Loudness (Down World)	466	417
23	23 COUNT ON ME Whitney Houston And Cece Winans (Arista)	413	402
24	24 OPEN ARMS Michael Carter (A&M)	415	360
25	25 FALLING INTO YOU Celine Dion (Epic)	171	360
26	26 I AM BLESSED Eternal (The Avenue/A&M)	188	352
27	27 I AM BLESSED Eternal (The Avenue/A&M)	370	344
28	28 74-75 Donnelly (TVT)	314	306
29	29 GIVE ME A LITTLE MORE TIME Debarate (Go Beat)	224	283
30	30 TIL I HEAR IT FROM YOU Gin Blossoms (A&M)	135	278

© Media Monitor. Times ranked by total number of plays on 46 radio/television independent local stations from 00.00 on Sunday 4 February 1995 until 24.00 on Saturday 10 February 1996

## VIRGIN

Pos	Title/Artist/Label	Pos of plays
1	1 LIFTED Lighthouse Family (Wind Card/Polygram)	21
2	2 DISCO 2000 Poly (Indies)	21
3	3 ONE BY ONE (WEA)	20
4	4 JESUS TO A CHILD George Michael (Virgin)	20
5	5 GOLD TAKAP (WV/Warner Bros)	20
6	6 DON'T TRY (Real ITT)	22
7	7 ONE OF US Joan Osborne (Blue Girl/Mercury)	23
8	8 SLEIGHT RETURN Questions (Superior Quality)	15
9	9 MISSING Everything But The Girl (Bliss & Negro/Epic)	28
10	10 AFRICAN DREAM Wasco Deep Four, Lana Hughes (Mercury)	22

## ATLANTIC 252

Pos	Title/Artist/Label	Pos of plays
1	1 DISCO 2000 Poly (Indies)	97
2	2 GOLD TAKAP (WV/Warner Bros)	82
3	3 PRETENDERS TO THE THRONE Simply Red (East West)	56
4	4 REMEMBERING THE FIRST TIME Brandy (Atlantic)	65
5	5 ON FATHER (Mercury/Warner Bros)	25
6	6 LIFTED Lighthouse Family (Wind Card/Polygram)	22
7	7 GANGSTA'S PARADISE Coolio Featuring LV (Siremy B&B)	100
8	8 THE UNIVERSAL (over) (Parlophone)	59
9	9 ANYTHING IT (M&P)	54
10	10 ONE BY ONE (WEA)	0

© Media Monitor. Station profile chart ranks 100 by total number of plays per station from 00.00 on Sunday 4 February 1995 until 24.00 on Saturday 10 February 1996

Top 50 Feb 13/2

# TOP 50 AIRPLAY HITS

17 FEBRUARY 1996



Pos	Last	Weeks on chart	Title	Artist	Label	Total plays	Plays % or -	Total audience	Audience % or -
<b>1</b>	<b>3</b>	<b>5</b>	<b>LIFTED</b>	Lighthouse Family	Wild Card/Polydor	1440	+23	70.07	+32
<b>HIGHEST CLIMBER</b>									
<b>9</b>	<b>39</b>	<b>0</b>	<b>HOW DEEP IS YOUR LOVE</b>	Take That	RCA	854	+114	33.91	+110
<b>10</b>	<b>4</b>	<b>6</b>	<b>DISCO 2000</b>	Pulp	Island	701	-17	33.48	-8
<b>11</b>	<b>11</b>	<b>12</b>	<b>GOLD</b>	TAFKAP	NPG/Warner Bros.	680	-14	32.56	+2
<b>12</b>	<b>20</b>	<b>3</b>	<b>NEVER NEVER LOVE</b>	Simply Red	East West	570	+118	32.01	+62
<b>13</b>	<b>14</b>	<b>21</b>	<b>DO U STILL?</b>	East 17	London	597	+60	28.76	+14
<b>14</b>	<b>11</b>	<b>21</b>	<b>MR FRIDAY NIGHT</b>	Lisa Moorish	Go Beat	493	+4	27.56	+2
<b>15</b>	<b>4</b>	<b>7</b>	<b>EARTH SONG</b>	Michael Jackson	Epic	614	-28	26.27	-43
<b>16</b>	<b>17</b>	<b>10</b>	<b>WONDERWALL</b>	Oasis	Creation	859	-16	25.50	-12
<b>17</b>	<b>20</b>	<b>2</b>	<b>ALL I NEED IS A MIRACLE '96</b>	Mike & The Mechanics	Virgin	848	+23	24.01	+15
<b>18</b>	<b>15</b>	<b>10</b>	<b>FATHER AND SON</b>	Boyzone	Polydor	780	-8	23.88	-19
<b>19</b>	<b>10</b>	<b>25</b>	<b>BEAUTIFUL LIFE</b>	Ace Of Base	Metronome/London	619	+7	23.55	-5
<b>20</b>	<b>9</b>	<b>11</b>	<b>GANGSTA'S PARADISE</b>	Coolio Featuring L.V.	Tommy Boy/MCA	334	-19	22.91	-49
<b>21</b>	<b>14</b>	<b>13</b>	<b>WHOLE LOTTA LOVE</b>	Goldbug	Acid Jazz	226	-9	22.73	-18
<b>22</b>	<b>45</b>	<b>5</b>	<b>DON'T LOOK BACK IN ANGER</b>	Dasis	Creation	320	+25	22.63	+51
<b>23</b>	<b>15</b>	<b>15</b>	<b>SPACEMAN</b>	Babyloon Zoo	EMI	286	-16	22.29	-10
<b>24</b>	<b>12</b>	<b>15</b>	<b>NOT A DRY EYE IN THE HOUSE</b>	Meat Loaf	Virgin	651	-3	21.21	-35
<b>25</b>	<b>26</b>	<b>3</b>	<b>GIVE ME A LITTLE MORE TIME</b>	Gabrielle	Go Beat	318	+22	20.60	+18
<b>26</b>	<b>34</b>	<b>4</b>	<b>AERPLANE</b>	Red Hot Chili Peppers	Warner Bros	72	+41	20.16	+5
<b>27</b>	<b>52</b>	<b>2</b>	<b>FALLING INTO YOU</b>	Celine Dion	Epic	365	+96	19.77	+90
<b>28</b>	<b>25</b>	<b>3</b>	<b>PLEASE</b>	Elton John	Rocket/Mercury	500	-16	19.70	-10
<b>29</b>	<b>60</b>	<b>1</b>	<b>STEREOTYPES</b>	Blur	Food/Parlophone	163	+60	19.69	+86
<b>30</b>	<b>22</b>	<b>2</b>	<b>WEAK</b>	Skunk Anansie	One Little Indian	73	-68	19.56	-17
<b>31</b>	<b>42</b>	<b>2</b>	<b>COUNT ON ME</b>	Whitney Houston And Cece Winans	Arista	418	-1	19.40	+29
<b>32</b>	<b>42</b>	<b>16</b>	<b>PRETENDERS TO THE THRONE</b>	Beautiful South	Go! Discs	233	+10	19.06	+25
<b>33</b>	<b>46</b>	<b>2</b>	<b>TIL I HEAR IT FROM YOU</b>	Gin Blossoms	A&M	328	+87	18.67	+26
<b>34</b>	<b>37</b>	<b>2</b>	<b>SITTIN' UP IN MY ROOM</b>	Brandy	Arista	145	+6	18.31	+13
<b>35</b>	<b>38</b>	<b>2</b>	<b>RUNAWAY</b>	Corrs	143/Lava	206	+37	18.11	+12
<b>36</b>	<b>21</b>	<b>2</b>	<b>CHANGE YOUR MIND</b>	Upside Down	World	433	-11	18.06	-17
<b>37</b>	<b>48</b>	<b>2</b>	<b>YOU LEARN</b>	Alanis Morissette	Maverick/Warner Bros.	205	+54	17.74	+35
<b>38</b>	<b>21</b>	<b>2</b>	<b>SANDSTORM</b>	Cast	Polydor	111	-84	17.40	-29
<b>BIGGEST INCREASE IN PLAYS</b>									
<b>BIGGEST INCREASE IN AUDIENCE</b>									
<b>39</b>	<b>29</b>	<b>0</b>	<b>READY OR NOT</b>	Lightning Seeds	Epic	138	+1050	16.54	+1331
<b>40</b>	<b>16</b>	<b>20</b>	<b>OH FATHER</b>	Madonna	Maverick/Warner Bros.	287	-24	16.21	+26
<b>41</b>	<b>40</b>	<b>5</b>	<b>AFRICAN DREAM</b>	Wasis Diop Feat. Lena Fiagbe	Mercury	74	+6	15.99	-1
<b>42</b>	<b>15</b>	<b>8</b>	<b>CREEP '96</b>	TLC	Laface/Arista	362	-29	15.79	-65
<b>43</b>	<b>27</b>	<b>11</b>	<b>I AM BLESSED</b>	Eternal	1st Avenue/EMI	392	-12	15.74	-26
<b>44</b>	<b>47</b>	<b>10</b>	<b>NO FRONTS</b>	Dog Eat Dog	Roadrunner	73	-7	15.33	+4
<b>45</b>	<b>41</b>	<b>8</b>	<b>NOT SO MANIC NOW</b>	Dubstar	Food/EMI	252	-10	15.01	-6
<b>46</b>	<b>18</b>	<b>8</b>	<b>LOVING YOU MORE</b>	BT Featuring Vincent Covello	Perfecta/East West	231	+122	14.98	+67
<b>47</b>	<b>52</b>	<b>1</b>	<b>LET YOUR SOUL BE YOUR PILOT</b>	Sting	A&M	282	+42	14.73	+21
<b>48</b>	<b>48</b>	<b>22</b>	<b>BEST THINGS IN LIFE ARE FREE</b>	Luther Vandross & Janet Jackson	A&M	372	-16	14.68	n/c
<b>49</b>	<b>34</b>	<b>27</b>	<b>REMEMBERING THE FIRST TIME</b>	Simply Red	East West	241	-31	14.40	-24
<b>50</b>	<b>21</b>	<b>0</b>	<b>HALLO SPACEBOY</b>	David Bowie	RCA	82	+382	14.31	+970

**AIRPLAY**

Media Monitor monitors these stations 24 hours a day, seven days a week. Atlantic 232; 97.9 FM; 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.

© Media Monitor. Compiled from data purchased from 93.00 on Sunday 4 February 1996 until 21.00 on Saturday 10 February 1996. Stations ranked by audience figure based on latest full hour figure. **A** Audience increase. **A** Audience increase 90% or more.

## TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	HOW DEEP IS YOUR LOVE Take That (RCA)	854	348
2	NEVER NEVER LOVE Simply Red (East West)	570	308
3	LIFTED Lighthouse Family/Wild Card/Polydor	1440	266
4	I JUST WANT TO MAKE LOVE TO YOU Ema James (MCA)	967	242
5	ONE OF US Jean D'Almeida (Blue Gemini/Mercury)	779	220
6	DO U STILL? East 17 (London)	587	219
7	OPEN ARMS Mariah Carey (Columbia)	363	190
8	FALLING INTO YOU Celine Dion (Epic)	365	179
9	ALL I NEED IS A MIRACLE '96 Mike & The Mechanics (Virgin)	848	156
10	TIL I HEAR IT FROM YOU Gin Blossoms (A&M)	328	153

## TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total audience	Stations	Airplay	Alt
1	OPEN ARMS Mariah Carey (Columbia)	43	33	8	
2	NEVER NEVER LOVE LIKE THIS Pauline Riley Featuring Wayne (Sire/Sire Square)	32	19	8	
3	READY OR NOT Lightning Seeds (Epic)	25	10	7	
4	YOU DON'T UNDERSTAND ME Roxette (EMI)	19	12	6	
5	SMOKE GETS IN YOUR EYES John Alford (Love This Records)	22	6	6	
6	FALLING INTO YOU Celine Dion (Epic)	33	18	5	
7	TIL I HEAR IT FROM YOU Gin Blossoms (A&M)	48	23	5	
8	NEVER NEVER LOVE Simply Red (East West)	50	37	4	
9	I WILL SURVIVE Diana Ross (EMI)	26	11	4	
10	PATHWAY TO THE MOON M88 (1st Avenue/Columbia)	25	13	4	

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

© Media Monitor. Chart shows tracks boasting greatest number of station plays (add defined as first or more plays)

**17 FEBRUARY 1996**

# THE OFFICIAL CHARTS - 17 FEB

**music week**

AS USED BY



**TOTP**

## SINGLES

		EMI
1	<b>1</b> <b>SPACEMAN</b> Babydron Zoo	
2	<b>2</b> ANYTHING 3T	MJ/J/Epic
3	<b>3</b> I GOT 5 ON IT Luniz	Noo Trybe/Virgin
4	<b>4</b> OPEN ARMS Mariah Carey	Columbia
5	<b>5</b> LIFTED Lighthouse Family	Wild Card
6	<b>6</b> SLIGHT RETURN The Bluetones	Superior Quality/A&M
7	<b>7</b> ONE OF US Joan Osborne	Blue Genella
8	<b>8</b> I JUST WANT TO MAKE LOVE TO YOU Etta James	Dress/MCA
9	<b>9</b> DO U STILL? East 17	London
10	<b>10</b> I WANNA BE A HIPPY Technohead	Mokum
11	<b>11</b> AEROPLANE Red Hot Chili Peppers	Warner Bros
12	<b>12</b> GIV ME LUV Alcatraz	AM/FM
13	<b>13</b> SMOKE GETS IN YOUR EYES John Alford	Love This
14	<b>14</b> I WILL SURVIVE Diana Ross	EMI
15	<b>15</b> THE RIVERBOAT SONG Ocean Colour Scene	MCA
16	<b>16</b> ONE BY ONE Cher	WEA
17	<b>17</b> NOT A DRY EYE IN THE HOUSE Meat Loaf	Virgin
18	<b>18</b> BACK IN THE UK Scooter	Club Tools
19	<b>19</b> BEAUTIFUL LIFE Ace Of Base	Mikromania/London
20	<b>20</b> GANGSTA'S PARADISE Coolio featuring LV	Tommy Boy
21	<b>21</b> NO FRONTS - THE REMIXES Dog Eat Dog	Roadrunner
22	<b>22</b> JESUS TO A CHILD George Michael	Virgin
23	<b>23</b> ILLUSIONS Cypress Hill	Columbia

## ALBUMS

		Creation
1	<b>1</b> (WHAT'S THE STORY) MORNING GLORY?	
2	<b>2</b> DONT STOP Status Quo	PolyGram TV
3	<b>3</b> BIZARRE FRUIT/BIZARRE FRUIT II M People	Demonstration/RCA
4	<b>4</b> JAGGED LITTLE PILL Alanis Morissette	Maverick/Sire
5	<b>5</b> THE BENDS Radiohead	Paniphome
6	<b>6</b> THE BOY WITH THE X-RAY EYES Babydron Zoo	EMI
7	<b>7</b> DIFFERENT CLASS Pulp	Island
8	<b>8</b> MURDER BALLADS Nick Cave & The Bad Seeds	Mute
9	<b>9</b> WELCOME TO THE NEIGHBOURHOOD Meat Loaf	Virgin
10	<b>10</b> THIS WORLD AND BODY Marlon	London
11	<b>11</b> IT'S A MAN'S WORLD Cher	WEA
12	<b>12</b> TENNESSEE MOON Neil Diamond	Columbia
13	<b>13</b> LIFE Simply Red	East West
14	<b>14</b> HISTORY-PAST, PRESENT AND FUTURE BOOK 1 Michael Jackson	Epic
15	<b>15</b> ALL CHANGE Cast	Polygram
16	<b>16</b> ROBSON & JEROME Robson Green & Jerome Flynn	RCA
17	<b>17</b> DEFINITELY MAYBE Oasis	Creation
18	<b>18</b> LOVE SONGS Elton John	Rocket
19	<b>19</b> BPM... THE VERY BEST OF The Beat	Go-Fee/Arista
20	<b>20</b> DAYDREAM Mariah Carey	Columbia
21	<b>21</b> PARADISE & SUNBURST Skunk Anansie	One Little Indian
22	<b>22</b> SOMETHING TO REMEMBER Madonna	Maverick/Sire
23	<b>23</b> S&D AND DONE Boyzone	Polygram



MTV

# scottish scene mourns calikes

Virtually the whole Scottish dance fraternity turned out for the funeral of David Calikes last Tuesday.

Calikes was known and respected throughout the UK as a pioneer of the Scottish dance scene both through his work as a DJ and as a journalist for dance publications such as *M8*, for which he was music editor, and *MixMag*.

Calikes, a diabetic, died in his flat on Wednesday January 31. He leaves behind two daughters.

Calikes, who was aged 37, was a professional DJ from the mid-Eighties and was famed as resident DJ at Fat Sam's club in Dundee where he was resident on Friday and Saturday nights.

In 1989 Calikes began a groundbreaking Sunday night at the Metropolitan club in Saltcoats which brought dance acts and DJs to Scotland. Sadi & Adonaki, Paul Owenfold, Queen Lailah and Inner City

were just a few of the big names who appeared at the club.

Billy Killie of Limbo Records says, "It's a great loss personally and also for a label like ours. In the early days of Limbo I've had records or things we were unsure about but he would always give us advice."

"The respect for him was universal from the underground to the commercial scene. He helped a lot of DJs establish themselves, he even taught some of the guys in our shop how to mix."

David Foulds, publisher of *M8*, confirms his importance. "The guy was the Scottish dance scene - he founded it. Before him, Scotland was a wilderness," he says.

"Everybody you speak to will always tell you what he did for them, he was always willing to help people."

A series of tribute nights is being planned to raise money for Calikes' children.

# bootlegs threaten sasha release

Deconstruction claims bootleggers are endangering its release plans for Sasha's 'Be As One'.

After Decon found copies of a bootleg version of the unreleased track in record shops in the North West, its marketing director Derrick O'Brien went on Radio One's *The Net* show claiming there were 10,000-15,000 of these counterfeiters in circulation. He said, "We believe these

bootlegs were in stores on Saturday. They seem to come from a back-street van service that turned up saying, 'we've got this Sasha & Marlo record how many do you want?'"

Decon has set up a special hotline (tel: 0171-437 1493) in conjunction with the BPI's anti-piracy unit asking for anyone with information about the bootlegs to pass it on.

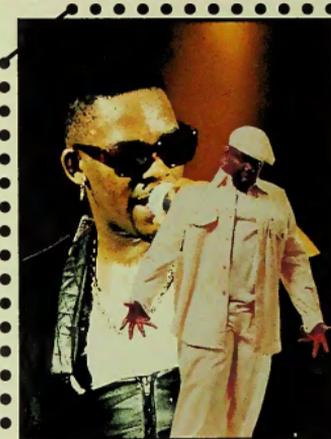
The label has also sent

warning letters to retailers telling them that they face prosecution if caught stocking the counterfeit record.

However, one industry source says, "Bootlegs are always a problem but the demand simply wouldn't be there yet to warrant someone doing that."

"The record's promotion is at such an early stage, most people still haven't even heard the track."

Notorious **BIG**, the hugely popular US rap star, has been announced as the leading support act for R. Kelly's forthcoming tour of the UK, which begins on February 22. The other support act will be US vocal group Solo. Notorious **BIG** features as a guest on ('You To Be) *Be Happy*, a track on Kelly's current album *R. Kelly* and will be looking to follow up the success of his appearance at last year's *Bad Boy/Radio One* showcase at Hammersmith Palais. Next week, meanwhile, will see the release of a new Kelly single, 'Down Low (Hobody Has To Know)', which features Ronald Isley of the Isley Brothers. The track will be available on two CDs, one giving various mixes of the single and another providing Kelly's three biggest hit singles to date. The tour dates are: Manchester Nylon (Feb 22); NEC, Birmingham (23); and Wembley Arena, London (26 and 27).



## inside

- 2 live woc jungle acts for new british label
- 3 st germain set date for uk live debut
- 5 gto's michael wells picks his top 10 tunes

### club chart:

**1** THE SOUND X-Press 2

### cool cuts:

**1** THE PLEASURE PRINCIPLE Janef Jackson

Madness, Power, Domination available on all formats from 1992 96

After 5 6/2 Capital Playlist **CD 1** contains exclusive club mixes. **CD 2** features a special in-depth band interview.

- 18 **PULP** FRACTION (OST)
- 15 **THE BEST OF SASHA IN THE WORLD: EVER**
- 20 **BEST SWING 86**

John Alford smoke gets in your eyes

22	WONTO	19	26	EARTY	27	ALL IN	23	28	FATHE	29	RISE 8	12	30	CHAN	14	31	LOVING	16	32	1979 S	33	LIKE T	18	34	WHOL	35	LIKE M	26	36	WEAK	37	FAR L	24	38	EVER	39	IS TH	40	(SDM)
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Billboard mixes

New

distributed by Promusic (LONDON) LTD - (LIVERPOOL) F. J. KENNEDY - (LIVERPOOL) J. GIBB



+++++ channel 4's flava reveals a taste for black music +++++

Channel Four has commissioned a new black music series, *Flava*. The programme will adopt the presenter-less, video-only format of programmes like the *Chart Show* and cable channels such as The Box. *Flava* will be broadcast on Fridays at 11.30pm from April 12.

The show will be produced by Dominic Benjamin through the Brighton Pictures production company. Benjamin has previously worked in various sectors of the black music industry. "Since my roots are being watching programmes like *Top Of The Pops* or the *Chart Show*, what just to catch one soul or rap video, I thought that now that hip hop and swing have become so mainstream why not have a black urban orientated music show on terrestrial TV?" he says.

Benjamin points to the success of the likes of Coolio, TLC and Method Man as evidence of the size of the audience for the style of music *Flava* will be focusing on.

The presenter-less format was chosen because of time considerations, says Benjamin. "A lot of the acts will never get the chance to have their videos shown on mainstream TV and since we're limited to half an hour, we think it's better to devote all of that time to the music," he says.

The show's director will be Hoods, who has recently directed Channel Four's *Passengers* feature about jungle artist/producer Goldie. The show will mix US videos with homegrown material. "We want to try to get two or three UK tracks on each week," says Benjamin. Further details are available from Brighton Pictures on 0171-738 4048.

# st germain set date for uk live debut

The critically-acclaimed St Germain will be playing their first ever UK live date on February 21 at London's LA2, playing material from their series of 'Boulevard' releases which so successfully fused jazz and house.

St Germain have also been nominated for the best album award at the forthcoming International Dance Awards for their 'Boulevard' album.

The group are the brainchild of 25-year-old Paris-based producer Ludovic Navarre, who produced many of the releases on Laurent Garnier's F

Communications label.

"Given the acclaim that the releases have had, it's ironic that Navarre almost didn't bother putting his music out. 'I've been very surprised by the records' popularity,' he says. 'I didn't expect any sales. I was just going to do it and then expect to stop doing music all together because I thought no-one would want them. There was no scene for this type of music in Paris and I don't think anyone on the techno scene would like them.'"

With the prevalence of live playing on the three 'Boulevard'

EPs and

the album, St Germain will lend themselves to the live arena. The line-up will be Navarre himself behind the brass section and a keyboard player. "All the musicians will be put through my main mixer, so I'll be controlling it all," says Navarre. He says the next St Germain

album will be less house orientated while the singles will be reserved for more dancefloor based material. There will also be a remix LP of the 'Boulevard' tracks by leading remixers out in May.

After 5 6/2 Capital Playlist CD.1 contains exclusive club mixes. CD.2 features a special in-depth band interview.

## bizarre inc promise surprise return

Anyone who was in the dance scene in the early Nineties will remember Bizarre Inc as the purveyors of the classic 'Playing With Knives', which straddled the house and rave scenes to become one of the biggest dance anthems of the day. The record eventually made number four in November 1991 with the group enjoying two other hits, 'I'm Gonna Get You' (number three) and 'Such A Feeling' (13).

However, by the end of 1992 the group had disappeared and they have only resurfaced now with a new single, 'Keep The Music Strong', to be followed by an album, 'Surprise'.

The current line-up reunites founding members Dean Meredith and Andy Meecham with their original vocalist Angle Brown and heralds a sharp change of direction with a definite r&b slant to the new material. "People expect us to come back with a really



up house track but we've spent a lot of time concentrating on our songwriting. There are house tracks on the album but even they are very soulful with really powerful backing vocals, almost like the Three Degrees," says Meredith.

The reunion with Brown coincided with the group's new deal with Mercury after she'd spent the intervening period questing for other projects.

With the LP touching on everything from house to northern soul, the group are

celebrating the musical freedom that they say exists today. "I think you can be a lot more experimental and creative. Also, you can get out to play live which we'll definitely do. We'll be touring in March," says Meredith.

Bizarre Inc's 'Keep The Music Strong' is released on February 26 on Mercury.

## say what? how big a problem are bootlegs?

unfortunately unless we want to start a world war, there are too many dodgy people doing it for anything to really stop them."

**Ray - Quatt Records**  
"At the end of the day I cannot condone a bootleg because the money doesn't go back to those who really deserve it. It's a sad fact but often the record company of the artists don't actually understand how large the demand for a certain new tune can be."

**Max - label manager, Slip 'n Slide**  
"We've certainly been affected by dodgy bootlegs. I think it's disgusting when new tracks are bootlegged because someone ends up gaining financially who shouldn't. Sample bootlegging is more widespread but is more acceptable. Most producers have done it in some form and without it we would not make so many musical advances or have benefited from some classic records."

**Trevor Nelson - Radio One/Bootlegs**  
"Ironically bootlegs provide many r&b DJs who can't get hold of material their only access to these tracks. It's mainly US imports that suffer in r&b circles because US label promos are deleted quickly and many tracks won't get released in the UK."

**18 PULP FRICTION (OST)**  
**15 19 THE BEST OF S ALBUM IN THE WORLD, EVER**  
**12 20 BEST SWING 86**

to be released  
on monday february 12th

# keeki

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available on cd 5 & 12"

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ad manager: red bloomfield @ deputy ad manager: justin rians @ senior ad executive: shov masters @ ad executive: bet chemill, nigel hughes, archie cornickson @ admin & promo exec: louisa stevens

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19	26	EARTH	27	28	ALL I	29	30	FATHE	31	32	RISE 8	33	34	WHOU	35	36	WEAK	37	38	FAR L	39	40	IS TH
22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40					

"New"

Bullseye titles

**John Alford**  
smoke gets in your eyes

distributed by: Polygram (UK) LTD, (LONDON), (Remastered) - LONDON CD 1 660

Sarah McLachlan  
*"Possession"*  
 rabbit in the moon mixes

finally available in the u.k.

"Truly inspired... will still sound great in ten years time"  
 Mixmag Update

19.2.96

ARISTA MCA

newsdesk: 0171-620 3636

news  
**justin takes  
 lionrock  
 on the road**

While Justin Robertson the DJ has been a permanent fixture on the dance scene since the late Eighties, 1996 is set to be the year when the well-known jock unveils himself to the world as band leader and guitarist.

Strapping on his axe and taking to the road will be the latest chapter in the continuing saga of Lionrock, a project that Robertson originally began in 1992 with a one-off single.

Indeed, the whole project brings to mind that well-worn adage that out of tiny coons, do mighty oaks grow. "We had some studio time to do a remix and then the tapes didn't show up, so we just did our own thing off the top of our heads. The name came from an album by Culture," says Robertson.

The reggae influence - combined with house and techno touches - was to become one of the defining features of the Lionrock sound and is evident on both "Lionrock" and the single's B-side, "Roots & Culture".

Having originally released the record himself, the single was then picked up by Deconstruction and Justin Robertson the artist was born. "I just kind of got a taste for it. I'd done remixes and it now seems obvious to go in that direction, but of the time it was quite novel for me," he says.

The single was followed by another two in 1993 - "Pocket Of Peas" and "Cornwall" - and then "Tripping" in 1994.

While all the singles grazed the Top 40, more importantly they have built a cult following that has formed a solid fan base for the release of a forthcoming album "Instant For Delectation" (on March 19) and the aforementioned tour that starts this month.

The LP will be far removed from the average dance fare. "I'd describe it as Coxsone. Dodd meets Ernie Mombione," laughs Robertson. "I've just tried to do an album about living in Manchester, which is why I've got people like MC Buzz B on it. I just got a bit sick



JUSTIN ROBERTSON'S CURRENT TOP FIVE

- (1) Yellow Sub - "Film From" (Waphonia)
- (2) Cristian Vogel - "Site & Scratch" (Tresor)
- (3) Vince Watson - "First Innovations EP" (Rotations)
- (4) Russ Gabriel - "Pilgrimage EP" (Some)
- (5) Outsider - "Pain In My Brain" (JBO)

of techno always being about outer space or dance tracks about getting higher on the dancefloor.

"I think dance-based music has a lot to offer but much of the time it points itself into a real corner."

The tour will, says Robertson, prove that Lionrock are a real group. "We're going to be like the techno version of The Who. It will be quite interesting to see this traditional looking group playing all this weird

music," he says.

Not that all of this will detract from Robertson's DJ work. "I'm still as enthusiastic as I've ever been. I still get off on new tracks," he says. "I try to restrict

my playing to weekends. I've never done loads of gigs. I just try to keep it to clubs I like."

The Lionrock tour dates are: Leeds University (February 17); Middlelough Arena (20); Northumbria University, Newcastle (21); Sheffield University (22); Que Club, Birmingham and Manchester (24); Brixton Academy, London (March 2).

Lionrock's new single "Straight At Your Head" is released on March 4.

Released  
 26th February  
 1996  
 on 12" Vinyl,  
 CD & Cassette.

Also includes  
 "Heart of Imagination",  
 co-written by B.T.

Jasha & Maxia  
*Be As One*



1	SP	1 BABY	2	ANYT	3	IGOT	4	OPEN	5	LIFTE	6	7	ONE	8	1	JUST	9	DO U	10	IWA	11	AER	12	GIN	13	SMD	14	IWI	15	THE F	9	16	ONE	13	17	NOT	18	BACK	17	19	BEAU	15	20	GANG	11	21	NO ER	10	22	JESUS	11	23	ILLUS
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**Shop:**  
Flying Records,  
Kensington Market,  
London W8. Tel: 0171-  
938 4409 (10h x 20h).



**Specialist areas:**  
House, garage and  
techno. Merchandise: own  
hats, T-shirts, record bags  
and flight cases plus  
Nervous and Ministry of  
Sound brands. Cream  
ticket agent.

**Owner's view:**  
"Originally we were just in  
a basement off Kensington  
market, but now we've  
expanded. We specialise in  
underground dance -  
from deep, American  
house to German techno.  
We also have our own  
record label, Explicit. We  
get new deliveries on  
most days. A lot of the US  
tunes are selling really  
well at the moment and  
we're aiming to hold some  
parties later in the year. In  
previous years, we've held  
bar parties at the Ministry  
of Sound but we're  
looking to do something a  
bit different now." - Jo  
Mills.

**Distributor's**

**View:**  
"They're spot on in Flying.  
They take all the latest  
releases off me and I'm in  
there three or four times a  
week. They only do the US  
tracks though. The staff  
are certainly on the ball." -  
Adrian Miller, Greyhound  
Distribution.

**DJ's view:**

"Probably the best shop  
out of the West End of  
London. If I'm not in the  
centre I'll usually stop off  
at Flying. Most of the  
people who work there  
are into US house and they  
all support Chelsea." -  
Terry Farley.

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

COOL cuts



THE PLEASURE PRINCIPLE

Janet Jackson

- |    |      |                             |  |                      |
|----|------|-----------------------------|--|----------------------|
| 2  | NEW  | ONE MORE TRY                | Kristine W<br>Rolla, Sister Bliss and Morales mix up another fine song                         | Champion             |
| 3  | (2)  | BE AS ONE                   | Sasha & Maria  | Deconstruction       |
| 4  | (5)  | HYPERBALLAD                 | Bjork  | One Little Indian    |
| 5  | NEW  | ACCESS DJ                   | Misjah & DJ Tim<br>Back again with more mixes and destined for the charts                      | freedom              |
| 6  | (6)  | KEEP THE MUSIC STRONG       | Bizarré Inc  | Some Bizarre/Mercury |
| 7  | (9)  | CHILDREN                    | Robert Miles   | Deconstruction       |
| 8  | (8)  | LET YOUR SOUL BE YOUR PILOT | Sting  | AM:PM                |
| 9  | (10) | BURN' UP                    | Angel Moraes   | Strictly Rhythm      |
| 10 | NEW  | LANDSLIDE                   | Harmonix<br>Helped along by a rather large guitar sample                                       | Deconstruction       |
| 11 | NEW  | WE ARE PHUTURE/LAM          | Phuture<br>Acid house anthem back in new mixes from Joey Beltram and GJ Bolland                | Primeate             |
| 12 | (15) | DOPE DISCO                  | Laerman  | white label          |
| 13 | NEW  | NAGASAKI EP                 | Ken Dah<br>A big piano tune that's been around for a while but is now finally available to all | frtr                 |
| 14 | NEW  | BRING ME BACK               | The Zone<br>Uplifting garage produced by George Morel  | Strictly Rhythm      |
| 15 | NEW  | ALWAYS MUSIC                | Westbom<br>Bangin' techno with the "music" sample and mix from Red Jay                         | Low Spirit           |
| 16 | NEW  | INDOCTRINATE                | Castle Transloft<br>Euro techno with new 'Way Out West mix                                     | Slate                |
| 17 | NEW  | INTO YOUR HEART             | Roizzo<br>Commercial house with mixes from Tall Paul and Mark NRG                              | Six6                 |
| 18 | NEW  | BEAUTY                      | Adas<br>Strong UK tranoar  | Jackpot              |
| 19 | NEW  | FORGET IT                   | Cut & Paste<br>Josh Wink-style acid breakbeat/copycat groove                                   | Fresh                |
| 20 | NEW  | STICKY GREEN FINGERS        | Shlake<br>Pounding hard house  | Zoom                 |

a guide to the most essential new club tunes as featured on 3 Feb's "essential selection", with party long  
broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and  
the following stores: city sound/dj/young/boom/black market (London), a casual mind/underground (Manchester),  
23rd precinct (Loughborough), 3 beat (Liverpool), warp (Sheffield), trace (Newcastle), joy for life (Nottingham).

**GROUND CONTROL**  
**WE BUILD IT UP**  
Deep garage moves with funky house  
breaks from Julian Jonah and Danny Nush  
**BLUNTED**  
Feb. 19 - on CD & 12" with Big Bang & Fusion Reprise mixes.

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1	SP	Babyface
2	ANYT	
3	I GOT	
4	OPEN	
5	LIFTE	
6	SUCH	
7	ONE C	
8	I JUST	
9	DO U	
10	I WAN	
11	AERO	
12	GIV M	
13	SMON	
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17	NOT A	
18	BACK	
19	BEAU	
20	GANG	
21	NO FR	
22	JESUS	
23	ILLUS	

The New Testament Of Club Culture

# MUZIK

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# 40,544

First ABC figure (July-December 1995)

Muzik Readers bought an average of 24 singles and 18 albums in the last six months.\*

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- 19 18 PUPP FICTION (OST)
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Bullethead titles a

New

AMERICA'S MOST DISCOVERED



20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
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Bullated titles are

0	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
ROCK THE DISCOTEK (MIXES) Ramp	MAKE THIS WOULD'YO ROUND (DEEP DISH MIXES) Sandy B	LET THE MUSIC PLAY (BIG/MATT DAREY MIXES) BBG featuring Erin	SECRETS (MARK PICCHOTTI MIXES) Sunscreen	HOUSE FOREVER (WALSHE & FINGERS/TWO FACE/AUDIMEN MIXES) Billa Bang	IN WALKED LOVE (UNO CLO/DANCING DIVAZ MIXES) Louise	LOVE LOVE LOVE (FRANKE KNUCKLES MIXES) Secret Life	I'LL DO MY BEST '96 (SURE IS PURE/REGIS DUCATILLO/M2 MIXES)	<b>28</b> The Ritchie Family	<b>28</b> YOUR LOVE (KEVIN SAUNDERSON/MIKE "HITMAN" WILSON/NIEL HOWARD/SERIAL/DIVA MIXES)/WHAT'US (KENNY LARKIN/KEVIN SAUNDERSON/MR C MIXES) Inner City	<b>29</b> ULTRA FLAVA (HELLER & FARLEY/GRANT NELSON MIXES) Heller & Farley Project	<b>30</b> ACCESS (ORIGINAL/RED JERRYVITTY BITTY BOOZY WOODY MIXES)	<b>31</b> DJ Weigh & DJ Tim	<b>31</b> WHAT LOVE CAN DO (HANSON NELSON BOREZITZYK & SCRATCHY MIXES)	<b>32</b> S.A.I.N. Part Three (featuring William Williams)	<b>32</b> ARE YOU GONNA BE THERE? (PAUL TAYLOR/SERIAL/DIVA MIXES)	Up Yer Bonson featuring Mary Pearce	<b>33</b> MAGIC KENNY "DOPE" GONZALEZ/OJHICKENRY/STYLOU/M.A./FARLEY & HELLER/SCOTT KINCHE/LUBO PROJECT/ROCC & KATO/ARMANDO VAN HELDEN/TODD TERRY/MALIBU/JOSHUA/THOMAS/ROGER SE-SHOO/UC MIXES) All Star Madness	<b>34</b> MY HOUSE IS YOUR HOUSE (OWN THE DENTIST/TIMM MAMAS & GARY DUSHIMMON & PHOENIX RISING)	Henry Slibig Bear/Oblivion			

If an artist is available as a special hard service in extended form as soon as it is compiled on the table below publications will specify format as B7E, B7C, B7D

0	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Transformers 2	YOU CAN'T ESCAPE MY LOVE (MIKE TWANG/LINGTALL PAUL MIXES)	MIND FLUID No Yorican Soul	THE OFFICIAL END OF IT ALL (RH-LUX/VITO BENITO MIXES) Senus	NEW KICKS (JOHANN BLEY/SPACE KITTENS MIXES) Johann	THE RETURN/AMERICA Full Intention	WHAT A SENSATION Kendou	REACH (ALCATRAZ/ASEMMENT JAZX MIXES) Li Mo Yin Yang	MIND THIS AND LIKE THAT Monica	ELECTRONIC PLEASURE (MIXES) N-France	HEART & SOUL (STRIKER/HYPER GO-60/JONNY VERSACE MIXES) T.S.D.	PHILADELPHIA Brotherhood Friends	MR DJUJAS NIGHT (GOODFELLS/DOUBFRE & SHARAM/WUBBLE/UBOOT & MAC/JOHNNY GO/BEAT	WHO DO YOU LOVE (DIRZA BONE/DAVID MORALES/GASS MIXES) Deborah Cox	FORGET IT Cut And Paste	COME BACK TO ME (SWOODUN/LISA MARIE EXPERIENCE MIXES)	Angelheart featuring Rochelle Harris	RENT FREE HOUSE EP: THINKING ABOUT YOU (MIXES) GIVE IT UP NOW/TO GET THE MAN	Don & Judy	LET YOUR BODY GO (ALAN HENDERSON & CROSSBY MIXES) Tom Wilson	Hi-Life	Hi-Life	Hi-Life	Hi-Life

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0	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Positive	Dub-Dub	US Nervous	ZTT	Perfecto	US Sugar Daddy	US MAW	Multiply	Rowdy/Arcata	All Around The World	Arcata	US Nitrogenous	Go/Beat	Arcata	Fresh	Hi-Life								

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# ON A POP TIP

## club chart

17  
2  
96

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



### HOLDIN' ON 4 U

- |    |     |                                   |                      |    |     |                                      |                             |
|----|-----|-----------------------------------|----------------------|----|-----|--------------------------------------|-----------------------------|
| 1  | 1   | <b>HOLDIN' ON 4 U</b>             | Media/MCA            | 21 | 36  | <b>2 PRINCES</b>                     |                             |
|    |     | Clock                             |                      |    |     | Lush Brothers                        |                             |
| 2  | 2   | <b>I WILL SURVIVE</b>             | EMI                  | 22 | 21  | <b>U FOUND OUT</b>                   | Tidy Trax                   |
|    |     | Diana Ross                        |                      |    |     | Handbaggers                          |                             |
| 3  | 10  | <b>THE OFFICIAL END OF IT ALL</b> | ZIT                  | 23 | 12  | <b>MOVE YOUR BODY</b>                | Avox                        |
|    |     | Sexus                             |                      |    |     | Eurogroove                           |                             |
| 4  | 7   | <b>TAINTED LOVE</b>               | Suspicious           | 24 | 13  | <b>DUB-I-DUB</b>                     | Encore/EMI                  |
|    |     | Senor X                           |                      |    |     | Me & My                              |                             |
| 5  | 3   | <b>BRIGHTER DAY</b>               | Pukka                | 25 | NEW | <b>LET THE MUSIC PLAY</b>            | MCA                         |
|    |     | Kelly Llorenna                    |                      |    |     | BBG featuring Erin                   |                             |
| 6  | 6   | <b>MEMORIES AND DREAMS</b>        | Eternal              | 26 | 32  | <b>RETURN OF THE MACK</b>            | WEA                         |
|    |     | A.D.A.M. featuring Amy            |                      |    |     | Mark Morrison                        |                             |
| 7  | 4   | <b>ELECTRONIC PLEASURE</b>        | All Around The World | 27 | NEW | <b>URBAN CITY GIRL</b>               | RCA                         |
|    |     | N-Trance                          |                      |    |     | BenZ                                 |                             |
| 8  | NEW | <b>X FILES</b>                    | RCA                  | 28 | NEW | <b>NEVER KNEW LOVE LIKE THIS</b>     |                             |
|    |     | Bit To Beat                       |                      |    |     | Pauline Henry featuring              |                             |
| 9  | 9   | <b>COMING HOME NOW</b>            | Polydor              | 29 | NEW | <b>I'VE HAD ENOUGH</b>               | Sony S <sup>2</sup>         |
|    |     | Boyzone                           |                      |    |     | Wayne Marshall                       |                             |
| 10 | 20  | <b>IF I WERE YOU</b>              | Warner Bros.         | 30 | 39  | <b>U GOT 2 KNOW</b>                  | 1st Avenue/Arista           |
|    |     | k.d.fang                          |                      |    |     | Slam                                 | Hansa Muzik/Sing Sing       |
| 11 | 8   | <b>SPACEMAN</b>                   | EMI                  | 31 | 16  | <b>HOPE</b>                          |                             |
|    |     | Babylon Zoo                       |                      |    |     | Grouville                            |                             |
| 12 | 5   | <b>HEART &amp; SOUL</b>           | Avex                 | 32 | 29  | <b>SO PURE</b>                       | Production House/Systematic |
|    |     | T.S.D.                            |                      |    |     | Baby D                               |                             |
| 13 | 31  | <b>JELLYHEAD</b>                  | Telstar              | 33 | 17  | <b>I DON'T WANT TO TALK ABOUT IT</b> | Hands On                    |
|    |     | Crush                             |                      |    |     | Geoffrey Williams                    |                             |
| 14 | NEW | <b>NOW THAT I OWN THE BBC</b>     | Logic                | 34 | NEW | <b>HEY MR DJ</b>                     | Open Arms featuring         |
|    |     | Sparks                            |                      |    |     | Rowetta                              | All Around The World        |
| 15 | 24  | <b>GOOD THING</b>                 | 1st Avenue/EMI       | 35 | NEW | <b>IT'S OUR LIFE</b>                 | Almighty                    |
|    |     | Eternal                           |                      |    |     | Bianca                               |                             |
| 16 | 15  | <b>GET INTO THE MUSIC</b>         | Distinctive          | 36 | NEW | <b>JAMES BOND EP: JAMES BOND</b>     | Regular                     |
|    |     | DJ's Rule                         |                      |    |     | THEME/GOLDENEYE                      |                             |
| 17 | 10  | <b>PAM PAM</b>                    | Planet 3/China       | 37 | NEW | <b>IN WALKED LOVE</b>                | 1st Avenue/EMI              |
|    |     | Dub Train                         |                      |    |     | Louise                               |                             |
| 18 | 20  | <b>OUT THERE</b>                  | Mercury              | 38 | 23  | <b>SO TIRED OF BEING ALONE</b>       | PWL International           |
|    |     | Marc Almond                       |                      |    |     | Sybil                                |                             |
| 19 | 11  | <b>GOTTA PARTY</b>                | Logic                | 39 | 30  | <b>JUST CAN'T GET ENOUGH</b>         | Positiva                    |
|    |     | Pump Friction                     |                      |    |     | Transformer 2                        |                             |
| 20 | 10  | <b>YOUR LOVE/HIATUS</b>           | KMS/Six6             | 40 | NEW | <b>GRANDMASTER</b>                   | Intastella                  |
|    |     | Inner City                        |                      |    |     |                                      |                             |

**S**

1	SP/	Babyface
2	2	ANYT
3	3	I GOT
4	4	OPEN
5	5	LIFTE
6	6	SLIGH
7	7	ONE C
8	8	I JUST
9	9	DO U
10	10	I WAN
11	11	AERO
12	12	GIV M
13	13	SMOK
14	14	I WILL
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16	16	ONE E
17	17	NOT A
18	18	BACK
19	19	BEAU
20	20	GANG
21	21	NO FR
22	22	JESUS
23	23	ILLUS
24	24	WAVE
25	25	WOND



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LIKE THIS  
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WAYNE MARSHALL  
FEATURES MIXES  
BY K-KLASS  
WAYNE MARSHALL  
CUTFATHER & JOE  
OUT ON 12.02.96



hot vinyl

homecheck: ralph lee @ daisy & havoc @ jeremy newall @ james hyman @ brad beatnik @ tim jeffery @ andy beavers

tune of the week

nu yorican soul: 'mind fluid' (talkin loud)

**jazz/funk** Those Masters of Work boys put on their NYS guise again for a little sublimely soulful, jazzy house. This two-12, four-mix white label-only set previews the album (due in the spring) and is being put out before the Nervous label imports get here. All the mixes are extremely laid-back and fit somewhere between chill-out anthem status and film soundtrack material (particularly the ambient mixes). The production is both lush and vibrant and this is destined to attract a lot of attention. ●●●●



doublepack of various mixes and more of Recordz's 'Telex raps' will ensure that this bouncy boudier maintains interest. ●●●●

of crap at the same time. Likewise it will trance you without boring the pants off you. Seriously good. ●●●●

house

**GYPSY 'I Trance You'** (Limbo). It was always an excellent track and one remixer would find very difficult to better. Aquarius came up with a good, simple, if slightly unsatisfactory, reworking. Alex Ntoko adds big stomp-a-factor, deep'n'low noises and much more vocal; and Muzik (Johnny Vicious and Constantino Papafano) introduce a distinctly futuristic element. So that's (a) straightforward, (b) slumping and (c) undistilled, quite imitating, weirdness. All quite interesting, but nothing as

inspired as the original. No surprise here. ●●●●

**VARIOUS 'Drag Addict Sampler' (Hut)**, New York DJ Tom Stephan (the man behind Tracy & Sharon...) is about to release a compilation of US and UK transvestites-given-microphone-freedom tracks by artists such as Ride Committee, Moore's Grooves, Love & Sex and Roach Motel. This sampler gives you a good idea of what's on offer - from the predictable humorism of Tracy & Sharon's 'Get To Know Me' to the groovy low lunacy of One Groovy Coconut's 'Ku, Koo For

Coconuts', from the very good and relatively subtle Tracy & Sharon mix of the Candy Girls' 'Wham Bam!' to the superb, never fired Farley & Heller mix of 'Racially Bitch' by Armando. Some excellent tracks and much more than just a whole lotta handbag. ●●●●

**N-TRANCE 'Electronic Pleasure' (All Around The World)**, N-Trance must be commended for musical versatility; after screaming rave and obvious yet effective disco pastiche they hit back with high-end Euro that echoes Snap's 'Rhythm Is A Dancer'. A

**DEEP FREEZE PRODUCTIONS 'Oh My Love' (Sure Shot Records)**, DFP go even further away from their jazzy roots and into a disco house groove with 'Oh My Love'. The Atlanta remix builds very nicely with horns and looped vocals over a deep funky groove while the original is a more uptempo, bells and whistles version. If that wasn't enough, there's a corking bonus track, 'Firm Dimension', which montes a stripped-down hip hop beat with snatches of jazzed-up piano. ●●●●

**STORM & HERMAN PRESENT GETTO DREDD PT. II 'Original Bad Boy' (Logic)**, For an infectious piece of ferociously deep and drummy US house Logic is the label to look to this week. Available in three equally good and interesting mixes straight from New York, 'Original Bad Boy' is reminiscent of some of the best understated UK house (from the likes of Planet 9's Phuck Records and Groove Corporation) in that it goes straight to the heart of all this dancing business without feeling that it has to be a load

of crap at the same time. Likewise it will trance you without boring the pants off you. Seriously good. ●●●●

**DJ SNEAK 'Polyester Vol. 2' (Henry ST)**, You may know the pattern by now but that shouldn't stop you totally losing your cool to these silly but irresistible groove things. On side A, 'Summer Day' is exactly that (10 minutes away from the cold and snow without a hint of Baywatch) and 'Return to Funk' is exactly that - as well as probably the pick of the bunch on this EP, even if it does sound like Mungo Jerry in places. On the flip, 'Reactor' and 'Come Together' are more approachable tracks with easy disco and vocal reference points. All four are unquestionably useful and a lot cleverer than they at first seem. ●●●●

**GIBBY MUSIC 'Apollo Grooves' (Diy Communications)**, A distinctly funky disco-fueled groove emerges from the DIY stable, via Canada's Crash Records label. To-Ka give the track a deep New York feel, in 2 Deep provide a Buckhead-style rhythmic mix before A Man Called Adam round things off

ultraboogie tell me



released 19/2/96



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
SP	ANYT	GOT	OPEN	LIFTE	SLIG	ONE	JUST	DO U	I WA	AERO	GIV N	SMD	I WIL	THE	ONE	NOT	BACK	BEAU	GANG	NO FR	JESUS	ILLUS	WIND	WIND
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

with the chugging beats, driving vocals and subtle piano of this beautiful Gospel Oak mix. ●●●● bb

**soul**

**JASON WEAVER 'No Pain (Remix)' (US Motown).** Issued by Motown in limited quantities thus far, Jason Weaver totally reworks his ballad 'Can't Stand The Pain' into a completely new song. This time we get the song rewritten to incorporate large elements of Michael Jackson's 'I Can't Help It', the extent to which this is done suggesting at first that it is just a straight cover. All packaged in rolling, urban-charged R&B beats of course, this is different at least. ●●●● rt

**LV 'Throw Your Hands Up' (Tommy Boy).** The acclaimed vocalist on Coolio's 'Gangsta's Paradise' is back with a solo tune that borrows the bassline from Tom Browne's 'Funkin' For Jamaica' and Cheryl Lynn's 'Got To Be Real', depending on the mix you choose. It's all wrapped up with a distinct George Clinton flavour with vocoder and female background vocals. The song is commercial enough to give it an odds-on chance of a good chart position. ●●●● rt

**JESSE POWELL 'I'll Need' (US MCA).** While it may be another huge American R&B tunes never to see the light of day as even a commercial



**addis black widow**

import, this slow, plodding, bass-driven Loney Stewart-produced urban floorfiller is already fetching vast fortunes among the most dedicated swing/soul boys. The churning bassline in fact derives from Slave's 'Just A Touch Of Love', sampled from the original record and slowed down to lay the foundations for this multi-vocal layered burner from a fair new vocalist. ●●●● rt

**techno**

**MASSIVEMEN 'Heart to Heart' (EC Records).** A great funky drum intro leads into a groundbreaking track that combines jazz elements, a Kraftwerk-style synth melody and hard house beats. The man responsible are Miami's Gary Guroso and William Uiteron and they expertly

manage to create a track that is wickedly powerful yet soulfully seductive in its melody and rhythms. Definitely one to search out. ●●●●●● bb

**CAMP FREDDIE 'I'll All Sounds The Same? EP' (Woo!).** This debut EP from a new label makes its mark with the opening cut 'Anything For A Quiet Life', a mid-tempo trancey track that cleverly samples Japan's 'Quiet Life' to great effect. The gurgling synth line instils itself in your brain and the squelching aching noises and beats around it make for a bit of a stormer – especially speeded up a little. The other cuts range from cheesy house ('Subliminal Messages') and disco funk ('Bloss Monkey') to jungle ('Size Of A Donkey'). ●●●●●● bb

**jazz/funk**

**RED SNAPPER 'Mocking EP' (Warp).** 'Son Of Mock' brings together echoey uptempo break beats, mimicking basslines, sleazy scapes and raw synths to create a great tune that resurrects the avant garde Brit funk sound sadly abandoned by A Certain Ratio in their early years. Upping the pace still further, 'Get Some Sleep Tiger' is a high-momentum, knowingly executed and surprisingly traditional jazz instrumental that would not sound out of place on one of those 'Chase Scene' soundtrack compilations. The EP is completed by the extremely short title track, which has been dubbed up beyond all recognition. ●●●●●● ab

**DUBONIKS 'Grip On Your Head' (On Delaney Street).** Mikey Benn and Paul Gunter are the duo behind this eclectic jazzy EP. The lurching bassline and frenetic percussion of 'Don't Panic' opens things up and sounds like a speeded up version of a track by Icecream's Morlen Hill. Then comes the split-friendly, dead slow beats and elegant vocals of 'Emily's Story', the big, thumbed bass sound and glockenspiel funk of 'Teacher' (Glo!) and the easy stepping Hammond groove of the title track. Very refreshing. ●●●●●● bb

**hip hop**

**ADDIS BLACK WIDOW 'Innocent' (Mercury).** In the bright and breezy style of De La Soul's 'Buddy' and Skee-lo's 'I Wish' this slice of Swedish hip hop samples Brothers Johnson and instantly hooks with respective female/male 'I'm not a murderer' and 'Telling me you're innocent?' retorts. Abstract Cowboy, Naviqolar and Smoke Piskin mixes, all with vocal, are welcome but rightfully the radio edit (currently receiving heavy MTV rotation) will see commercial success. ●●●●●● jh

**rap**

**BLAHZAY BLAHZAY 'Danger' (Mercury Black Vinyl).** The scarily laid-back 'When East is in the house, oh my god' punctuates one of the best rap

the wisney crew #1/2  
After 5/2  
Capital Playlist  
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- 12 20 BEST SWING 5S Bizarre

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12.02.96 - CD/12/MC

**john alford**

smoke gets in your eyes

Produced by Perfecto. CD/MC/5 (7). LUTHERALICE / LUTHERALICE / (7)

- 20 24 MISSISSIPPI
- 22 25 WONTO
- 19 26 EARLY
- 20 27 ALL I
- 23 28 FATHER
- 20 29 RISE
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- 14 31 LOVIN
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- 37 FAR
- 24 38 EVER
- 20 39 IS TH
- 20 40 ISOM

New 3

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records so far this year. Mixes from DJ Premier plus an instrumental and capella only sharpen this jangly, off-beat smash. Better UK pressing than the flimsy import copies too. ●●●● jh

**trance**

**DISCO VOLANTE Forbidden (Remixes)** (Transient). The peaceful Eastern-style intro is soon replaced with another raucous stomping hard trance monster from Disco Volante. The After 8 mix adds a couple of breakdowns while the Syd Unlity mix lightens the beats and adds all manner of synth swirls. The second 12-inch has two excellent Floorplay mixes. The Euratom mix combines the original mixes before launching into a crackling, heavy duty last third. Sweet & Sour strip things down a little and go for the full-on break and build. Stirring stuff. ●●●● bb

**ANGELES 'Keeper Of The Dream'** (white label). A strong UK progressive trance with a pulsing bassline and plenty of swirling synths that builds and drops several times. Effective and simple, with the melodic riffs and arpeggios taking centre stage, which makes it a little more memorable than many other tracks of this ilk. The B-side mix is an equally good deeper bass-driven version. ●●●● tj

**ENTROPIC 'Tribalism'** (Whoop). Another good release from this useful and very consistent UK label. The A-side starts with a looped chant with plenty of percussion that then launches heading into a Euro-style trance with a big bassline that gathers momentum with loads more noises and loops to become a real stomper. The B-side mix builds the tension just as well by being sparser and using more echo effects. Tough stuff. ●●●● tj

**KARAN POLLARD 'Reach Out To Me'** (stand time). A well overdue UK release for this gutsy singer's popular smash from last year. The insistent original vocal mix is included, and still sounds fresh, but new mixes are featured to revive interest. The Poppeyboys' vocal delivery has a Muck-like groove with organs, while Hippie Tantis and Mark Mendezca give us a vocal mix with a raw, funky get-down feeling with bit, complete with guitar licks and Ray's Aerys drum rolls. Their dub is a darker affair with a serious boss undertone throughout, with an outro that will demand two copies. ●●●● jn

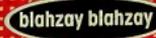
**garage**

**URBAN SOUL 'Until We Meet Again'** (King Street). An outfit that have popped up periodically over the years with some great songs such as the Top 40 hit 'Alright' have emerged again with another

great tune. This oozes style in the manner that the Americans find so easy - a strong tune, well sung and well produced. It didn't need a doublepack of mixes though - the main Deep Zone vocal mix and Herbie's garage but effective dub would have sufficed. Sure to be big on the garage scene. ●●●● tj

**MYSTIC SOUL 'Fatal Attraction EP'** (Troplike). There's a sizeable underground scene here that is totally into the deep, deep US garage sound with its jazzy overtones and atmospheric production so it's no surprise that more and more little labels are popping up in the UK with their own tracks. Troplike is one such label and this is a typical release with a quality that matches the Americans. Three tracks of mellow house with understated piano riffs and organs for those who like it cool. ●●●● tj

**KENLOU III - 'What a Sensation'** (MAW). This long-awaited track is finally released on MAW, through Strictly Rhythm. The groove is based around a floundering limbo rhythm and mesmerising keyboards. The full, deep, striding bassline starts a third of the way into the track, and the sparkling hi's and shakers are saved for the final third. The majestic vocals from India, Connie Harvey and Derek Whitaker are repetitive but infectious enough to spice up the track like hot chill sauce. Play long and loud for the full effect. ●●●● jn



14

1	SP1	Baby's	2	ANYT	3	I GOT	4	OPEN	5	LIFTE	6	5 LIFTE	7	ONE E	8	IJUST	9	DO U	10	I WAN	11	AERO	12	GIV M	13	SMO	14	I WILL	15	THE R	16	ONE E	17	NOT 7	18	BACK	19	BEAU	20	GANG	21	NO FR	22	JESUS	23	ILLUS	24	WANS
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# club chart commentary

by alan jones

After topping the chart last week with less support than any record for a long time, Ivan Matthes's *Yve Had Enough* gets 9% more support this week but falls to crown to X-Press 2's *The Sound*, which completes a 37-3-2-2-1 climb to give the Junior Boy's Own label its very first Club Chart topper. It will be hard pressed to hang on to its advantage however, as *Disco's Revenge* by Gusto debuts of number four with only fractionally less action. It far outscored all other discs on the last day of eligibility for this week's chart. Signed to Phonogram's Manifesto label, the Gusto single was previously around on the indie Bubble Beats imprint in limited numbers last November, when it nevertheless climbed as high as number 33. It's too early to write them off yet but *Eternal* are in danger of losing their proud record of reaching the top three with every one of their singles. Their upcoming EMI release *Good Thing* is still heading in the right direction but only slowly, rising from 19 to 13 this week. Simultaneous with its rise, former group member Louise debuts at 25 with *In Walked Love*. On the Pop Top chart, *Clock* loses a little support but retains top billing with their refreshingly different single *Holdin' On 4 U*. They are also the mixers of the week's highest new entry, *Bill To Bear's 'X Files'*, of number eight. There has already been one pop club hit based on the X-Files theme, by Trinity on Escapee (not to be confused with The Trinity on Network), and there are also two fusion versions of the song. Because of legal technicalities, none of them will be out till April, and some of them may not be released at all. The sound that is most favoured in pop clubs at the moment is that of *Motiv 8*, whose mixes now occupy four places in the top 15, courtesy of Diana Ross, Kelly Lorenna, Crush and Sparks... Club Chart bestsellers are: *Ordinary People*, 3 *Wize Monkeys*, *Kings Of Tomorrow*, *Mother's Pride*, *Vicki Martin*, *D'bone*, *Rushmore* & *Panathik*, *Sweet Mercy* featuring Joe Roberts, *Bone 'n' Brothers*, *Peecho*, *Renegade*, *Trol*, *Storm* & *Herman*, *Smooth*, *Zeltia Massiah*, *Lettifield* and *Doug Willis*.

# beats &



Frisky is the name of the new Friday night at the Ministry of Sound which launches this week (February 16) with an all-star line-up. *The Shamen* will be playing live and on the decks will be dance demi-god *Josh Wink* with support from *Brandon Block*, *Mr C* and others. *Kiss FM* has now gone gold with its *'Kiss In Ibiza'* compilation, which has sold more than 100,000 copies... *Sound Evolution* will take place this Thursday (15) in London at the *Brix* in Brixton. The night aims to showcase the best in live techno and will feature *DJ Julian*, *SVB Unity Network* from France and Birmingham's *Seb Taylor*. *Alex Reece* will be the guest of *PM Scientists*, the weekly progressive music night of London's *Jazz Bistro*. Entrance is a polky 53. *Stone Tiger Records* plans a heavy release schedule of jungle, techno, trance and ambient tracks in early 1996 and would like DJs interested in being on its mailing list to contact them: by post, *Stone Tiger*, PO Box 4464, London SW19 6XT; or at their web site, <http://www.reality.com/demantstonetiger.htm>. While on the subject of web sites, *Deconstruction* now has one in the form of *Hotel Deconstruction*, which encompasses a bar, a gallery and a shop with a super club in the basement called (you've guessed it) *Cream*. Regular guests are *Sasha*, *M People*, *Kylie* and *Lionrock*. To book into *Hotel Deconstruction*, contact <http://www.deconstruction.co.uk/>. Keeping it all hi-tech, you may remember an article we wrote on 'Sounds Of The City', a compilation of Manchester music that featured an interactive program on the CD. Well forsaking the world of virtual reality, a group of the project's DJs are going on a UK tour. Jocks confirmed are *Mike E Blox*, *Danny Hi Bird*, *Danny Hussain*, *Jaha Waddicker* and *LunDup*. The dates are: *Horn*, *Manchester* (23); *Planet Earth*, *Newcastle* (March 8); *Academy*, *Stoke On Trent* (9); *Hendra*, *Newquay* (16); *Fubar*, *Stirling* (30); and *Epping Forest Country Club*, *Chigwell* (April 5)... AND THE BEAT GOES ON!



## SPARKS

NOW THAT I OWN THE BBC



to be released on 26th february

special 2 part cd set including

motiv8 mixes, live version of "beat the clock"

and previously unreleased track



## gabrielle

give me a little more time



mixes by Buckwild • Talvin Singh • Ashley Beedle

Out Now

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23



# US SINGLES

#	Title Artist	Label	#	Title Artist	Label
1	ONE SWEET DAY <i>Janet Jacky &amp; A&amp;R</i> (Columbia)	425	SOON AS I GET HOME <i>Funk Brothers</i> (Red Bull)		
2	MISSING <i>Everything But The Girl</i> (Mercury)	27	GANGSTA'S PARADISE <i>Coolio</i> (JIVE)		
3	EXHALE (SHOOP SHOOP) <i>Whitney Houston</i> (A&M)	28	SET U FREE <i>Prince &amp; New Power Generation</i> (Paisley Park)		
4	NOT GUN <i>CR1 Moby J-Pop</i> (Mercury)	49	NO ONE ELSE <i>Red</i> (Red Bull)		
5	NOBODY KNOWS IN MY ROOM <i>Brendy</i> (Mercury)	430	GLYCERINE <i>Bush</i> (Epic)		
6	SITTING UP IN MY ROOM <i>Brendy</i> (Mercury)	31	AS I LAY ME DOWN <i>Explosive &amp; Howlers</i> (Columbia)		
7	HEY LOVER <i>Lo-Café</i> (Epic)	32	I WANT TO COME OVER <i>Melissa Etheridge</i> (Globe)		
8	BE MY LOVER <i>La Straka</i> (JIVE)	43	DON'T CRY <i>(D)</i> (D)		
9	ONE OF US <i>John Denver</i> (Blue Note)	44	FO-GEE-LEA <i>Explosive</i> (Columbia)		
10	NAME <i>Don &amp; Donny</i> (Mercury)	35	ROLL TO ME <i>Don Avazzi</i> (J&R)		
11	HEAR IT FROM YOU <i>The Sin Doctors</i> (A&M)	36	ONLY Wanna Be With You <i>Jason &amp; The Band</i> (Mercury)		
12	BREAKFAST AT TIFFANY'S <i>Explosive &amp; Howlers</i> (Columbia)	37	CARNIVAL <i>Melissa Etheridge</i> (Globe)		
13	BEFORE YOU WALK OUT OF MY LIFE... <i>Melissa Etheridge</i> (Globe)	38	NATURAL ONE <i>Ice Cube &amp; J-Live</i> (Epic)		
14	WONDER <i>Basia</i> (Mercury)	39	BACK FOR GOOD <i>Tela</i> (Mercury)		
15	TIME <i>Hopkins &amp; The Blowfish</i> (Epic)	40	I GOT (D)LONG ROAD <i>Prince &amp; New Power Generation</i> (Paisley Park)		
16	TONITE'S THE NIGHT <i>Arrested Development</i> (Mercury)	41	WE GOT IT <i>Howlers</i> (J&R)		
17	ANYTHING <i>(D)</i> (D)	42	HELL TO GO <i>(SHOW ME YOU...)</i> <i>Lo-Café</i> (Epic)		
18	1979 <i>Smashing Pumpkins</i> (Mercury)	43	RUNAWAY <i>Janet Jackson</i> (A&M)		
19	YOU'LL SEE <i>Melissa Etheridge</i> (Globe)	44	KISS FROM A ROSE <i>Soul</i> (D)		
20	THE WORLD KNOWS <i>Collective Soul</i> (Mercury)	45	RUN-AROUND <i>Bush</i> (Mercury)		
21	WONDER <i>Basia</i> (Mercury)	46	CUMBERSOUP <i>Swain Mary Three</i> (Mercury)		
22	DIGGIN' ON YOU <i>LLC</i> (Epic)	47	BLESSED <i>Chris John</i> (Mercury)		
23	FANTASY <i>Marvin Gaye</i> (Columbia)	48	VISIONS OF A SUNSET <i>Shawn Stockman</i> (Mercury)		
24	TELL ME <i>Gracie Therapy</i> (Epic)	49	Get Me <i>Junior M.A.F.I.A.</i> (Mercury)		
25	HOOK <i>Bush</i> (Mercury)	50	DREAMING OF YOU <i>Shane</i> (Epic)		

Charts compiled by Billboard 17 February 1996. \* Artists are awarded to those products demonstrating the greatest appeal and sales gain. (D) UK acts. (M) UK-signed acts.

# US ALBUMS

#	Title Artist	Label	#	Title Artist	Label
1	WAITING TO EXHALE (OST) <i>Various</i> (Giant)	26	AMERICAN STANDARD <i>Swain Mary Three</i> (Mercury)		
2	JAGGED LITTLE PILL <i>Alana Marston</i> (Mercury)	27	DON'T BE A MENACE TO SOCIETY... (OST) <i>Various</i> (Mercury)		
3	STRA OF THE STREETZ <i>Explosive &amp; Howlers</i> (Columbia)	28	A BOY NAMED Q <i>Johnnie B. Goode</i> (Mercury)		
4	DAYDREAM <i>Mariah Carey</i> (Columbia)	29	IT MATTERS TO ME <i>Fish</i> (Mercury)		
5	(WHAT'S THE STORY) MORNING GLORY <i>Devo</i> (Epic)	30	SPARKLE AND FADE <i>Explosive &amp; Howlers</i> (Columbia)		
6	THE WOMAN IN ME <i>Quana</i> (Mercury)	31	TIME MARCHES ON <i>Tracy Lawrence</i> (Mercury)		
7	SIXTEEN STONE <i>Bush</i> (Mercury)	32	UNDER THE TABLE AND DREAM <i>Eric Burdon Band</i> (J&R)		
8	CRACKED REAR VIEW <i>Jason &amp; The Band</i> (Mercury)	33	SOUVENIRS <i>Vince Gill</i> (Mercury)		
9	BOYS FOR PELE <i>Paul McCartney</i> (Mercury)	34	DOGG FOG <i>The Dogg Pound</i> (J&R)		
10	THE MEMORY OF TREES <i>Explosive &amp; Howlers</i> (Columbia)	35	ALICE IN CHAINS <i>Alice in Chains</i> (Columbia)		
11	MELON COLLE & THE INFINITE... <i>Smoking Purples</i> (Mercury)	36	1999 ETERNAL <i>Blondie</i> (Mercury)		
12	PROMENTS OF THE USA <i>Presidents Of The USA</i> (Mercury)	37	MISS THANG <i>America</i> (Mercury)		
13	THE GREATEST HITS COLLECTION <i>Howlers</i> (Columbia)	38	SEAL <i>Seal</i> (D)		
14	BELUSH <i>John Denver</i> (Blue Note)	39	YOUR LITTLE SECRET <i>Melissa Etheridge</i> (Globe)		
15	KELLY <i>Kelly Rowland</i> (Mercury)	40	BROWN SUGAR <i>Arrested Development</i> (Mercury)		
16	CRAZY SKYDOL <i>Devo</i> (Epic)	41	COLLECTIVE SOUL <i>Collective Soul</i> (Mercury)		
17	FRESH HORSES <i>Garth Brooks</i> (Epic)	42	SWEET DREAMS 11 <i>Leahy</i> (J&R)		
18	TIGER LILLY <i>Leahy</i> (Mercury)	43	DESIGN OF A DECADE 1986/1995 <i>Janet Jackson</i> (A&M)		
19	PHILIP <i>Phlegm</i> (Mercury)	44	OZMOSIS <i>Sony</i> (Mercury)		
20	FOUR <i>Bush</i> (Mercury)	45	THE HITS 1 <i>Howlers</i> (Columbia)		
21	MR SMITH <i>Lo-Café</i> (Epic)	46	HELTER SKELTHER <i>The BOC</i> (Mercury)		
22	SOMETHING TO REMEMBER <i>Melissa Etheridge</i> (Globe)	47	Q'S JOCK JOINT <i>Quincy Jones</i> (Mercury)		
23	YOUNG, RICH & DANGEROUS <i>Vanessa Williams</i> (Mercury)	48	STARTING OVER <i>Basia</i> (Mercury)		
24	GANGSTA'S PARADISE <i>Coolio</i> (JIVE)	49	HOME <i>Deep Blue Something</i> (Mercury)		
25	INSOMNAC <i>Green Day</i> (Reprise)	50	HELL FREEZES OVER <i>Explosive &amp; Howlers</i> (Columbia)		

# UK WORLD HITS

## UK WORLD HITS:

The MW guide to the top British performers in key markets (chart position in brackets)

THAILAND	GERMANY	FRANCE	INDONESIA
1 (1) EVEN THOUGH YOU BROKE... <i>Green</i> (EMI)	1 (2) MISSING Everything But The Girl (D) (WEA)	1 (2) EYES OF BLUE PAUL <i>Cerack</i> (EMI)	
2 (1) I AM BLESSED <i>Sam</i> (EMI)	2 (3) JESUS TO A CHILD <i>George Michael</i> (Virgin)	2 (2) EVEN THOUGH YOU BROKE... <i>Green</i> (EMI)	
3 (1) JESUS TO A CHILD <i>George Michael</i> (Virgin)	3 (3) WONDERWALL Oasis (Virgin)	3 (3) THUNDER EAST 17 (PolyGram)	
4 (1) WIKEN LOVE & HATE... <i>De Lauro</i> (Mercury)	4 (2) WONDERWALL Oasis (Creation)	4 (2) LET'S CALL IT A DAY <i>Drain</i> (PolyGram)	
5 - -	5 (4) STAYIN' ALIVE N-Trace (Blow Up)	5 (3) LIGHT OF MY LIFE <i>Louise</i> (EMI)	

Source: Radio 10FM

Source: Media Central

Source: IFPI

Source: Radio Q

# NETWORK CHART

#	Title Artist	Label	#	Title Artist	Label
1	SPACEMAN <i>Robbie Zeig</i> (J&R)	21	CHANGE YOUR MIND <i>Ultrabeat</i> (Mercury)		
2	ANYTHING <i>(D)</i> (D)	22	ALL NEED IS A MIRACLE <i>Ice &amp; The Mechanics</i> (Mercury)		
3	SLIGHT RETURN <i>Business</i> (Epic)	23	REMEMBERING THE FIRST TIME <i>Single Red</i> (Epic)		
4	LIFTED <i>Lighthouse Family</i> (Mercury)	24	WHOLE LOTTA LOVE <i>Gibson</i> (Mercury)		
5	I JUST WANT TO MAKE LOVE TO YOU <i>Joe Jones</i> (J&R)	25	MR FRIDAY NIGHT <i>Sam Moorish</i> (Mercury)		
6	ONE OF US <i>John Denver</i> (Blue Note)	26	NO FRONTS <i>Dog The Dog</i> (Mercury)		
7	DO U STILL? <i>Lo-Café</i> (Epic)	27	CREEP <i>Big</i> (Mercury)		
8	I WANNA BE A HIPPIE <i>Technique</i> (Mercury)	28	PLEASE <i>Chris John</i> (Mercury)		
9	ONE BY ONE <i>(D)</i> (D)	29	BEST THINGS IN LIFE ARE FREE <i>Leahy &amp; Jani Jackson</i> (A&M)		
10	JESUS TO A CHILD <i>George Michael</i> (Virgin)	30	LOVING YOU MORE <i>Blondie</i> (Mercury)		
11	MISSING Everything But The Girl (D) (WEA)	31	THE UNIVERSAL <i>Blue</i> (Mercury)		
12	EARTH SONG <i>Michael Jackson</i> (A&M)	32	PRETENDERS TO THE THRONE <i>Beautiful South</i> (Epic)		
13	GANGSTA'S PARADISE <i>Coolio</i> (JIVE)	33	ON FATHER <i>Melissa Etheridge</i> (Globe)		
14	DISCO 2000 <i>Kilo</i> (Mercury)	34	IT'S OH SO QUIET <i>Paul Kelly</i> (Mercury)		
15	WONDERWALL <i>Oasis</i> (Virgin)	35	NOT SO MANIC <i>New</i> (Mercury)		
16	FATHER AND SON <i>Ernst</i> (Mercury)	36	1979 <i>Smashing Pumpkins</i> (Mercury)		
17	GOLD <i>EMAP</i> (Mercury)	37	STREET SPIRIT (FADE OUT) <i>Radiohead</i> (Mercury)		
18	NOT A DRY EYE IN THE HOUSE <i>Michael</i> (Virgin)	38	TIL HEAR IT FROM YOU <i>Sin Doctors</i> (A&M)		
19	BEAUTIFUL LIFE <i>Ar &amp; B</i> (Mercury)	39	SO PURE <i>Brady</i> (Mercury)		
20	I AM BLESSED <i>Sam</i> (EMI)	40	TOO HOT <i>Casio</i> (Mercury)		

© ERA. The Network Chart is compiled by ERA for Independent Radio using copy data from Media Monitor and CIN sales data.

# VIRGIN RADIO CHART

#	Title Artist	Label	#	Title Artist	Label
1	WHAT'S THE STORY MORNING GLORY? <i>Devo</i> (Epic)	22	DESIGN OF A DECADE 1986/1995 <i>Janet Jackson</i> (A&M)		
2	JAGGED LITTLE PILL <i>Alana Marston</i> (Mercury)	23	JOLLIFICATION <i>Lighthouse Family</i> (Mercury)		
3	THE BENOS <i>Radiohead</i> (Mercury)	24	PARANOID & SIMBURN <i>Shank</i> (Mercury)		
4	DIFFERENT CLASS <i>Paul Kelly</i> (Mercury)	25	MADE IN HEAVEN <i>Quincy Jones</i> (Mercury)		
5	BIKANE FRUIT/GARRE FRUIT <i>It's People</i> (Mercury)	26	SONGS OF SANCTUARY <i>Adams</i> (Mercury)		
6	DON'T STOP <i>Stellar</i> (D)	27	POST <i>Rock</i> (Mercury)		
7	ALL CHANGE <i>Lo-Café</i> (Epic)	28	THE GREAT ESCAPE <i>Blue</i> (Mercury)		
8	MR FANTASY <i>Michael Jackson</i> (A&M)	29	IT'S GREAT WHEN YOU STRAY <i>Year</i> (Mercury)		
9	WONDERWALL <i>Oasis</i> (Virgin)	30	TO SEE THE LIGHTS <i>Shane</i> (Mercury)		
10	WONDERWALL <i>Oasis</i> (Virgin)	31	MELON COLLE & THE INFINITE <i>Smoking Purples</i> (Mercury)		
11	BOYS FOR PELE <i>Paul McCartney</i> (Mercury)	32	WILD ONE - THE VERY BEST OF <i>The Lucy</i> (Mercury)		
12	IT'S A MAN'S WORLD <i>Eric Burdon</i> (Mercury)	33	BALLROOM HITZ - <i>Various</i> (Mercury)		
13	LIFE <i>Simple Red</i> (Mercury)	34	PABLO HONEY <i>Radiohead</i> (Mercury)		
14	DEFINITELY MAYBE <i>Oasis</i> (Mercury)	35	DUMMAY <i>Radiohead</i> (Mercury)		
15	LIVE SONGS <i>Blondie</i> (Mercury)	36	GREATEST HITS 1985-1995 <i>Michael Bolton</i> (Mercury)		
16	SOMETHING TO REMEMBER <i>Melissa Etheridge</i> (Globe)	37	CARBAGE <i>Garbage</i> (Mercury)		
17	THE MEMORY OF TREES <i>Explosive &amp; Howlers</i> (Columbia)	38	ONE MORE SUMMER - THE VERY BEST OF <i>Lo-Café</i> (Epic)		
18	WELCOME TO THE NEIGHBOURHOOD <i>Howlers</i> (Columbia)	39	CARRY ON UP THE HILLS - THE BEST OF <i>Basia</i> (Mercury)		
19	THE BOY WITH THE X-RAY EYES <i>Howlers</i> (Columbia)	40	NO NEED TO ARGUE <i>The Cranberries</i> (Mercury)		
20	THIS WORLD AND BODY <i>Howlers</i> (Columbia)				

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# R&B SINGLES

Rank	Last Title	Artist	Label	Cat. No.	(Distributor)
1	ANYTHING	JT	M&J	Epic 60271981	(S&M)
2	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin	VJST 101	(IE)
3	LIFTED	Lighthouse Family	Wild Card	5779431	(F)
4	ILLUSIONS	Cypress Hill	Columbia	6029556	(S&M)
5	LIKE THIS AND LIKE THAT	Monica	Roady/Arista	-	(BMG)
6	LIKE MARVIN GAYE SAID (WHAT'S GOING ON)	Speech	Coatroom	12CD001314	(E)
7	GANGSTA'S PARADISE	Coolio featuring LV	Tommy Boy CD/MC/ST	2194	(BMG)
8	SITTING UP IN MY ROOM	Brandy	Arista	CD 74221344012	(BMG)
9	CREEP 96	TLC	LaFace	74221340541	(BMG)
10	TOO HOT	Coclo	Tommy Boy TV	718	(RTM/DISC)
11	I AM BLESSED	Eternal	EMI	-	(IE)
12	HEY LOVER	LL Cool J featuring Boyz II Men	Def Jam/Island	12DF 14	(F)
13	ONE SWEET DAY	Mariah Carey & Boyz II Men	Columbia	CD 6028263	(S&M)
14	HEAVEN	Miah (US)	Perspective/AS&M	5075211	(F)
15	WHO CAN I RUN TO	Xscape	Columbia	6028118	(S&M)
16	WHY YOU TREAT ME SO BAD	Shaggy featuring Grand Puba	Virgin	VST 1556	(E)
17	ONE SHOT, NOTHING IN PARTICULAR	Brotherhood	Bra Hi/Virgin	BHD007X 3	(E)
18	SPACE COWBOY	Jamiroquai	EMI	477287	(S&M)
19	I WISH	Skee-Lo	Wild Card	577751	(F)
20	BOOMBASTIC	Shaggy	Virgin	VST 1538	(E)
21	EXHALE (SHOOP SHOOP)	Whitney Houston	Arista	CD 74221327542	(BMG)
22	THROUGH YOUR HANDS UP (GANGSTA'S PARADISE)	LV	Tommy Boy TV	698	(RTM/DISC)
23	IT'LL BE THESE FOR YOU (YOU'RE ALL I NEED TO GET BY)	Melvin Man feat. Mary J. Blige	Def Jam/Island	12DF 11	(F)
24	LOVE U 4 LIFE	Jodeci	Uptown/MCST	2306	(BMG)
25	GOLDENEYE	Tina Turner	Parkphone	12R 0071001	(E)
26	YOU MAKE ME FEEL LIKE A NATURAL WOMAN	Mary J. Blige	Uptown/MCST	2108	(BMG)
27	NO-ONE ELSE	Total	Bad Boy	78812780431	(Impart)
28	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority	PIY5T 103	(E)
29	LOVE HANGOVER	Pauline Henry	Sony	SD 6826136	(S&M)
30	BROWN SUGAR	D'Angelo	Coatroom	12CD001307	(E)
31	OCEAN DRIVE	Lighthouse Family	Wild Card	5787071	(F)
32	OVER THERE (I DON'T CARE)	House Of Pain	Ruffnuz/AL Records/rtg	CD-XLS 6103	(S&M)
33	DANGER (REMIXES)	Blaizzy/Blaizzy	Rfr	6571200811	(Impart)
34	DIGGIN' ON YOU	TLC	LaFace/Arista	CD 74221319042	(BMG)
35	BEFORE YOU WALK OUT OF MY LIFE	Monie Tru	Roady/Roc-A-Fella	-	(Impart)
36	1ST OF THE MONTH	Bone Thugs-N-Harmony	EMI	6025176	(S&M)
37	HOOKED ON YOU	Silk	Electric	EKR 2127	(W)
38	AIN'T NOBODY	Diana King	Columbia	CD 6025498	(S&M)
39	FEEL THE MUSIC	Guru	Coatroom	12CD001313	(E)
40	TELL ME	Groove Theory	EMI	6023888	(S&M)

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# DANCE SINGLES

Rank	Last Title	Artist	Label	Cat. No.	(Distributor)
1	GIV ME LUV	AlcaTranz	AMP/MP	58143031	(F)
2	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin	VJST 101	(E)
3	DREAMS	Queensch	Infectious	INFECT 37R	(RTM/DISC)
4	YOUR LOVE	Inner City	Stax/KMS	SIXT 127	(NET/S&M)
5	R U SLEEPING	Indo	Azuli	AZUL143	(ADD)
6	AND I'M TELLING YOU I'M NOT GOING (REMIX)	Donna Glow	One/AL Recordings	AGR 4	(A)
7	MIND FLUID	Nuyorican Soul	Nervous	US NR 2032	(Impart)
8	SYMPHONY OF DRUMS	Aetherias	Swank	SWANK 003	(S&M)
9	RACE OF SURVIVAL	Sons Of Soul featuring Steven Yee	Rokstone	12NR03/3M/318	(S&M)
10	LOVING YOU MORE (REMIX)	BT featuring Vincent Covato	Perfecto	PERF 1177	(W)
11	I WILL SURVIVE	Diana Ross	EMI	12EM 415	(E)
12	MR FRIDAY NIGHT	Lisa Moorish	Go Beat	GOBX 137	(F)
13	WHAT A SENSATION	Kerli	MAW	MAW003	(Impart)
14	IS THIS A DREAM?	Low Decode	All Around The World	152	(TRC/BMG)
15	LIFTED	Lighthouse Family	Wild Card	5779431	(F)
16	REMEMBER ME	Phil Jubb	Koolhaire	KWR 010	(RTM/DISC)
17	ILLUSIONS	Cypress Hill	Columbia	6029556	(S&M)
18	SPACEMAN	Babyface Zoo	EMI	12EM 415	(E)
19	SUSTAIN	Spanish Fly	Whooopi	WH109	(F)
20	YOU NEVER WANT ME	Rimow Rivals Project	Planet 4	PPRT 21	(S&M/S&M)
21	THE NIGHT TRAIN	Kaede	Urban Sound	01 America USA 3024	(Impart)
22	LIKE MARVIN GAYE SAID (WHAT'S GOING ON)	Speech	Coatroom	12CD001314	(E)
23	HISTORY OF FUTURE EP	Stasis	Excursions	MWEX 008	(V)
24	THE NAUGHTY NORTH & THE SEXY SOUTH	E-Motion	Soundpro/AMCA	MCST 40017	(BMG)
25	SOUTHSIDE	Dave Clarke	Budy/Deconstruction	7422133581	(BMG)
26	BINGO BONGO	DJ Quicksilver	Interpop	LI2P0P 4	(RTM/DISC)
27	I WANNA BE A HIPPIE	Techthead	Mokum	DB 17706	(F)
28	LOOP 2	Kenny Larkin	R&S	RS 96071	(V)
29	LOCK UP	Higher Sense	Moving Shadow	SHADOW70	(S&M)
30	WORK THIS PUSSY	Klubheads	Blue	BLUE 005	(Impart)

# DANCE ALBUMS

Rank	Last Title	Artist	Label	Cat. No.	(Distributor)
1	THE HOUSE COLLECTION - CLUB CLASSICS	Various	Fantasia	FHCCD 11P/HCCD 11M	(S&M/S&M)
2	STILL SMOKIN	Various	Ganja	GLNHELP 001/GLNEM001	(S&M)
3	ARCHIVE ONE	Dee Dee	Budy/Deconstruction	7422133581/001	(S&M)
4	ELEMENTALZ	Brotherhood	Bra Hi/Virgin	BHD007P 1	(S&M/DISC)
5	REFRIED FOOD LUNCHBOX	DJ Food	Ninja Tune	ZEN 2158/001	(V)
6	I'M SO GRATEFUL	Koolhaire	Spy/Side Slip	30	(RTM/DISC)
7	TRIBE PEOPLE THE DEBRIATH TECHNO ALBUM	Various	React	REACT.P 071/REACT.MC 071	(V)
8	WAITING TO EXHAUST (OST)	Various	Arista	07E22187961/07E22187964	(BMG)
9	SISTERS OF SWING	Various	PolyGram	TY-855254	(F)
10	IMA	BT	Perfecto	0630122651/0630122654	(V)

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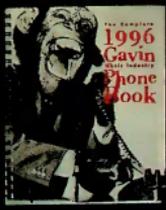
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# VIDEO

This Week	Artist/Title	Label/Cat No	16	19	PULP FICTION
1	SLEEPING BEAUTY	Walt Disney CD2062	17	19	STAR WARS
2	BATMAN FOREVER	Warner Home Video CD1302	18	11	RETURN OF THE JEDI
3	LEON	Touchstone D00022	19	13	EMPIRE STRIKES BACK
4	RESERVOIR DOGS	PolyGram Video B88833	20	16	ACE VENTURA PET DETECTIVE
5	THE X-FILES: LIVE - THE UNOPENED FILE	Fox Video 96115	21	15	WATERLOO
6	WALLACE & GROMIT - A CLOSE SHAVE	BBC B8805353	22	15	WALLACE & GROMIT - THE WRONG TROUSERS
7	STAR TREK - GENERATIONS	CIC Video W49236	23	18	LEAVES - LIVE
8	THE LOON KING	Walt Disney CD2472	24	17	GREEN
9	THE FOX AND THE HOUND	Walt Disney CD2472	25	19	WALLACE & GROMIT - A GRAND DAY OUT
10	BILL WHELAN: Reverence-The Show	VCI VCS474	26	22	PRINCE AND NEW JERSEY
11	REAL REALISTS IN 14 WEEKS WITH B. CALLARD	Video Collection V92615	27	20	THE ALL NEW ADVENTURES OF MR ROBBY
12	DOCTOR WHO - THE HAND OF FEAR	BBC B8805369	28	23	SLEEPLESS IN SEATTLE
13	A CONLEY'S COMPLETE FLAT STOMACH PLAN	Video Collection V92615	29	20	STATUS QUO Don't Stop
14	MR MOTIVATOR'S SIX 10 MINUTE WORKOUTS	PolyGram Video CD75930	30	21	PINGPONG
15	THE MASK	EVV53166	© CIN		

# MUSIC VIDEO

This Week	Title	Label/Cat No	1	1	BILL WHELAN: Reverence-The Show
1	STATUS QUO Don't Stop	VCI VCS474	1	1	BILL WHELAN: Reverence-The Show
2	ARMS AND LEGS (The Movie)	BMG Video V92349	2	2	STATUS QUO Don't Stop
3	BOYZONE Said And Done	PMA IAN954772	3	3	ARMS AND LEGS (The Movie)
4	MICHAEL JACKSON Video Greatest Hits - Victory	WML 552003	4	4	BOYZONE Said And Done
5	TAKE THREE (Movie) - The Movie	BMG Video V92351	5	5	MICHAEL JACKSON Video Greatest Hits - Victory
6	SHAYNE (Movie) - American Youth	BMG Video V92352	6	6	TAKE THREE (Movie) - The Movie
7	EDIN JONES Live In London	PolyGram Video CD5283	7	7	SHAYNE (Movie) - American Youth
8	QUEEN Champion Of The World	PMA IAN95353	8	8	EDIN JONES Live In London
9	ELTON JOHN Live At The Apollo	BMG Video V92353	9	9	QUEEN Champion Of The World
10	ELTON JOHN Live At The Apollo	PolyGram Video CD7403	10	10	ELTON JOHN Live At The Apollo
11	THE STONE ROSES: The Complete	WarnerHome VNR0257	11	11	THE STONE ROSES: The Complete
12			12	12	
13			13	13	
14			14	14	
15			15	15	

# INDEPENDENT SINGLES

This Week	Title	Artist	Label (distributor)	1	1	(WHAT'S THE STORY) MORNING...
1	SUGHT RETURN	Blutones	Superior Quality BLUE 0020 (V)	1	1	(WHAT'S THE STORY) MORNING...
2	I WANNA BE A HIPPIE	Technohead	Makum DB 17703 (V)	2	3	DEFINITELY MAYBE
3	NO FRONTS - THE REMIXES	Dog Eat Dog	Redrunner RR 23312 (P)	3	8	PARANOID & SUNBURN
4	WEAK	Skunk Anansie	One Little Indian 141 TPYCD (P)	4	2	TO SEE THE LIGHTS
5	WHOLE LOTTA LOVE	Golddub	Acid Jazz JAZZ 125CD (P)	5	6	GANGSTA'S PARADISE
6	CHANGE YOUR MIND	Upside Down	World CDWORLD 1A (P)	6	5	ADVANCE
7	HEAL (THE SEPARATION)	Shamen	One Little Indian 158 TPYCD (P)	7	7	POST
8	WONDERWALL	Oasis	Creation CRESCD 215 (3MV/V)	8	5	SCREAM, DRACULA, SCREAM
9	FROM A WINDOW	Northern Uptown	Heavenly HVN 051CD (V)	9	5	HEAVY PETTING ZOO
10	CHINESE BURN	Heavy Stereo	Creation CRESCD 218 (3MV/V)	10	8	EVERYTHING IS WRONG
11	100 TON HOT	Collie	Tommy Boy TB02 118 (RTM/O)	11	20	THE BEST OF
12	IT'S ON SO QUIET	Bjork	One Little Indian 142 TPYCD (P)	12	10	ON
13	WORLD OF GOOD	Sex Doctors	Shantawan SAW 002CD (P)	13	4	MINI
14	WHATEVER	Oasis	Creation CRESCD 195 (3MV/V)	14	12	THE CHARLATANS
15	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 196 (3MV/V)	15	15	THE COMPLETE
16	HAVEN'T SEEN YOU	Perfume	Aromasound AROMA 005CD (V)	16	10	JACOB'S OPTICAL STAIRWAY
17	LIVE FOREVER	Oasis	Creation CRESCD 185 (3MV/V)	17	10	MILLIONS NOW LIVING WILL...
18	SO SOME MIGHT SAY	Oasis	Creation CRESCD 204 (3MV/V)	18	8	ALL BIRD KINGS
19	SHAKEMAKER	Oasis	Creation CRESCD 192 (3MV/V)	19	13	ZETTGET
20	SINGLE GIRL	Lush	4AD BADD 601CD (RTM/O)	20	14	TOO YOUNG TO DIE - THE SINGLES

# INDEPENDENT ALBUMS

This Week	Title	Artist	Label (distributor)	1	1	CREATION CRESCD 189 (3MV/V)
1	CREATION CRESCD 189 (3MV/V) <td>Oasis</td> <td>Creation CRESCD 189 (3MV/V)</td> <td>1</td> <td>1</td> <td>CREATION CRESCD 189 (3MV/V)</td>	Oasis	Creation CRESCD 189 (3MV/V)	1	1	CREATION CRESCD 189 (3MV/V)
2	DEFINITELY MAYBE	Oasis	Makum DB 17703 (V)	2	3	DEFINITELY MAYBE
3	PARANOID & SUNBURN	Skunk Anansie	Redrunner RR 23312 (P)	3	8	PARANOID & SUNBURN
4	TO SEE THE LIGHTS	Gene	One Little Indian 141 TPYCD (P)	4	2	TO SEE THE LIGHTS
5	GANGSTA'S PARADISE	Cozmo	Acid Jazz JAZZ 125CD (P)	5	6	GANGSTA'S PARADISE
6	ADVANCE	LFD	World CDWORLD 1A (P)	6	5	ADVANCE
7	POST	Bjork	One Little Indian 158 TPYCD (P)	7	7	POST
8	SCREAM, DRACULA, SCREAM	Rocket From The Crypt	Heavenly HVN 051CD (V)	8	5	SCREAM, DRACULA, SCREAM
9	HEAVY PETTING ZOO	NORFX	Creation CRESCD 218 (3MV/V)	9	5	HEAVY PETTING ZOO
10	EVERYTHING IS WRONG	Moby	Tommy Boy TB02 118 (RTM/O)	10	8	EVERYTHING IS WRONG
11	THE BEST OF	Small Faces	One Little Indian 142 TPYCD (P)	11	20	THE BEST OF
12	ON	Echobelly	Shantawan SAW 002CD (P)	12	10	ON
13	MINI	Wedding Present	Creation CRESCD 195 (3MV/V)	13	4	MINI
14	THE CHARLATANS	The Charlatans	Creation CRESCD 196 (3MV/V)	14	12	THE CHARLATANS
15	THE COMPLETE	Stone Roses	Creation CRESCD 192 (3MV/V)	15	15	THE COMPLETE
16	JACOB'S OPTICAL STAIRWAY	Jacob's Optical Stairway	Aromasound AROMA 005CD (V)	16	10	JACOB'S OPTICAL STAIRWAY
17	MILLIONS NOW LIVING WILL...	Tortoise	Creation CRESCD 185 (3MV/V)	17	10	MILLIONS NOW LIVING WILL...
18	ALL BIRD KINGS	Dog Eat Dog	Creation CRESCD 204 (3MV/V)	18	8	ALL BIRD KINGS
19	ZETTGET	Levi Losers	Creation CRESCD 192 (3MV/V)	19	13	ZETTGET
20	TOO YOUNG TO DIE - THE SINGLES	Sam Eilenzie	4AD BADD 601CD (RTM/O)	20	14	TOO YOUNG TO DIE - THE SINGLES

# ROCK

This Week	Title	Artist	Label (distributor)	1	1	VAULT - GREATEST HITS 1980-85
1	FILTH PIG	Ministry	Warner Brothers 526245082 (W)	1	6	VAULT - GREATEST HITS 1980-85
2	MADE IN HEAVEN	Queen	Parlophone CDPCS 167 (V)	2	13	NEVERMIND
3	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin CDV 2789 (E)	3	10	FO FIGHTERS
4	GARBAGE	Garbage	Mushroom D 31456 (RTM)	4	14	SMASH
5	WILD ONE - THE VERY BEST OF	Thin Lizzy	Vertigo S28132 (P)	5	15	INNOXINAC
6	HEAVY PETTING ZOO	NORFX	Epitaph 864572 (P)	6	15	DOOKIE IN NEW YORK
7	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 52645232 (W)	7	18	THE ULTIMATE EXPERIENCE
8	CROSS ROAD - THE BEST OF	Bon Jovi	Jarhead J25232 (E)	8	19	SO FAR SO GOOD
9	ALL BORO KINGS	Dog Eat Dog	Roadrunner RR 96382 (P)	9	5	DIATRIBES
10	THESE DAYS	Bon Jovi	Mercury 5282482 (E)	© CIN		

This Week	Title	Artist	Label (distributor)	1	1	DEF LEPPARD
1	DEF LEPPARD	Nirvana	Def Leppard	1	1	DEF LEPPARD
2	DOGG DOGG 20425 (BMG)	Def Leppard	Nirvana	2	13	DOGG DOGG 20425 (BMG)
3	RUSSELL CROCKETT 2206 (E)	Def Leppard	Def Leppard	3	10	RUSSELL CROCKETT 2206 (E)
4	EPITAPH 864572 (P)	Def Leppard	Def Leppard	4	14	EPITAPH 864572 (P)
5	5382480402 (RTM)	Def Leppard	Def Leppard	5	15	5382480402 (RTM)
6	538245282 (RTM)	Def Leppard	Def Leppard	6	15	538245282 (RTM)
7	GETTEN GED 2422 (BMG)	Def Leppard	Def Leppard	7	15	GETTEN GED 2422 (BMG)
8	POLYGRAM TV 517252 (P)	Def Leppard	Def Leppard	8	19	POLYGRAM TV 517252 (P)
9	A&M 501572 (E)	Def Leppard	Def Leppard	9	17	A&M 501572 (E)
10	EWACHE MOOSH 141CD (V)	Def Leppard	Def Leppard	10	5	EWACHE MOOSH 141CD (V)

# CLASSICAL

This Week	Title	Artist	Label (distributor)	1	1	THE 3 TENORS IN CONCERT 1994
1	PASSION	Jose Carreras	Erato 0620125962 (W)	1	11	THE 3 TENORS IN CONCERT 1994
2	100% CLASSICS VOLUME 2	Various	Telstar TCD 2880 (BMG)	2	10	THE CHOIR
3	SONGS OF SANCTUARY	Alphaville	Ventura CDCE 825 (E)	3	14	100% CLASSICS
4	CLASSIC MOODS	Various	Decca 452492 (E)	4	14	ESSENTIAL INSPECTOR MORSE...
5	BEST CLASSICAL ALBUM IN THE WORLD LEVEL	Various	Decca 452492 (E)	5	15	CLASSIC EXPERIENCE
6	SOPRANO IN RED	Lesley Garrett	Silva Classics SILKTYCD 1 (CIN/ISS)	6	17	THE PUCCHINI EXPERIENCE
7	CINEMA CLASSICS	Various	EMI CDDEMY 106 (E)	7	17	LESLEY GARRETT - THE ALBUM
8	100 POPULAR CLASSICS	Various	Castle Communications MBS03517 (BMG)	8	18	HMV ELEMENTS - BOX SET
9	ADAGIO	BPO/Karajan	Deutsche Grammophon 465282 (E)	9	19	CANTO GREGORIANO
10	THE PIANO	Michael Nyman	Ventura CDVEX319 (E)	© CIN		

This Week	Title	Artist	Label (distributor)	1	1	TELEFON 45092602 (W)
1	TELEFON 45092602 (W) <td>Def Leppard</td> <td>Def Leppard</td> <td>1</td> <td>1</td> <td>TELEFON 45092602 (W)</td>	Def Leppard	Def Leppard	1	1	TELEFON 45092602 (W)
2	DECCA 448352 (F) <td>Def Leppard</td> <td>Def Leppard</td> <td>2</td> <td>13</td> <td>DECCA 448352 (F)</td>	Def Leppard	Def Leppard	2	13	DECCA 448352 (F)
3	ROSSINI CDCE 825 (E) <td>Def Leppard</td> <td>Def Leppard</td> <td>3</td> <td>10</td> <td>ROSSINI CDCE 825 (E)</td>	Def Leppard	Def Leppard	3	10	ROSSINI CDCE 825 (E)
4	EPITAPH 864572 (P) <td>Def Leppard</td> <td>Def Leppard</td> <td>4</td> <td>14</td> <td>EPITAPH 864572 (P)</td>	Def Leppard	Def Leppard	4	14	EPITAPH 864572 (P)
5	5382480402 (RTM) <td>Def Leppard</td> <td>Def Leppard</td> <td>5</td> <td>15</td> <td>5382480402 (RTM)</td>	Def Leppard	Def Leppard	5	15	5382480402 (RTM)
6	538245282 (RTM) <td>Def Leppard</td> <td>Def Leppard</td> <td>6</td> <td>15</td> <td>538245282 (RTM)</td>	Def Leppard	Def Leppard	6	15	538245282 (RTM)
7	GETTEN GED 2422 (BMG) <td>Def Leppard</td> <td>Def Leppard</td> <td>7</td> <td>15</td> <td>GETTEN GED 2422 (BMG)</td>	Def Leppard	Def Leppard	7	15	GETTEN GED 2422 (BMG)
8	POLYGRAM TV 517252 (P) <td>Def Leppard</td> <td>Def Leppard</td> <td>8</td> <td>19</td> <td>POLYGRAM TV 517252 (P)</td>	Def Leppard	Def Leppard	8	19	POLYGRAM TV 517252 (P)
9	A&M 501572 (E) <td>Def Leppard</td> <td>Def Leppard</td> <td>9</td> <td>17</td> <td>A&amp;M 501572 (E)</td>	Def Leppard	Def Leppard	9	17	A&M 501572 (E)
10	EWACHE MOOSH 141CD (V) <td>Def Leppard</td> <td>Def Leppard</td> <td>10</td> <td>5</td> <td>EWACHE MOOSH 141CD (V)</td>	Def Leppard	Def Leppard	10	5	EWACHE MOOSH 141CD (V)

# MID PRICE

This Week	Title	Artist	Label (distributor)	1	1	NEW JERSEY
1	PABLO HONEY	Radiobud	Parlophone CDPCS 7306 (E)	1	6	NEW JERSEY
2	MINI	The Wedding Present	Cooking Vinyl CDOKCD 894 (V)	2	14	HEAVEN & HELL
3	REFLECTION	St. Etienne Band	Virgin DMCD150 (E)	3	2	ON THE ROAD AGAIN
4	MODERN LIFE IS RUBBISH	Blur	Foed FOODCD 0 (E)	4	8	SLEEPY WHEN WET
5	TRACY CHAPMAN	Tracy Chapman	Elektra EKT44CD (V)	5	16	APPETITE FOR DESTRUCTION
6	THE GOLD ALBUM	Various	EMI CDDEMY 106 (E)	6	12	MIDNIGHT LOVE
7	LEISURE	Blur	Foed CDV 2975062 (E)	7	10	MEN AND WOMAN
8	UNFORGETTABLE	Various	N-Tel EDC 3677 (X)	8	15	COUNTRY ORIGINALS
9	HITS OUT OF HELL	Meat Loaf	EPIC 4504472 (S)	9	11	SENSE
10	CHARLATANS	Charlatans		10	26	DOCK OF THE BAY - DEFINITIVE COLLECTION

This Week	Title	Artist	Label (distributor)	1	1	BON JOVI
1	BON JOVI	Bon Jovi	Bon Jovi	1	1	BON JOVI
2	HEAVEN & HELL	Bon Jovi	Bon Jovi	2	14	HEAVEN & HELL
3	ON THE ROAD AGAIN	Bon Jovi	Bon Jovi	3	2	ON THE ROAD AGAIN
4	SLEEPY WHEN WET	Bon Jovi	Bon Jovi	4	8	SLEEPY WHEN WET
5	APPETITE FOR DESTRUCTION	Bon Jovi	Bon Jovi	5	16	APPETITE FOR DESTRUCTION
6	MIDNIGHT LOVE	Bon Jovi	Bon Jovi	6	12	MIDNIGHT LOVE
7	MEN AND WOMAN	Bon Jovi	Bon Jovi	7	10	MEN AND WOMAN
8	COUNTRY ORIGINALS	Bon Jovi	Bon Jovi	8	15	COUNTRY ORIGINALS
9	SENSE	Bon Jovi	Bon Jovi	9	11	SENSE
10	DOCK OF THE BAY - DEFINITIVE COLLECTION	Bon Jovi	Bon Jovi	10	26	DOCK OF THE BAY - DEFINITIVE COLLECTION

# RADIOHEAD

## ACCLAIMED ALBUM GETS SECOND LEASE OF LIFE

It's been a long time coming, but **Radiohead's** *Pablo Picasso* is finally breaking away from being mere critics' favorites to become one of Britain's finest international rock prospects.

The band's second album, *The Bends*, was a success at its launch last March, debuting at number six, but was then lost in the Britpop storm that saw everyone turn their attentions to Oasis and Blur.

However, the release of a fifth single from the album — the atmospheric *Street Spirit (Fade Out)* — has seen the band's UK fortunes take a sharp upturn. It entered the charts at number five and, although it dipped to 21 a week later, it helped *The Bends* soar until 15 places up the charts to number four, its highest position.

And all this has been achieved without the help of the weekly rock press or *Radio One*, which has apparently not been won over by the band's potential.

Parlophone managing director Tony Watts-Russell says, "There has not been a massive amount of support from daytime *Radio One*, although it is there at night. The band's songwriting strengths are not particularly suited to singles, but to great songs. The band backs current trends by not going out of their way to make great singles, but great singles are very much a by-product of their approach."

Perry Watts-Russell, Capital's vice president of A&R and the man who A&R'd *Radiohead* in the US, has been impressed by the group's development. He says, "I went to see the band play in Paris and was less than impressed. But when I heard *The Bends* and saw them play it live, I realized they had blossomed into one of the most vital rock bands in the world."

And, while the band is certainly best heard live or over the full length of *The Bends*, the album has managed to spawn five Top 30 hits in the UK. They have yet to score a hit from the album overseas, but it still sold around 700,000 copies outside the UK in 1995, with the US (200,000) and Japan (55,000) among its strongest territories.

All the hit singles have relied on dynamics and atmosphere rather than more obvious pop sounds, which goes a long way to explain why daytime radio has been less than enthusiastic about championing the band.

Watts-Russell says, "They are not necessarily a fashion-led band, but that will serve them well in the long term — they're making it despite moves in fashion. A lot of successful British rock bands place a heavy emphasis on the pop side but *Radiohead* are as much motivated by the rock angle."

So why has *The Bends* suddenly returned to the top five after spending 43 weeks in the British charts? Surely it can't all be down to an, admittedly excellent, single?



Watts-Russell says, "We spotted an opportunity just before Christmas. The media as a whole identified the album as one of the best of the year and it figured very prominently in nearly all the end-of-year polls."

"The effect could not be capitalised on before Christmas, because the shops were full of high-volume product. It's very hard for quality material to shine through with all the seasonal stuff around."

"The album's success in 1996 is down to the single, combined with all the buzz of the year accolades, a very bullish marketing campaign and a lot of planning."

Bassist Colin Greenwood says the

band is delighted about the album's continuing sales. "We're incredibly proud that the record is doing so well. We've only had one *NME* cover, which is ridiculous for a band who've sold 3m records, but it proves that people are buying the album because they've heard through word-of-mouth that it's good."

The marketing campaign saw the band TV advertised for the first time, as well as a heavy concentration on press advertising.

And because of all the media plaudits, Parlophone was able to use other people's words to sell the band. The campaign lifted the album back into the public profile and reassured

hesitant buyers that they had little to risk, but a lot to gain, by investing in the product.

If any further vindication of the band was needed, the industry itself came up with prizes by nominating them for three Brit awards. *Radiohead* are in contention for best British group, best British album and best promo for *Just the Letters*. The latter award was a personal triumph for Thom Yorke, who works closely with Parlophone creative director Dilly Gent on all the band's videos and designs all the sleeves.

Watts-Russell says, "Visual appeal is something we and the band have worked very hard on. They take all aspects of their career extremely seriously and spend a long time making sure the videos work."

The quality of the band's promos is crucial to the band's development in the US, where *The Bends* entered the *Billboard* chart at 173 two weeks ago. He says, "We've released three singles here and, while none of them has taken off like *Creep*, all have been heavily rotated by MTV. I know a lot of other record companies are jealous of the support MTV gives the band, but they're clearly impressed by the quality of the visuals and intensity of the music."

The band's seriousness can also be seen in their live performances, where the intensity of the sound brings an even greater meaning to their songs. "Their live performances have grown into something monstrous, they're quite simply one of the best live bands in the world," says Watts-Russell. His words are backed up by REM's Michael Stipe who confessed to being completely blown away by *Radiohead* when they supported them on last year's US tour and at the Milton Keynes Bowl. Stipe said then, "Radiohead are so good it scares me." If the main man of the world's biggest band is that impressed, you've got to take *Radiohead* seriously. And with the band's Greenwood adding, "We've just written some new songs, which are incredibly exciting," 1996 looks set to be a great year for *Radiohead* and music lovers. **Leo Finlay**

### SINGLES SUCCESSES STRAIGHT OUT OF THE BENDS



**My Iron Lung**  
Released: September 26, 1994  
Highest chart position: 24  
The only track on *The Bends* to appear before the album's release starts as a paired Thom Yorke special, but bolstered by an instantly psychodelic guitar in the middle, it's impossible to duplicate live, but it's one of those when the band let rip on stage.



**High And Dry**  
Released: February 17, 1995  
Highest chart position: 17  
Yorke's impressive vocals again star as he hits the highs and lows that few of his contemporaries would even contemplate. It's another intensely passionate song about the difficulties of relationships, yet never comes close to being depressing.



**Fake Plastic Trees**  
Released: May 15, 1995  
Highest chart position: 20  
Another slowies with lush production. This epic ballad was the first US single from *The Bends* and received heavy MTV play. The video, shot in a garishly lit supermarket, pointed the way towards a new inventiveness in their visual approach.



**Street Spirit (Fade Out)**  
Released: August 8, 1995  
Highest chart position: 17  
The album highlight opens with a Nirvana-style guitar blast, but soon takes on a life of its own as Yorke delivers an ultra-sultry vocal. Echoes of Magazine can also be heard in the guitars and the track shows just why US radio has been so bowled over by the band.



**Pablo Picasso**  
Released: January 22, 1996  
Highest chart position: 5  
The closing track of *The Bends* is a very slow, gently strummed gem that has become a radio chart single. It's, however, one of the album's strongest cuts and became the band's highest-charting single — debuting at number five, boosted by another astonishing video.

Use to WATCH

THE PETER BRUNTHELL COMBINATOR

The seminal debut album Central Avenue reached number one from the national singles chart. Bruntshell, who can be heard on the reggae album *Second*, first bag set, plays a London gig on the Thursday.



TAKE THAT



EVERYTHING BUT THE GIRL OASIS: SOME MIGHT SAY PULP



SUPERGRASS

# BRITS '96

## THE SINGLES SELECTION

Alan Jones concludes his series previewing the 1996 Brit Awards by exploring the contenders for best British single, while David Knight, editor of *Promo*, looks at the best video category.

One of the most prestigious Brit Awards is that for best British single. Although the shortlist is selected by members of the Brits Academy, the final decision is left to Radio One listeners.

All of this year's 10 nominees were top five hits, and all were among the 60 biggest-selling hits of the year. Of these, the form choice is **Blur's Country House** (Food). As the 12th biggest hit of 1995, it was outsold by four other nominees, but Blur are the reigning champions, having triumphed last year with *Paralyse*.

Their Britpop rivals **Oasis** are the only act with two chances of winning this award, with their only number one single *Some Might Say* and their first—and label *Creation's* first—platinum single *Wonderwall*.

The indie *Sentient* label's biggest hit—**Edwyn Collins's A Girl Like You**—is also nominated and its quirky style may prove a valuable asset. Fellow *Sicot* **Alan Lennox** continues to be one of the jewels in RCA's crown, and *No More I Love You's*, the first single from her covers album *Medusa*, was a socially pleasing revision of an obscure *The Lover Speaks* single.

**Simply Red's Fairground** was a monster hit that also harked back, in this case to the Seventies percussion of

**Burundi Stephenson Black**, and was **Simply Red's** biggest hit to date. Everything But The Girl's final record for the Blanco Y Negro label, *Missing*, barely made an impression when first released in 1994 but was transformed into a huge hit by Todd Terry's inspired remix. It proved to be the biggest-selling single not to top the chart for more than a decade.

Persistence also paid off for **Pulp**, who came good in 1995 after more than a decade as a recording act. Now ensconced at Island, they made a massive impact with *Common People*.

**Superglass** have been making steady progress with a succession of singles, each bigger than its predecessor. They finally hit paydirt with the equivalent *It's Alright*. A chart singalong on Parlophone, it climbed to number two in the chart.

**Finally Take That**. They scored their biggest hit to date in 1995 with their RCA single *Back For Good*, both domestically and internationally. The record even secured the group a Top 10 here in America and it is the most likely winner.

Its main rivals are probably **Oasis's Wonderwall** and **Blur's Country House**, but the presence of several Britpop discs (and Oasis having to compete additionally with themselves) is likely to fragment the votes of these acts, while **Take That** are the only band based on parade. They won the award in 1993 and 1994, and are likely to become the first act to win it three times.

### THE VIDEO VOTE

Since the recession wiped away the featherbedded budgets of the Eighties, the pop promo production industry has had a battle to produce quality work, often on a shoestring. But at last things are looking up.

Record companies are beginning to loosen the purse strings slightly and take a more adventurous approach to video concepts.

The re-emergence of the pop promo has been acknowledged by the Brits committee, which has doubled the number of nominations for this year's best British video award.

**Blur** are nominated twice. The video for *Country House* was directed by artistic enfant terrible Damien Rice, but the result is nothing more controversial than a very Benny Hill homage. The Universal, by contrast, is rather sinister and *Clockwork Orange*-like, directed by top commercials man Jonathan Glazer.

Arch rivals **Oasis** are represented by their *Wonderwall* video, directed by Nigel Dick. Pulp's clip for *Common People*, directed by Pedro Romhanyi, frayed the personality and wit of Jarvis Cocker on the British consciousness.

And the video for *Alright* purveyed exactly the right combination of charm and cheesiness in *Superglass*, captured by Wick Goffey and Dominic Hawley (brother of band drummer Darryl).

Representing mainstream pop are **Simply Red's** clip for *Fairground*, directed by Michael Sheehan, and **Take That's** *Back For Good*, directed by Vaughan & Arthing.

As the winner of the Brit to be chosen by a phone vote of viewers of the Chart Show (voting closes shortly after the February 17 show), both these clips stand a good chance of taking the prize.

The critical kudos, however, probably rests with the *Redeefed* video for *Just*, a unique black comedy drama directed by Jamie Thraves, and with *Michael Gondy's* promos for **Massive Attack's** *Mezzanine* and **The Rolling Stones's** *Live A Rolling Stone*.

If living proof were needed of the Italian adage, "That which doesn't kill me makes me stronger," *Live Pop* provides it.

On his 1977 classic track *The Dum Dum Boys*, Pop counts down a litany of the fates which befell his comrades from the proto-punk band *The Stooges*, "What happened to Zeke? Dead on jones, man. How about Dew? Dead on about. What's Rock doing? He's living with his mother. How about James? He's gone straight..."

Nearly two decades later, this list has lengthened substantially, but Pop stoutly refuses to add its name. Having "gone straight" by renouncing hard drugs and alcohol abuse, his music has carved a unique niche at the hard rock cutting edge, as displayed on his new Virgin album *Naughty Little Doggie*.

Recorded in a short, determined burst with his band in Los Angeles, the album honours Pop's four-on-the-floor attack on tracks such as the life-affirming *I Wanna Live* and the scabrous *Pussy Walk*. Elsewhere, he stretches out on the Velvet-style drone *Outta My Head*, quasi-folk song *Shoeshine Girl* and the stand-out finale *Look Away*, which recounts, in achingly honest terms, his relationship with infamous LA teen groupie *Sable Starr*.

The story behind *Shoeshine Girl* reveals much about Pop's view of the state of rock music: "It was Lollapalooza day and I was on my way to appear in [comic strip spin-off movie] *Think Girl*, which was shooting in LA." He says.

"I started chatting to this girl at the airport and I asked her if she was off to Lollapalooza and she said, 'I ain't going to that—all those groups are pussy'."

"That gave me such a kick because I personally can't stand all those alternative bands. That scene is totally fucking useless and she said, 'There have been individual records which I thought were very good, but, as with everything else, all the plankton jumped on ship and ruined it.'"

New punk wannabes could do worse than check out *Naughty Little Doggie*, whose conception can be viewed as a reaction to 1993's *American Caesar*. The track listing of this double album was bumped up to 17 songs by the Virgin's demands that he provide material which could be released as singles. Pop promptly delivered three tracks including a hair-raising version of garage standard *Love Louie* which namechecked *Dostoyevski*, *George Bush* and *Mikhail Gorbachev*.

"Yeah, last time they asked for some candy and I gave it to them," says Pop. "I kept the same musicians for this album but made it more 'fast-food.' I avoided making it too arty-farty—1

Act: *Live Pop* Project album Publisher: Jar



ANNIE LENNOX



OASIS'S WONDERWALL



BLUR



SIMPLY RED



EDWYN COLLINS

### IN THE STUDIO

ARTIST	PROJECT	COMPANY	ASR	STUDIO	PRODUCER
APOLLO 440	mixes	XL TALENT	Ian Wright	WHITFIELD STREET (London)	artist
JOHN BARROWMAN	tracks	EMI	Tris Penna	TROPICANA (London)	Ian Levine
BUNSA	album	WEA	Andrew Wickham	RG JONES (London)	Alan Tarter
DINA CARROLL	album	MERCURY	Howard Berman	OLYMPIC (London)	Simon Dimble
CAST	tracks	POLYDOR	Paul Adams	OLYMPIC (London)	Syle Steart
D'ASSASSIN	tracks	RELENTLESS	Rod Hart	RED BUS (London)	Rod Hart
MELANIE GARSIDE	tracks	ECHO	Steve Ferrer	SWAN YARD	Dave Dix
ROACHFORD	album	COLUMBIA	Romie Gurr	WHITFIELD STREET (London)	Dave Basso
CHRISTAL ROSE	album	HOT (USA)	Paul Kiv	TROPICANA (London)	Ian Levine
MIKE SCOTT	album	CHRYSALIS	JF Declon	EDEN (London)	artist
OMD	tracks	VIRGIN	Ashley Newton	METROPOLIS (London)	Matthew Vaughan
SHED SEVEN	b-sides	POLYDOR	Paul Adam	EDEN (London)	artist
SMALLER	album	BETTER	Tim Abbott	MINISTRY (Liverpool)	Mark Coyne
SUEDE	album	NUDE	Saul Galperin	WESTSIDE (London)	Ed Buller
SUPERNOVA	album	WEA	Barry Baker	GOODVIBES (London)	Derek Wadsworth
TAKE THAT	tracks	RCA	Nick Raymond	METROPOLIS (London)	Paul Moessl
BILL TARMAY	album	EMI	Tris Penna	OLYMPIC (London)	Chris Porter
TRINITY	album	MOESSL	Paul Moessl	RG JONES (London)	Derek Wadsworth
UPSIDE DOWN	album	WORLD	Nick Stoiber/Paul Hawkins	METROPOLIS (London)	Ian Levine
WET WET WET	mixes	MERCURY	Alan Pall	EDEN (London)	Jim Ebdon

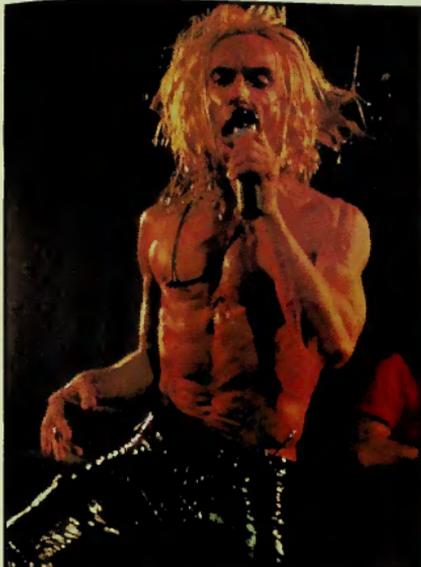
Confirmed bookings, week ending February 10, 1996. Source: Era

One to WATCH

THE FUGEES  
 Career US top ten pop act in Columbia and a double and disc on the new independent label. The new work shows some of the most diverse and interesting and the infectious single *Ready Or Not* released on April 6. *Confessions* on February 22 will take them into the musical charts.

# IGGY POP

GODFATHER OF PUNK'S NEW NICHE



wanted it to make me smile and make my butt move when I heard it."

Brought to the attention of UK music fans by David Bowie in the mid-Seventies, Pop swiftly stepped out from the shadows of his mentor and proved himself as an incendiary live performer and songwriter of 'undoubted strength, providing Bowie with hits such as China Girl.

In the Eighties, his career temporarily floundered, but his

fortunes revived with strong albums for A&M which in turn led to a deal with Virgin in 1990.

Pop's creative juices have undoubtedly been replenished over recent years by collaborating with a range of artists from Liss Gormezano to Ryuichi Sakamoto.

And his popularity as a festival performer has brought his sterling catalogue of songs to successive generations of alternative fans.

## POP LIFE

b. James Jewel Osterberg, April 21, 1947, Ann Arbor, Michigan, US.

1964-66: Drummer in local bands The Iguanas and Prime Movers

1967: Forms The Psychoedelic Stooges

1968: The Stooges' self-titled debut album, produced by John Cale, released by Elektra.

1970: Followup album released and group splits up for good.

1972: Signed to David Bowie's management company Mainman, he reforms The Stooges to record *Raw Power*, mixed by Bowie.

1974: Tour climaxes in gig at which Pop incites riot near end among Hell's Angels (released as *Metallic KO* in 1978).

1975: Pop, Bowie and Stooges guitarist James Williamson cut sessions released three years later by Radar Records as *Kill City*.

1976: Joins Bowie on international *Station To Station* tour and on Bowie's album *Low*.

1977: The first two Stooges albums are re-released. Tracks such as *No Fun* and *I Wanna Be Your Dog* become staples of sets by new wave acts. The *Idiot*, released by RCA, features classics such as *China Girl* and *Nightclubbing*. Tour with Bowie in backing band. Releases *Lust For Life*, featuring tracks such as *The Passenger*.

1978: TV Eye live album of *Lust For Life* tour.

1979-81: Releases three albums via Arista.

1986: Comeback album *Bian Bian Biao* (A&M) features Pop's collaboration with Bowie. It contains songs by ex-Sex Pistol Steve Jones and Pop's first UK hit single *Real Wild Child*.

1988: Album *Instinct* features Jones in band.

1990: First Virgin album *Brick by Brick* has a Top 40 hit *Candy* (a duet with Biza Rate Pierce) and contributions from guests such as John Hiatt and Slash.

1993: Sprawling 17-track American Caesar double album includes work with Henry Rollins and Liss Gormezano.

1994: Stars alongside Tom Waits in *Coffee & Cigarettes* and in Spanish movie *Atalanda*.

1995: Acting roles include *Tank Girl* and *Deadman*.

1996: Stars in *The Crow - City of Angels*. *Naghtly Little Doggie* released.



"Live performance is the key to Iggy," says Virgin Records US product and marketing manager Mark Terry. "A typical Iggy Pop album will sell around 25,000 copies, but fans are most keen on seeing him live. He never has any problem selling out shows in the UK."

Such popularity will be underlined by the imminent release of the movie *Trainspotting*, which features Pop's *Lust For Life* and *Nightclubbing*.

"Iggy gets mentioned throughout the

movie," says Terry. "There is a lot of interest in him this time around. He's done interviews for *Radio One* and will appear on TV shows including *The Big Breakfast* and *The White Room*."

Meanwhile, a sustained burst of acting work, including an appearance in Jim Jarmusch's forthcoming *Deadman*, has enabled the ever-curious Pop to grapple with new disciplines.

"It is a real pain in the arse doing the work and I'm not that good at it, although I used to be really stinky," says this veteran of films such as *The Color Of Money*, *Cry Baby* and *Sid & Nancy*. "But I think a lot of my best stuff gets written when I'm working on films - I end up in my little hotel room going 'Aaaaahh!' To calm me down or jazz me up, I get out my guitar and write."

He also believes in the value of new challenges. "A lot of guys get to a stage where they've had a couple of hits and they start coasting; maybe do the festivals once in a while, get some income and a bunch of hangers-on telling them they're great. If you work in films they can be extremely stimulating and you come across a lot of very capable people."

Now he is laying plans for a series of musical experiments, having recently composed a piece for avant-garde dance troupe *La La La Human Steps*. He is also working on an acoustic soundtrack for a movie called *The Brave*, playing a range of instruments including guitar and dobro.

Pop also expresses interest in the operatic singing technique bel canto. "This is dignified, adult music about wanting love but denying the price, songs which have been around for 40 or 50 years," he says. "I seriously plan to put out some albums which aren't rock 'n' roll, thank you very much, but sure. One way or the other, I'll do it."

Now he dabbles in the visual arts: he has provided photographs for auction by the War Child charity and painted an ad for Absolut Vodka.

The first time he posed was in Berlin in 1977 when he lived with Bowie. "He showed me how to do it: here's a canvas, here's how you prepare it, these are the paints you should use. I painted this picture of a blond-haired guy, with no shirt on, dancing in the air. But he had a ball and chain around his ankles. That's how I felt about myself."

With an iron will, strength of character and performance and writing skills unrivalled in the rock arena, Pop has long since shattered the metaphorical chain around his ankle. If he can realise his ambitions to embrace a more diverse range of musical styles, there is every reason to believe that, for this *Dum Dum Boy*, the best is yet to come. **Paul Gorman**

TALENT

## STEVE LAMACQ ON A&R

it's been one of those "Have you heard...?" weeks. Have you heard **Toaster** from Scotland? Have you heard **Wilson?** Have you heard **Rubber?** I've gone through a whole pack of Post-it notes and it's only Thursday. The great thing about a "have you heard...?" phone call is that - unless they're being ultra-cocky - you know that the person at the other end of the line doesn't know anything about this band, either. They're usually just fishing. Let's face it, no-one tells anyone anything unless they've passed on it, missed it or have a conscientious objection to it. Unless, of course, you're writing this column, in which case, yes, the Wilson demo is pretty chipper. Hailing from Manchester, they're been showcasing for various labels at rehearsal rooms in Ashton

Under Lyne with promising results. A London gig is planned for March/April...Without wishing to start a stampede, the big gig this week was at London's Water Rats for Saturday's opening band **Symposium**. First mentioned a fortnight ago in this column, the Fulham five-piece are growing in confidence, although they're still astonishingly young. Sounding more like a cross between **Menswear** and **Offspring** this time, they were watched by on-the-ball reps from **Infectious**, **London** (records and publishing), **Phonogram**, **MCA** and **Mother** among others...From there it was on to **Marie** at The Garage and then home via **Highbury & Islington** tube, where I was stopped by a guy who gave me a seven-inch single by **PA Skinny**. Not only was he the

world's politest man, but the record, against all odds, is a bit of a cracker (which we put straight into the **Evening Session** on **Radio One** on Monday). Naturally I'm thinking of knocking gigs on the head and loitering by the entrance of tube stations from now on...Other news: **Twin Hazey**, who sneaked into this column in January, have signed to **Polydor** with a single forthcoming. **Leeds band Chest** are getting mentioned in all the right places, and **Jolt**, who include former **Senseless Things** frontman **Mark Keds**, are back from Europe with a demo that's got plenty of teeth. Dual vocals, heavy lunging guitar and an altogether grittier sound. That's right, luckily you've heard it.



One to Watch

SUPER FURRY ANIMALS

Watch these Which appears with the heavy **Sonetics** influences (one of the best) **Brick** movement with the release of their second single **Headman** (Linn) on February 26. The five-piece band, who were originally as **Cariff's A&R** label, are widely tipped to be the next **Davison** to hit the brick.

Following the demise of Arrested Development a year ago, it seemed only a matter of time before Speech, the group's founding member and chief writer/producer, would step back into the spotlight.

His self-titled solo album adopts the inimitable musical blend of hip hop, funk and soul which formed the basis of his former group, who sold more than 4.5m albums worldwide.

Cooltempo's A&R man Trevor Nelson says Speech is developing the theme he started with the band. "The album is like a journey—folksy in places, melodic in others. It's just Speech doing his thing and, by doing so, he doesn't sound like anybody else."

Speech continued to write and record music for himself after the group split but had no intention of releasing it.

But when Davitt Sigerson, EMI's US president and ceo, heard the material, he convinced Speech to record the album and to incorporate more singing into his predominantly rap style.

"He felt it was a side of me I should show more of," says Speech. "Before Arrested Development, I was singing anyway. I just put it on the back burner because hip hop was doing better for me."

Recorded in Sayetteville, Georgia, over the years since Arrested Development completed their last tour

## SPEECH

### THE RETURN OF THE ARRESTED DEVELOPMENT STAR

in Japan, the album not only uses more live instrumentation than his former group's work, but is lyrically more introspective. Inescent Song, for instance, was written the night his son was born, while Can You Hear Me? is an old school tribute to his DJ past in Milwaukee.

The album's lead single, Like Marvin Gaye Said (What's Going On), finds Speech updating and adding his own twist to Gaye's soul classic.

His interpretation, says Nelson, typifies Speech's creative attitude. "I think he's being very brave with this album."

"He obviously has pop ears and could make a very pop-styled album, but he chooses to do something close to his heart. For us, it's a joy because we feel he's a genuine artist."

Last year, Cooltempo launched another "genuine artist", singer-songwriter D'Angelo and Nelson says the label will adopt similar marketing line with Speech.



"We've got to let it grow. I think it would be a mistake to target it to either a more mainstream or a specialist audience. I think people who are open-minded enough on both sides will give it a listen and like it."

The demise of Arrested Development, says Speech, was inevitable as the group members all had different visions.

But once he realised he would be recording a solo album and subsequently performing alone, the prospect of not having the group as support made him nervous.

"With Arrested Development, I could use the other members to be wild, to dance and I could just be who I was. With the solo project, I had to become more than that—I had to be more holistic, more round. It was cool, though, because it was something I felt I didn't possess."

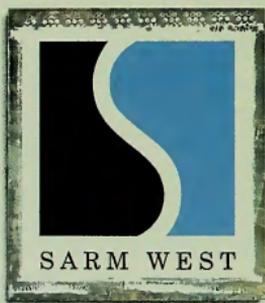
Nelson notes that the Arrested Development association will be an obvious advantage for Speech. "The best thing about this project," he says, "is that the hardcore fans of Arrested Development will know that the vibe isn't dead."

"This album's just an expression," concludes Speech. "That's why I didn't call it anything other than Speech. It's just me. I think that's the most honest thing I can give a listener." Justin Dycks

Act: Speech Label: Cooltempo Project album Publishers: Speech Music Inc/BMI EMI Blackwood Writer/producer: Speech Studio: The Podium, Sayetteville, Georgia Release date: February 19

One to WATCH  
 20E  
 Expected to be greatly supported by her bolton M&E album, four years in the making, which is musically a whole miles from Sunshine On a Rainy Day.

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## THE BELOVED

### STILL CAPTURING THE HEARTS OF CLUBBERS

At the start of the decade, The Beloved provided many consumers' first real encounter with the UK's burgeoning club culture, summing up the mood of the acid house scene with their after-rave anthems Sun Rising and Sweet Harmony. In 1996, the group are in a more focused, less blissed-out mood.

According to lead singer Jon Marsh, The Beloved have benefited from six years of cumulative experience.

"There's a difference between me being 24 and me being 30," says the gently-spoken Marsh who, with his wife Helena, is the core of the act.

The group's increased maturity hasn't, however, reduced their appeal to the club market, as evidenced by the response to their uncredited, pre-Christmas single release Crystal Wave.

"There were loads of New York DJs claiming it as their own," says East West senior product manager Alison Beat. "But when the news leaked out that it was The Beloved, it became a really good way of showing they still have their finger on the pulse."

Ever since 1990's debut album Happiness—which spawned the Top 20 hit Hello—and 1993's Conscience, The Beloved have been cleverly interpreting the dance scene for chart consumption.

"True to form, their thumping new house single, Satellite, is as much at home on radio as it is on the dancefloor. Marsh readily admits that he writes with a pop head, but says he is balanced by Helena's more experimental approach.

His dance sensibilities have also been honed by his own DJing exploits.

"This is not meant to sound self-congratulatory but, if you end up being paid to make music, then you've done well, but I'm also being paid to play other people's records. I'm having a great time," he says.

The new album, X, will also see a

new product image for The Beloved, whose first two albums, plus their remix collection Blissed Out, all featured Bob Lianey's trademark graphics. Alison Beat says they are moving towards even more striking images, in what she describes as an attempt to shock people into discovering what The Beloved have to offer.

East West managing director Max Hole isn't anticipating too much resistance.

"If you make a strong record, there can sometimes be a worry with a brand new artist that they will get missed, but The Beloved won't be because a lot of the hard work has been done over the past few years," says Hole.

"People want to check out the new Beloved record. They are a very interesting group." Stephen Worth



Act: The Beloved Label: East West Project album Publishers: EMI/Virgin Music/copyright control Writers: Jon Marsh, Helena Marsh Producer: The Beloved Studios/Mayfield Studios, Wolf, Sarm East, London Release date: March 29/April March 4



# ZOMBA MANAGEMENT

## THE NO.1 PRODUCER MANAGEMENT COMPANY

### TOP 75 SINGLES

10 FEBRUARY 1986

Pos	Wks	Title	Artist (Producer) (Label) (Writer)	Label CO/Cass (Distributor)
1	1	<b>SPACEMAN</b> ★	Babylon Zoo (Mike Power) (New Line) (L.M.R. (Mars))	EMI CD/EM 416/CEM 416 (E) (12EM 416) 7717
2	3	<b>ANYTHING</b>	MIJUEpic 6627152/6627154 (SAB) 7627156	
3	2	<b>SLIGHT RETURN</b>	Superior Quality/AMM BLUE 603CD/BLUE 003MC (V) BLUE 00032	
4	NEW	<b>LIFTED</b>	Lighthouse Family (Perfect Blend) (Trackers/Believes/Brammer)	W&L Card 5779432/5779424 (F) 5779431
5	NEW	<b>I JUST WANT TO MAKE LOVE TO YOU</b>	Cher (NICA MISTO 4032/MCSC 4003/BBMG) Elm Jones (Tristan (Gland))	
6	NEW	<b>ONE OF US</b>	Blue Gonilla JOACD 1/ADMIC 1 (F) Joan Osborne (Cheroff) Human Boy (Brazilian/Nampton)	
7	NEW	<b>DO U STILL?</b>	London LOCOP 379/LONCS 379 (F)	
8	12	<b>I WANNA BE A HIPPIE</b>	Step 17 (Harding/Curran/Mortimer) PolyGram (Mortimer)	Mokum DB 17709/DB 17704 (P) (DB 17706)
9	0	<b>ONE BY ONE</b>	Cher (Stephen Lipson) (WEA) (Newman/Wells)	WEA WEA 032CD/WEA 032C (W) (WEA 032T)
10	4	<b>JESUS TO A CHILD</b> ○	George Michael (Michael Dick Leahy (Michael))	Virgin VSCDG 1571/VSC 1571 (E) 442

### 3 TOP TEN HITS PRODUCED BY

- No. 1 STEVE POWER – Babylon Zoo “Spaceman”  
 No. 4 – MICHAEL PEDEN – Lighthouse Family “Lifted”  
 No: 9 STEPHEN LIPSON – Cher “One By One”

ZOMBA HOUSE, 165-167 HIGH ROAD WILLESDEN, LONDON NW10 2SG

Tel: 0181 459 8899 Fax: 0181 451 3900

Contact: Steven Howard or Fiona McDonald

SIMON EFEMEY ● ROBERT JOHN “MUTT” LANGE ● STEPHEN LIPSON  
 ● MICHAEL PEDEN ● STEVE POWER ● COLIN RICHARDSON

## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE BLUETONES Expecting To Fly	A&M	February 12	 	Ads in the music press and <i>The Independent</i> will be backed by national posters. There will be displays with multiples and independents. The release is being re-promoted to us in with four dates. There will be ads in the style and music press and a regional poster campaign. There will be advertising in the music press including Q and Mojo.
GOLDWIZ/ZA	Geffen	February 19	 	
HEART Road Back Home	Parlophone	February 12	 	
INTO ANOTHER Seamless	Polydor	February 12	 	The release will be advertised in the specialist rock press including Kerrang!.
MARIA MCKEE Life Is Sweet	MCA	February 12	 	Solus 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>Mojito</i> with Tower, <i>Q</i> with HMV and <i>NME</i> with Virgin.
CHRYNA PHILLIPS Naked And Sacred	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	 	Advertising on Virgin and Heart will be backed by ads in <i>Q</i> and <i>Mojito</i> . There will be in-store support from multiples and independents.
SPEECH Speech	Coastempo	February 19	 	Radio ads on Kiss, Choice and Galaxy will be backed by posters and ads in <i>The Face</i> , <i>Touch</i> , <i>True</i> , <i>Blues</i> & <i>Soul</i> , <i>Echoes</i> and <i>Melody Maker</i> .
STYLE COUNCIL Collection	Polydor	February 19	 	Ads will run in <i>Q</i> and <i>The Independent</i> with HMV. There will be a mail-out to the Paul Weller database and the release will feature on Virgin VFM.
3T Brotherhood	Epic	February 12	 	Ads will run in <i>Smash Hits</i> with Woolworths, <i>Big</i> , <i>Echoes</i> and <i>Blues</i> & <i>Soul</i> . In-store POS material includes a mobile ad-out.
VANGELIS Voices	East West	February 19	 	Ads will run in <i>Premier</i> with HMV, <i>Q</i> and the nationals. There will be in-store displays with selected multiples and independents.
VARIOUS Brits '96	Columbia	out now	 	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 Dance Tip 4	Global TV	February 19	 	Ads will run on Channel Four, ITV and BSkyB backed by spots on Capital, Atlantic and the Network Chart Show. Posters run in key urban areas.
VARIOUS Easy Listening	Firm Music	February 19	 	Ads will run in the music and style press plus <i>The Guardian</i> and Sunday supplements supported by radio ads.
VARIOUS Freeway	PolyGram TV	February 19	 	Ads will run nationally on Channel Four and satellite stations and regionally on ITV. Virgin radio ads will be backed by ads in <i>Q</i> and <i>Mojito</i> .
VARIOUS Godfathers Of Brit Pop	PolyGram TV	February 12	 	The album will be promoted with Channel Four, satellite and regional ITV ads. Radio ads will run on Virgin and selected Gold stations.
VARIOUS The Greatest Dance Album	EMI TV	February 19	 	National TV ads will run on Channel Four and ITV and radio ads will run on Kiss and ILR stations. The release will be promoted by <i>The Sun</i> and displays will run with multiples and independents.
VARIOUS Under The Sun	Telstar	February 12	 	The campaign includes national TV ads on Channel Four and BSkyB and radio advertising on Capital, Kiss and Atlantic 252.
VARIOUS The Greatest 90s Dance Hits	EMI TV	February 19	 	There will be radio ads on Kiss and press ads in the specialist dance press. In-store displays will run with Virgin, Q and <i>Our Price</i> .
VARIOUS Hardtop & Trypno	Moonshine Music	February 19	 	Press ads will run in <i>Touch</i> , <i>Blues</i> & <i>Soul</i> , <i>Echoes</i> , <i>Sm</i> and <i>Straight No Chaser</i> while radio ads will run on Choice FM.
VARIOUS Harlem Underground	Hubbub	February 12	 	TV ads will run on Channel Four, satellite stations and ITV. Radio includes Virgin, Capital, Heart, Cyde and Forth.
VARIOUS It's Electric	Dino	out now	 	Press ads plus national Channel Four and regional ITV ads will promote this release in the run-up to Valentine's Day.
VARIOUS Look Of Love	PolyGram TV	out now	 	National Channel Four and satellite TV ads plus regional ITV ads will promote this release. There will be national press and radio ads.
VARIOUS No. 1 Love Album	PolyGram TV	out now	 	National Channel Four and regional ITV ads will be backed by ads on BSkyB and UK Gold. Radio ads will run on Capital and Virgin.
VARIOUS Our Friends Electric	Telstar	out now	 	A campaign taking in national and satellite TV advertising, music press ads and radio advertising on Kiss and Choice will promote this release.
VARIOUS Pass The Vibes	PolyGram	out now	 	Promotion for this album includes ads on national and regional TV, on Virgin and Capital and in the music and national press.
VARIOUS Soft Rock	PolyGram	out now	 	The campaign includes national posters and press ads in <i>NME</i> , <i>Big Issue</i> , <i>The Face</i> , <i>Dazed &amp; Confused</i> , <i>Q</i> , <i>Empire</i> , <i>Time Out</i> , <i>The List</i> , <i>Saltic</i> , <i>Stry</i> and <i>Loaded</i> (with Virgin). It is album of the week with <i>Mentees</i> and there will be displays with multiples and independents.
VARIOUS Transporting	EMI	February 19	 	TV ads will run on Channel Four South and Midlands. There will be radio ads on Capital, Kiss and Choice and press ads in <i>Blues</i> & <i>Soul</i> , <i>Ms London</i> and <i>Nine To Five</i> . Posters nationwide and on London Tube sites will be supported by in-store displays with selected retailers.
VARIOUS Ybiss' Young Soul Rebels	Global TV	out now	 	

Compiled by Sue Sillitoe: 0181-767 2255






## CAMPAIGNS OF THE WEEK

## ARTIST



## VANGELIS - VOICES

Record label: East West  
Media agency: BMP/DBB Needham  
Media executive: Anna Gustavson  
Product manager: Dave Auty  
Creative concept: Stylo Rouge  
East West will be targeting cinema audiences and advertising agencies as part of its marketing campaign for the new Vangelis album, *Voices*, which is released next Monday. The album, which includes collaborations with Stina Nordenstam, Paul Young and Caroline Lavelle, will be given away with one issue of *Campaign* to bring it to the attention of creative people in ad agencies. It will also feature on WBFM in Warner Brothers cinemas and will be advertised in *Premier* with HMV. Other press ads will run in *Q* and the nationals and there will be in-store displays with Virgin, HMV, *Our Price*, *MVC* and selected independents. The campaign also includes a mail-out to the Classic FM music store database.

## THE GREATEST DANCE ALBUM UNDER THE SUN

Record label: EMI TV  
Media agency: TMD Carat  
Media executive: Jenny Bigham  
Director, EMI TV: Barry McCann  
Creative concept: In-house  
EMI TV is once again collaborating with *The Sun* newspaper to launch *The Greatest Dance Album Under The Sun*, which will be given editorial promotion through *The Sun's* Bizarre column and plugged on the newspaper's front page. The album – a compilation of dance tracks from the past five years – will be nationally TV advertised on Channel Four and ITV for two weeks from its release next Monday. There will be radio advertising on both Kiss stations and selected ILR dance stations and further regional ITV advertising is planned for the best performing areas. In-store promotion, including some window displays, will run with multiple and independent retailers.

## COMPILATION



## BEHIND THE COUNTER

**RICHARD HECTOR-JONES, Piccadilly Records, Manchester**  
 "The weather has been terrible in Manchester this week but it hasn't affected business. As expected, Marion's This World And Body has proved really strong and Nick Cave and Dave Clarke have been performing well. Although there are two other indie stores in town, we are sought out for being the only specialist in guitar material and we also do well with dance. There's a big local demand for vinyl, which isn't satisfied by the likes of Virgin or HMV, so people tend to come to us for that. Vinyl accounts for around 50% of our sales and most of that is in demand. Our customers span all ages and their steady traffic in back catalogue, with people still replacing their vinyl collections with CD. Julian Cope's book Kraut Rock Sampler seems to have sparked off a whole new wave of interest in Seventies techno German bands. Faust, Kraftwerk, Cluster and Harmonia are all currently in hot demand and many people are splashing out on imports that cost as much as £24."

## ON THE ROAD

**RICHARD GUEST, EMI rep, Yorkshire area**  
 "Everybody's moaning about the weather this week. It killed trade on Saturday. Getting to my North Yorkshire calls has just been dreadful. It's quite a big week for us as our SoundSite CD towers are getting placed in shops. It's a five-storey CD tower with five separate players and we're putting our development artists' albums on these so people can have a listen and read the information racked out alongside. It's a very positive move. As for things selling this week, the Marion and Alanis Morissette albums are going quite well. Our priority this week is the Diana Ross single, I Will Survive. It's doing very well after she was on the lottery show on Saturday, as are singles by Garth Brooks and Speech of Arrested Development. Singles-wise, we've got a very busy schedule for the next few weeks with Terrorvision, Queen, Supergass, Eternal, The Beatles and Blur plus The Beatles' Anthology 2. But people are waiting for one huge album."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Marion's eagerly-awaited album steamed ahead and business was also good for Nick Cave & The Bad Seeds and Dave Clarke. Sales of Babylon Zoo's The Boy With The X-Ray Eyes varied around the country but, on the whole, were slightly below expectation. Buoyant singles included Diana Ross, Mike & The Mechanics, The Caricorns, Chris de Burgh, Alcatraz, Red Hot Chili Peppers, Ocean Colour Scene and Manah Caray.

## PRE-RELEASE ENQUIRIES

Joan Osborne album; Take That and Bruce Dickinson singles

## ADDITIONAL FORMATS

Cast CD single in tin, Red Hot Chili Peppers single in limited-edition 3D case with postcards, Nick Cave limited-edition CD album with booklet

## IN-STORE

Windows - Brits '96, The Beat, Driving Rock, Adiemus, Neil Diamond, Status Quo, Nice 'N' Easy, In-store - Saw Doctors, Vibyn, Godfathers Of Britpop, Björk, Sepultura, The Bluetones, Whitney Houston

## MULTIPLE CAMPAIGNS

**Andy's Records**

Windows and in-store - Brits '96, Driving Rock, Adiemus; Press ads - Gin Blossoms, Saw Doctors, Bob Seger

**ASDA**

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

**Boots**

In-store - free box of chocolates with music and video purchases of £17.50, Valentine's Day music and video promotion, Michael Ball, Piano Reflections, Classic Moods, Bacharach, Number One Love Album, Madonna, Sleeping Beauty, Tots TV, Cinema Club

**FARRINGDON'S**

Windows - José Carreras; In-store - Olympia label promotion featuring music from Russia and Eastern Europe, Original Jazz Classics promotion offering a free book with purchase of two CDs, EMI Classics CDs at £11.99, Musicca Sacra CDs at £3.99

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**WOOLWORTHS**

Windows - Brits '96, The Beat, Easy, In-store - Saw Doctors, Vibyn, Godfathers Of Britpop, Gabrielle, Sepultura; TV ads - Vibyn (national Channel Four)

Singles - Whitney Houston, N-Trance, Robert Miles, Blur; Albums - The Bluetones, Saw Doctors; In-store - Bob Seger, Gin Blossoms, Godfathers Of Britpop, budget promotion with four CDs for £10

Singles - Sepultura Rotten first-day cover, Björk, Chuck, Drum Club, Eat Static, Everclear, The Legendary Jim Ruiz Group, Strange Brew; Albums - Credit To The Nation, Saw Doctors, Skunkhour

Singles - Mike & The Mechanics, Dubstar, The Connells, Joan Osborne; Albums - The Bluetones, 3T, Godfathers Of Britpop, Brits '96, In The Mix '96, Hqs '96, Tori Amos, Sisters Of Swing, Vibyn, Sleeping Beauty, Reservoir Dogs, Brits '96 video

Singles - Boyzone, Edwyn Collins, Celtic Dion, Eternal, R Kelly, Lightning Seeds; Albums - Cowboy Junkies, Credit To The Nation, Desperado, EG, Gin Blossoms, Maria McKea, Chyna Phillips, Skunkhour; Windows and in-store - two Music Club CDs for £10; TV ads - Bruce Springsteen

Windows - George Michael, Saw Doctors, Nick Cave & The Bad Seeds, Brits '96, Neil Diamond, The Brotherhood, The Beat, Babylon Zoo, Reservoir Dogs, Leon; In-store - Sony Nice Price Sale

Megaplay single - Björk, Farley & Heller; Essential album - The Bluetones; Windows and in-store - Brits '96, The Bluetones, Saw Doctors, Classic Discoveries, Valentine's Day promotion, Sepultura; Press ads - Wannadies, Moloko, The Original Jazz Classics

Singles - Björk, Alanis Morissette; Album - Nice 'N' Easy; Windows - Nice 'N' Easy, Status Quo, Neil Diamond; In-store - two CDs for £10

Singles - Simply Red, Whitney Houston; Album - Saw Doctors; In-store - Love promotion with double CDs at £8.99 and double cassettes at £5.99, Tons For A Tenner 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 (Bury St Edmunds), HMV (Milton Keynes), Our Price (Bainbridge), Piccadilly Records (Manchester), Quik's (Ormskirk), Radio City (Lincoln), Sound And Vision (Barnstable), The Woods (Bognor Regis), Tower (Piccadilly) and Virgin (Leeds). If you would like to contribute, call Karen Faux on 0161-543-6550.

## EXPOSURE

## TELEVISION

**17.2.96**  
 Live And Kicking featuring Sting, BBC 1: 8.15pm - 12.15pm  
 It's Not Just Saturday featuring Crush, ITV: 10.25 - 11.35am  
 The White Room featuring Sting and Teenage Fanclub, Channel Four: 7.30 - 8.30pm  
 National Lottery Live with Celine Dion, BBC1: 7.50 - 8.05pm  
 My Generation: The Animals, Channel Four: 8.30 - 9pm  
**18.2.96**  
 MTV Unplugged with Mariah Carey, MTV: 8.30 - 1.30pm

**20.2.96**  
 The Brits '96, coverage of the awards from Earl's Court, ITV: 8.30 - 10pm  
**21.2.96**  
 VH-1 '96: Bruce Springsteen, VH-1: 6 - 8.15pm  
**22.2.96**  
 Not Fade Away featuring Blondie, Queen, REM and Madonna, Carlton: 1.25 - 2.25am  
**23.2.96**  
 FR1 Friday featuring Lenny Kravitz, Echobelly and Terrorvision, Channel Four: 6 - 7pm and 11pm - midnight  
 Later Presents Paul Weller in concert, BBC2: 11.45pm - 12.45am

**17.2.96**  
 John Peel with sessions from the 60th Dolls and Frank Black, Radio One: 5 - 7pm  
 Live From The Met: Turandot, featuring Bulgarian soprano Gena Dimitrova, Radio Three: 6.30 - 9.00pm  
 The Essential Mix featuring Gusto, Radio One: midnight - 2am  
**18.2.96**  
 Andy Kershaw presents West African band Some, Radio One: 10pm - midnight  
**19.2.96**  
 The Brits '96, live coverage from Earl's Court, Radio One: 9pm - midnight

Mark Forrest features McAlmont & Butler. Other guests include The Beat (10pm), Cast (Wed), Alison Moyet (Thu) and Mark Knopfer (Fri), Virgin Radio: 10pm - 2am  
**20.2.96**  
 In Concert: Britpop compilation featuring Teenage Fanclub, Bliss and Drugstore, Radio One: 5 - 10pm  
**21.2.96**  
 The Evening Session features a special Radio One recording of Massive Attack, Radio One: 7 - 9pm  
 Folk On 2, spotlight the early days of Fairport Convention, Radio Two: 7.03 - 8pm

## RADIO





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Margaret Hefferman, Marketing Manager, emapMETRO, Mappin House,  
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# DOOLEY'S DIARY

Remember where you heard it: If you thought **Upside Down** were an interesting concept, wait until you catch wind of what **Phil Harris** at Harlequin Management is putting together – a female equivalent of the all-singing, all-dancing boy groups currently storming the charts. Harris has already found three suitable young ladies – one blonde, one mousy, one dark haired – and is putting an ad in *The Stage* to sniff out a fourth. Perhaps a **redhead** would be the best complement? But the girl will need **pedigree**. Harris wants “classy, sexy and sophisticated”. Well, what else would we expect?... Just a quick last word to everybody heading for the Brits next Monday: entry to Earls Court is from the West Brompton entrance... **Zomba Management** was **chuffed** to see no fewer than three of the producers it represents in the Top 10 last week: Babylon Zoo's Spaceman co-producer **Steve Power**, Cher's One By One producer **Steve Lipson**, and **Mike Peden**'s number four Lifted from The Lighthouse Family... **The Brit School** too let out a little cheer as one of its ex-pupils **Tatiana Mais** scored a hit as **Q-Tec** backed by fellow ex-pupils **Keeley “Ivory” Burton** and **David Hall**, who was formerly a member of **Sexual Suicide**... **John Peel**'s not just an institution, he's also capable of



Dooley often takes a whimsical moment out to ponder what the big cheeses of the music biz get up to in their spare time. Paraglider, go-karting, big game hunting, golf even. But sniffing around the lingerie department of Harvey Nicks didn't even figure as part of Dooley's riotous imagining. East West's director of promotions and US labels **Alan McGee** (pictured left) has given me a run for my money. McGee was acting so milder to **Bette Midler**, who is the subject of **BBC1's Ruby Wax** show on February 18. Bette and Rubie went gallivanting around London and ended up in the Knightsbridge store for part of the filming – hence McGee looking sheepish in the background. That's his story anyway. A trawl through his smalls drawer might offer up a different angle, but Dooley doesn't engage in such dangerous assignments.

the odd soundbite, as *The Guardian* found to its delight last week. When the **Government's chief curriculum adviser** announced that children should be taught the **superiority of Schubert** over Britpop idols like **Blur**, various people were wheeled out to comment, but **Peely's bon mots** took the biscuit: “Saying Schubert is better than Blur is like saying Tuesday is better than a piece of string,” quoth the pop philosopher. Quite...For those diaries already **busting** with music biz-related trade fairs, keep an eye open for one at Islington's Business Design Centre – former home of **ECTS** – in 1997...Spare a thought for all those delegates who flew to Cannes last week expecting the highest of hi-tech at the **Milia** conference. When they went to register, they found the computer system had crashed, leaving them with **another queue** to contend with before they even tried to get to the bar...It's not every day Dooley hears a record that sounds equally good at **two different speeds**, but **Clean Up Records'** black label from **The Sneaker Pimps** caused a bit of **head scratching** in the **MW** office last week. At 33rpm it's an atmospheric, **PJ Harvey**-style number, while at 45, **Michael Jackson's** nine-year-old niece could be

singing...Are struggling **Man City** hoping that the **good fortune** of its most famous fans, **Oasis**, will rub off on the club, currently sitting at the wrong end of the premiership, when they gig at **Maine Road** in April? ...Anyone looking for a freelance PR consultant can call **Sharon Wheeler**, lately of **Jennie Halsall Consultants**, on 0181-399 3529.....



**Dishy Dale Winton** had the housewives in Watford painting in the aisles recently when he swept into the town's Asda superstore to promote his new disco CD. The star of **Supermarket Sweep** and **Pets Win Prizes** is making his first spin into the world of pop with **Dale's Pick 'N' Mix**, from those friendly people at **Carston** and naturally only available through top grocers **Asda**, **Tesco** and **Safeway**. The 40-track release features disco hits from the Seventies and Eighties all chosen by Dale because of the special memories they evoke. Don't ask.

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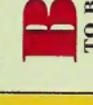
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