

For Everyone in the Business of Music

2 MARCH 1996 £3.10

## Jacko row fails to dim Brits

by Martin Talbot & Catherine Eade

The music industry has delivered its verdict on the Brits - great show, shame about Jackson.

The Earl's Court show, which received unprecedented press and media publicity following the stage invasion by Pulp frontman Jarvis Cocker, achieved the biggest TV audience figures in the event's history at 11.8m.

In a *MJ* straw poll of 53 industry executives, almost 50% said the Brits '96 was the best ever. The industry also backed the Pulp frontman over his clash with Michael Jackson: 75% believe Cocker was right to invade the stage, while 65% considered Jackson's performance to be a mistake.

The industry also criticised the decision to allow Tony Blair on to the show; some 61% said Brits' organisers should not have made the decision to invite the Labour leader to present. David Bowie with his achievement award.

Brits chairman Paul Burger, also chairman of Sony Music UK, defended the show, which reached 40% of the available television audience. "All this says is that the Brits has reached a new level of vitality," he says. "The mandate from the BPI was to deliver the largest



Michael Jackson's first live TV appearance for 17 years took up one-fifth of the 72-minute TV awards show compared with Oasis's three minutes. Brits organiser and Sony CEO Paul Burger defended his artist, however. "The Jackson performance was a live extension of what people have said is one of the most powerful videos of all time," he said.

possible event and the biggest viewing audience."

He criticised Jarvis Cocker's invasion of the stage, saying, "If we want the Brits to go forward and flourish, it is totally unacceptable that an artist has to worry about their stage being

secure." Malcolm Borrer, executive producer for Initial Film & TV, admits the controversy heated the show. "There were certainly more people talking about it than ever before," he says.

However, reactions to the Jackson appearance were overwhelmingly neg-

ative, with many industry executives taking particular exception to the US star's apparent portrayal of himself as Jesus Christ.

Cocric defends the decision to edit out certain speeches and other artists' performances in favour of Jackson. "It would have been folly to cut a performance of the most famous person in the world," he says.

Meanwhile the Cocker stunt and the swearing during Oasis's lively acceptance speeches may scotch plans to broadcast the show live next year, says BPI executive producer Lisa Anderson. Cocker warns: "If you want a slick show without any glitches you have to film it the night before."

The controversy surrounding Cocker's appearance was matched by concern at Labour leader Blair's appearance on stage.

MHV managing director Brian McLaughlin says, "There's nothing wrong with the BPI trying to put across the message of how important the music industry is to this country, but we've got to draw the line at politicians taking part in our music shows." However, the BPI points out that Blair was chosen to present the award by Bowie himself.

● Brits p4/5 and Dooley p5/5/5

### THIS WEEK

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## Jackson was wrong...but so was Jarvis

### COMMENT

It's impossible to conceive of a Brit Awards show on which everyone is agreed.

Yet last week's event seems to have produced a rare unanimity - most everyone you spoke to seemed to have taken exception to it in some way.

On the face of it, this is absurd. Last week's show can reasonably claim to be the most successful ever. It certainly attracted the biggest TV audience at 11.8m. The huge amount of press coverage confirmed it as a calendar event on a par with the Grand National or the Cup Final.

Equally no one can seriously doubt Brits committee chairman Paul Burger's commitment to the job or the work he put into it. And despite the inevitable sniping from rivals, he did not particularly favour his own acts - certainly no more than they would have done in a similar position.

Why, then, so much criticism? The answer has to be that the show was fatally at odds with the current mood of British music. Where British music is raw and laddish, the Brits show veered towards the bland and adult.

While British music in 1996 has a distinctive personality that is confident enough to stick up two fingers to the world, the Brits show deliberately aimed at a broad mass market at home and abroad.

It was the right show at the wrong time.

The perfect example, of course, was Michael Jackson's performance, a performance that sickened and appalled most people we have spoken to. It was overblown, pretentious and deeply, deeply misguided.

When Jarvis Cocker invaded Jackson's stage, it was a collision between the playfulness and irreverence of the best in British pop, and the humourlessness and pretension of the worst of American music. What Jarvis did struck a chord in the hearts of most British music fans. Cocking a snook it what we do best.

Jacko deserved it. But while that is a legitimate fan's attitude, clearly it cannot be a professional one. No one can seriously suggest it is a good thing for acts to take such direct action every time they take exception to another artist.

It's not just bad form, it's their destructive of the industry. One might as well condone piracy.

So where does this leave us?

Ironically, Michael Jackson and Pulp will both benefit from Monday night's events. As for the rest of us, we shouldn't be too depressed. Monday's show in no way harmed the industry.

On the contrary, the show - with the help of Jarvis, Oasis and, paradoxically, Jackson - was a tremendous, gripping talked-about success.

But before the business charges anyone else with the unenviable task of putting together another Brit Awards show, it needs to sort out what it wants.

You either have a Brits show which goes for the biggest possible audience or you have a show which is a showcase for new British music.

You either have an event which aims to attract the biggest names in the world regardless of nationality, or you have a no-foreigners rule.

You either believe in having an organiser who takes on all the hassle and you argue about it afterwards, or you run it slavishly by committee and accept that little will get done.

As we have said on previous occasions about so many other issues, the industry really cannot have it both ways.

**MARK MORRISON**

**Return of the Mack**

His new single on 12", CD & cassette. Out next week. Remixed by D-INFLUENCE, Calfather & Joe. Joe Y. Vannelli. As featured on the forthcoming album.

"RETURN OF THE MACK"  
WEA940C02/12

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# BABYLON ZOO

the view from space, man  
the invasion has just begun



the monster hit from  
london to lebanon  
new york to norway  
germany to japan  
and  
argentina to australia

the album out now. **BABYLON ZOO**  
gold in uk



already charted in 8  
countries across europe

nrme: 'the album is an impressive crush of  
electronics, dirty guitars and sueda/bowie/queen  
style pretension'

q magazine: \*\*\*\* 'startlingly great, an intriguing  
spread of influences'

the guardian: \*\*\*\* 'momentous, adolescent and  
uplifting'

the times: 'credible and cohesive... a futuristic  
vision that is more lunar-pop than britpop'

EMI

worldwide representation by cive banks for

# Southgate holds talks with potential buyers

by Robert Ashton

Thorn EMI chairman Sir Colin Southgate says he has been in talks over the sale of the group's music business, despite his repeated protestations that EMI is not on the market.

The confirmation by Southgate comes as the City prepares itself for a full-scale auction after the group announced plans to proceed with the break-up of Thorn EMI this summer into two publicly-quoted companies.

The demerger, which Southgate says will cost £100m to implement, will see the company's Thorn records division moved to a new company, Thorn plc, while the main Thorn EMI company will be renamed EMI Group plc.

Southgate will become chairman of both new companies EMI and Thorn before concentrating solely on EMI after July 1997. Jim Fifield will remain president and ceo of EMI Music. Stuart McAllister stays as ceo of HMV and Simon Duffy will remain group finance director, all reporting to Southgate.

## DEMERGER COUNTDOWN

**Feb 20** - Thorn EMI confirms demerger plan.  
**June 11** - Thorn EMI issues preliminary results for the 12 months to March 31 1996.

**July 1** - Formal demerger proposals issued to shareholders.

**July 26** - Thorn EMI agm is followed by an agm at which approval for the demerger proposal is expected to be sought.  
**July 29** - Demerger becomes effective.  
**Dealings** begins in shares of Thorn plc and EMI plc.

Southgate will also investigate the possibility of a New York stock exchange listing for EMI, but adds the group's headquarters will remain in the UK.

Southgate confirms he has had talks with some companies about a possible sale, although he declines to identify any of the suitors. "Obviously people talk, there's plenty of gossip in this industry," he says. "I've said 'come and have a chat, but we are not for sale and if you want to buy us make me offer'."

Southgate says the company will only

be sold at a premium price. "It would need to be a lot, but you've got to understand there are not many businesses in the world with the compound growth rate of EMI," he says. "Music is still growing and I don't think we have yet scratched the surface of Eastern Europe, Asia and the Chinese door."

The widely-tipped break-up was announced on Tuesday (20) as Thorn EMI's nine-month figures were unveiled, showing turnover up 13.4% to £3.86bn and operating profit up 29.7% to £456.7m.

The demerger speculation has sent Thorn EMI's share price rising over the past year. Although the price dipped 18p last Wednesday to 216.51, analysts believe the company's shares will be worth up to £20 at demerger.

Bruce Jones, analyst at Merrill Lynch, says the EMI shares alone could be worth around £13.70. "That's a demanding rating, but it is a stand-alone music company and an interesting and unique vehicle," he says.

● See profile, p8.

## Cecillon picks Collen to oversee Chrysalis

Parlophone's marketing director Mark Collen is switching jobs within EMI to take over as deputy managing director of the newly-reshaped Chrysalis Records label.

Collen, who will report to EMI UK president and ceo Jean Francois Cecillon, will effectively run the label and is expected to eventually take over the full role of managing director.

Collen, 34, says, "JF gave artists a personal guarantee he would be around so there is a handover period after which I take charge. I'm sitting here at what is the number two label in the country at the moment so I wouldn't have moved unless JF was committed to Chrysalis."

At Parlophone, Collen helped launch the careers of Blur, Radiohead and Supergrass. Following his departure, Terry Felgate is promoted to head of marketing, reporting to managing director Tony Wadsworth.

Cecillon says, "I look to him to lead the resurgence of Chrysalis as a major label within the EMI group."

Collen's projects include new signings Simple Minds, Belinda Carlisle and John Butler, formerly of Diesel Park West.



Mark Collen (pictured right with Jean Francois Cecillon) left his role as A&M international product manager in 1983 to join EMI's international marketing division. He moved to Parlophone a year later as product manager and became marketing director in 1993.

## Cocker excels after a night in the cells

A strong support line-up of Denim and Edwyn Collins had set the scene, but the 12,500 punters at Birmingham's NEC were there to see one man, Jarvis Cocker, *write Leo Finlay*.

The singer should either be knighted or pulped for his antics with Jacko at Monday's Brits depending on your point of view.

But as soon as the red curtain pulled back to reveal an imaginative set, with staircases, balconies, screens and an amazing light show, the crowd were obviously plumping for Sir Jarvis.

I Spy and Mile End teased the fans in turn, and Cocker curiously raised more cheer in announcing, "I'm especially glad to be here. It was either here or a few nights in the cells," before

## PULP ON TOUR

Promoters: Metropolis/DFSJM

Seam/stage set: SSE Hire

Lighting: Entic

Merchandise: Underworld

Dates: Brighton Centre, Feb 20; Cardiff

Arena, Feb 21; Birmingham NEC Feb 22;

Manchester Arena, Feb 23; Edinburgh

Ingliston RHC, Feb 25; Newcastle Arena, Feb

26; Humbercider Ice Arena Feb 28; Sheffield

Arena, Feb 29; Wembley Arena, March 1-2.

Total attendance: 87,000

launching into a superb (Do You Remember?) The First Time?

The British incident came up just once more, as Cocker offered his version of events, "I won't go on too much about Michael Jackson because I'm not that desperate for the publicity. I don't go

on stage and start shoving kids over or stamping on them or kicking them - that's not exactly my style of doing things."

With the crowd wildy won over, Cocker led an impressively tight Pulp through a set in which the singles *Common People* and *Disco 2000* almost raised the roof. Cocker has developed into an astonishing performer and didn't need the publicity to promote this sell-out tour, but it'll be no surprise if his recent spate of 'bad publicity' elevates his standing still further.

Main support Collins also impressed with as slight a rock show as you'll see this year. A Girl Like You and Rip It Up were greeted by the throng as old favourites, and the excellent version of the new single, *Keep On Burning*, bodes well for the future.

## NEWSFILE

### Cads attract 400 executives

More than 400 industry executives will descend on London's Grosvenor House Hotel for the inaugural Music Week Cad (Creative & Design) Awards this Wednesday (February 28). Around 40 creative departments and executives will be honoured at the awards, hosted by Muriel Gray. The main Music Week Awards take place at the same venue on Thursday, March 7.

### Bannister tipped to succeed Forgan

Radio One controller Matthew Bannister is among those tipped as candidates to succeed Liz Forgan, who quit as managing director of BBC Radio last Monday (19), three years into her five-year tenure.

### Bjork tour rescheduled after bust-up

Bjork's record company One Little Indian is changing the Icelandic singer's Asian tour itinerary to avoid further confrontations with the press after she lashed out at a reporter at Thailand airport last week. OLI says the singer, who has apologised to the woman journalist she punched, is physically and mentally exhausted after an extensive world tour.

### Basca to petition against deductions

Songwriters' body Basca is petitioning the European Parliament in an effort to tackle the problem of social and cultural deductions. The association estimates the deductions, which are used for pension funds and the promotion of new work, has cost UK composers and publishers more than £5m since 1979.

### Conroy promotes 'innovative' pair

Virgin's managing director Paul Conroy is promoting Steve Pritchard and Peter Duckworth to new positions as co-directors of the company's commercial marketing. Conroy says the pair have pioneered many innovative and successful compilation campaigns.

### EMI goes gold

EMI is launching new budget label EMI Gold in the first significant move into pop repertoire by Music For Pleasure on March 18. The first releases include back catalogue compilations from 10 artists including Kim Wilde, Mud and ELO and 10 re-issues including albums by Spandau Ballet, Diana Ross and Stevie Nicks.

### Martin moves to Dreamcatcher

Former executive producer and vice president of MTV Europe Sara Martin has been poached by Irish promotion company Dreamcatcher Productions to set up a London branch of the company, which will be producing the third MTV Awards show in November. Martin was executive producer of the MTV Europe Music Awards, which she established.

### Rajar ready to release results

Rajar will issue its belated fourth quarter radio audience figures on March 14. The figures were delayed following complaints that new research methods for September-December 1995 had led to artificially low ratings.

### Oasis notch up new milestone

☑ Oasis' (What's The Story) Morning Glory? was certified five times platinum in the week of their Brits triumph last week, while their single, *Don't Look Back in Anger*, went silver. Michael Jackson's *HIStory - Past, Present And Future, Book 1* reached four times platinum status. Other awards this week: The Cranberries' *Everybody Else Is Doing It, So Why Can't We?* (double platinum), Red Hot Chili Peppers' *One Hot Minute*, In The Mix '96 and Slipcase *Smart (gold)* and A Retrospective Of House 51-55 - Vol 2 (silver).

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STALEMATE IN ROW OVER COCKER'S STAGE INVASION - p4 & 5

# BRITS VERDICT

Alan McGee, Creation president — "There's a fine line between madness and genius and I actually like Michael Jackson because he's so completely obviously off his nut. His whole performance was utterly pompous and overblown and Jarvis did what everybody else wanted to do. The best bits were Oasis getting their awards — it was appalling the way they cut that for the TV show."



Derek Birkett, One Little Indian managing director — "It was the third time I've been and I thought it was the best. The bands were brilliant, and the way it was put together was brilliant and the TV show was the best it's been."

Alanis Morissette — "I have mixed emotions about the award. Art can't be judged, but I'm glad people can express their feelings about music."

Max Hole, East West managing director — "While I applaud everyone's efforts in putting together a strong bill, I thought it was pretty poor that Michael Jackson got 11 minutes including an advertisement for the album while other artists had their performances cut."



Sean Bye, MCA marketing manager — "I preferred last year's venue, but I thought the production was brilliant. It would have been nice to have seen more young British talent performing, though."

Noel Gallagher, Oasis — "The awards are all voted for by idiots, dickheads and ponytails. They're only special if they're voted for by the people."

Kevin Cook, manager, HMV Trocadero — "It was better than last year's show — a real spectacle. It was a bit of a coup getting Jackson along to perform."

Brian Eno — "I was under the impression the Brit Awards were to do with British music. But what I saw seemed to be completely dominated by the disgraceful and inappropriate spectacle of Michael Jackson. David Bowie was treated like a support. The organisers sacrificed everything to make Michael Jackson happy."

Carl Walker, assistant manager, Andy's Records Peterborough — "We were a bit unhappy with the editing of the show because you didn't get to hear what the bands had to say, and they could have done with having Oasis perform."



Lisa Anderson, Brits producer — "Working at Earls Court was fantastic and being in central London was a huge bonus. The atmosphere was electric."

Simon Lawson, assistant manager, HMV Derby — "The show seemed pretty professional with a good mix of artists performing. Most of the customers I've spoken to about it have said they're impressed."

Dylan White, Anglo Plugging — "I had a right good laugh. None of the artists that performed were soft MOR crap. It was all good stuff, particularly Pulp. My one criticism is of the TV show. It's a shame the bands had their acceptance speeches cut."

John Preston, BMG ceo and chairman — "They did an amazing job of dressing the venue and the producers did a great job of establishing it as a professional show."



After the start with Simply Red, I thought 'how are they going to top that?', but it was spectacular.

The event just gets bigger and better every year."

# BRIT AWARDS 1996



The post-Brits controversy centred on Pulp singer Jarvis Cocker's invasion of the Brits stage midway through Michael Jackson's performance of Earth Song. While Jackson, performing live on British television for the first time for 17 years, danced on a hydraulic crane above the audience, Cocker saluted the audience and performed his own dance, joined by the boyfriend of Pulp's keyboard player. Although not screened as part of the Brits show, TV cameras caught Cocker being tackled by security guards and making contact with some children as he tried to regain his place. Cocker, who had returned to his seat by the time Jackson descended from the crane, was subsequently arrested and held by police for questioning. He was later released without charge. Cocker subsequently objected to a statement issued by Jackson's label Epic which includes the allegation, "Jackson's main concern is for the people that worked for him and the fact that children should be attacked." Brit organisers issued a statement saying, "Whilst the Brit Awards is an exuberant, high spirited occasion, it is totally unacceptable for any artist to disrupt another artist's performance. To do so with such apparent disregard for the safety of the performers on stage, the production crew and the audience was dangerous and irresponsible."

## Independent companies muscle in on major rivals

Creation and One Little Indian made it an independent year at the Brit Awards ceremony at Earls Court.

Creation's three-times winners Oasis gave the Sony-backed independent the biggest haul of any label, while One Little Indian picked up the second award in its history through Björk's award for best international female.

Creation president Alan McGee says the number of awards Oasis picked up was a surprise — he had expected more.

"I thought we'd win five," says McGee. "Having said that, winning three Brits is probably the peak of our achievement. It's the height of glory for Oasis and, although readers' polls mean more to them, they loved coming to the Brits."

Warner Music got the biggest haul of the majors, picking up three awards: WEA took two awards in the international categories, while the success of East West's Batman Forever in the best soundtrack category completed its haul.

RCA picked up two prizes through Take That and Annie Lennox — in addition to RCA-signed David Bowie's outstanding contribution award — an achievement which BPI and BMG chairman John Preston says he was delighted with. "It was great for RCA to pick up such a good spread," he says. "It was clear Oasis would win a few, so there were no surprises there, but the awards reflected a great year for music."

### THE WINNERS

British male — Paul Weller	Go Discs
British female — Annie Lennox	RCA
British group — Oasis	Creation
Dance Act — Massive Attack	Virgin
British newcomer — Supergas	Parlophone
Album — What's The Story Morning Glory? by Oasis	Creation
Single — Back For Good by Take That	RCA
International male — Prince	WEA
International female — Björk	One Little Indian
International group — Ben Jovi	Mercury
International newcomer — Alanis Morissette	WEA
Soundtrack — Batman Forever	East West
Video — Wonderwall by Oasis	Creation
Outstanding contribution to music — David Bowie	RCA
Producer — Brian Eno	
Artist Of A Generation — Michael Jackson	Epic
Freddie Mercury Award — War Child's Help album project	

PolyGram picked up two awards with Go Discs' Paul Weller voted best male for the second year in succession and Ben Jovi voted best international group. The War Child project behind Go Discs' Help album also won the Freddie Mercury Award.

EMI managed just one award this year after dominating last year's event when Blur won four Brits. This year's sole success was Parlophone's Supergas who came top in the best British newcomer category. Eternal missed out on an award for the second time.

# Jarvis

by Catherine Eade

Island Records and Jarvis Cocker appeared to reach a stalemate with Sony Music and Michael Jackson last week in the fierce follow-up stage invasion at the Brit Awards.

Cocker is demanding an apology from Michael Jackson following a statement issued by Epic Records accusing him of attacking children.

A "strongly-worded letter" was sent by Cocker's solicitors to Jackson through Epic managing director Rob Stringer last Thursday requesting that Jackson's statement be retracted. Stringer confirms he has received the letter, but Sony says it will issue no further statements on the matter.

Island managing director Marc Marot says Epic's statement on the Pulp singer's on-stage antics may be grounds to sue for defamation of character.

"Sony should have been careful using such a word as 'attacked'," he says. "We have proof from video footage and independent witnesses who saw Jarvis being tackled by a heavy-handed security guard and knocking into the kids."

The Island managing director has distributed footage of Cocker's minute-long stage invasion to the media; it was shown on GMTV, The Big Breakfast and London Tonight.

Although the video appeared to be taken from the official recording, Marot says it was supplied anonymously to his office.

## Chris Evans wins a vote of confidence

Chris Evans has received the backing of Brits show executive producer Malcolm Gerrie who dismissed suggestions that Radio One DJ will not be invited back next year.

Evans is to be ditched as Brits presenter after a series of run-ins with the organisers. He had to withdraw from presenting the Brits Are Coming preview show because of pressures of work with his new Channel Four show TFI Friday, and sources suggest that Carlton TV had to scale down a billboard poster campaign because tight schedules meant Evans was unable to participate.

But Gerrie says, "The stuff that was reported in the tabloids is rubbish. We haven't even begun to think about next year's event, but I believe Chris is one of the best broadcasters in the business."

Brits chairman Paul Burger also professed his support for Evans. "We haven't had any discussions with Chris about the next one, but he signed off saying 'See you next year', so hopefully he'll be with us again."

## Brits LP sales soar

The Brits '96 compilation album is outstripping sales of last year's Brits album and is expected to become the most successful Brits album to date.

Released three weeks before the ceremony was screened on ITV, the album was expected to enter the Top 10 yesterday after selling more than 40,000 copies to date. Last year's Brits album achieved total sales of around 60,000.

Head of Sony's commercial division Kit Buckler says, "I'm delighted with sales so far. This year's took away the more AOR acts and made it an album that appealed more to the younger market."

STING'S NEW ALBUM DISPLAYS HIS LIGHTER SIDE - p13

# rock hits stalemate

## ORGANISERS DEFEND BRITS SECURITY

Brits executive producer Lisa Anderson has defended the security provisions at the Brits after Jarvis Cocker's widely-publicised stage invasion.

Anderson, the BP's executive producer of the event, says the Brits organisers did not anticipate such a stunt by another artist. " hindsight is a lovely thing," she says. "We had people under the bridge and dotted around the stage, but it's never been in the nature of the event to have guards stopping people getting on stage because it's never happened before."

The awards organisers were also forced to defend the general security at the event, which was widely criticised in light of the recent rampage of the IRA's terrorist campaign in London.

Tony Calder, managing director of Immediate Records, says, "I think it was absolutely appalling. When you've got people like Tony Blair, John Prescott and

Virginia Bottomley there, as well as the cream of the record industry, there's no excuse for the lack of security displayed on the night."

Although Labour leader Tony Blair brought his personal bodyguard along, Calder says security guards should have been arranged in tandem with government security services for the 30 MPs who attended the event.

Anderson says the decision was taken not to search guests because of the sheer size and nature of the event. "We had double the number of security guards there because of the recent bombs, but we didn't think it was appropriate to carry out body searches of more than 4,000 people - it would have taken hours," she says.

Random bag searches were carried out by security staff, and all the behind-the-scenes staff and waiters and waitresses were searched before entering the venue.

*The Independent*, *Daily Telegraph* and *The Guardian* to publish articles and letters favouring Cocker and criticising Jackson's performance.

Producer Brian Eno, who won a Brit award at the event says he found Jackson's performance distasteful and inappropriate. "In theory I wouldn't recommend a stage invasion, but Jackson's performance was so prospectively over the top it was the only reaction possible. I'm bloody glad he did it," he says.

Eno also called for tabloid newspa-

pers who reported that Cocker had assaulted children to publicly apologise to the Pulp singer.

Guitarist Bernard Butler, who is signed to Sony, spoke out against the company in *The Guardian*, saying, "It makes me pretty ashamed that [Sony] are using the Brits to promote an American artist's failed comeback at the expense of Jarvis. I'm proud of what Jarvis did and everyone around me was saying they wish they'd done it."

Virgin artists Tracy Thorn and Ben Watt of Everything But The Girl also had a letter published in *The Guardian*, which read, "We completely support Jarvis's humorous attempt to undermine Michael Jackson's quasi-religious pretensions, and feel that it is sinister that Jarvis was arrested and threatened with criminal charges for daring to take the piss."

A telephone poll conducted during Radio One's Mark Goodier Drivetime show on Wednesday saw 69% of around 1,000 callers siding with Cocker.

Maer, who says that Tricky tried to join Cocker on stage but was prevented by security guards, adds, "Jarvis was reflecting what 80% of the audience were thinking - that Jackson's portrayal of himself as a healer of starving, ill children was patronising and ridiculous." Pulp's publicist, Rob Partridge of Coalition, says a group of teenagers began collecting signatures from shoppers on Regent Street for a petition to crown Cocker "King Of Pop" after the show.

## WEBBO

### Bad religion

"Offensive," "Appalling," "Blasphemous." Three of the responses when I asked members of the industry at the Brit Awards to sum up Michael Jackson's performance in one word. By a margin of 20 to one, the responses were in a similar vein.

The hype beforehand was ridiculous. Chris Evans was hopefully being ironic when he said rehearsals had left people open-mouthed, but I'm not sure he was. The dancing was ok, no more no less. The singing was...mimed? But the quasi-religious blessing section at the end was horrible. It was the first time I have seen Jackson in the flesh and it will be the last.

The other point, of course, was the complete hijacking of the Brit Awards to feed someone's ego. Did we really need the 60-foot high projection of Jagger outside Earl's Court instead of a Brit Awards generic poster? Did we need to invent an award to get him to perform? Best overseas male (which I believe he won before but didn't turn up to collect) isn't good enough, presumably.

Did we need the eulogy from Sir Bob? [Making music from the time he was a baby? I think not. Child, perhaps.] Did we need the King Of Pop video montage with its subliminal messages? (Did you notice how there was almost nothing from his earlier days, which made a bit of a mockery of Sir Bob's "career spanning three generations" claim? It's probably the wrong image to project these days).

However, it is and was the Brit awards. There is always the conundrum of whether it's a night out for the industry or a showcase for British talent around the world.

We need to have big stars and to sell TV programmes but there are limits. Jackson is undoubtedly hugely talented. He has made some brilliant music in his career. But Jarvis Cocker, in thought if not execution, was right.

### Cleanliness next to godliness

The Brits generally get better and better. It was (apart from the above) a great night in a better setting. Hopefully, the service of the catering will improve next year but you can blame teething troubles for that. Did we have to sanitise the television programme, though? Oasis are our brightest stars at the moment and just because they are foul-mouthed and arrogant doesn't mean they should be shut out of the TV show. There is a sleep button for the producer to use and a 5pm watershed.

The cutting of their humorous rendition of Parklife presumably because it contained the word "shit" was unforgivable. Especially when Alanis Morissette had used the word "Chicken-shit" in her song before the watershed.

The public should be able to decide what they think of us, warts and all. We are in no way a sanitised industry. Please don't try to pretend we are.

John Webster's column is a personal view

# Oasis sales receive Brits boost

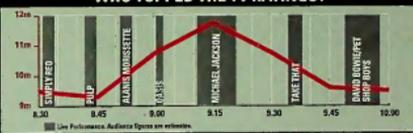
Oasis emerged as the biggest beneficiaries of the sales surge following last Monday's Brit Awards, lifting them to number one in both the album and singles charts.

The Creation act, who appeared on the TV show for three minutes, were set to regain the number one album slot with *What's The Story* Morning Glory?, while *Don't Look Back In Anger*, released on the day of the Brits, looked certain to give the band their second number one single. Their debut album, *Definitely Maybe*, also moved up.

Steve Rogers, manager of Music Junction in Birmingham, says, "Alanis Morissette is doing particularly well, and Oasis are selling even more than usual," he says.

Virgin Our Price marketing

## WHO TOPPED THE TV RATINGS?



director Neil Bonte adds, "There's been an uplift in sales on most Brit winners, but the artists that appeared seem to have made the most significant gains."

David Bowie's set helped boost sales of the RCA single *Spaceboy*, which looked set to enter the Top 10 yesterday (Sunday), Alanis

Morissette's performance and best international newcomer award looked likely to propel her album *Jagged Little Pill* up from number five, while Pulp's performance and the media coverage of singer Jarvis Cocker's stage invasion was expected to boost the chart position of the Island album *Different Class*.

## LETTERS: MORE REACTION TO THE BRITS CEREMONY - p16



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# Robbie court date looms despite last minute talks

by Paul Gorman

Lawyers were expected to make last-ditch attempts to solve Robbie Williams' dispute with RCA over the weekend in a bid to avoid the case reaching the High Court today (Monday).

But a high-level BMG source indicated that the company had no intention of compromising. "It's up to them," he said. Insiders in the singer's camp confirmed that the record company is taking a firm line on Williams' bid to escape his contract; they allege that the record company has requested a combination of cash payment and override of up to £1m before releasing the former Take That star.

Williams announced on Thursday that he is using his right of veto to delay the release of the forthcoming *Take That Greatest Hits* collection, on the basis that "it is not of a quality that fans would expect".

"Robbie would prefer the album not to be released until he has an opportunity to establish his solo career," but he has been forced to give an undertaking that he will not record for anybody else while the litigation continues," says a spokesman for Williams.

Williams's objections centre around:

- the March 18 release date of the album, which he says will benefit the launch of Gary Barlow's solo career in the summer;
- the tracklisting which includes some less successful early singles;
- the inclusion of a re-recording of *Love Ain't Here Anymore*, from which Williams' performance is removed;
- the length of time he has been given to consider the artwork.

Under the terms of his record deal Williams can object to any release before July 1 this year. Williams is also pursuing a separate action in the US over Arista's decision to airbrush his

face from the artwork of Take That's final album, *Nobody Else*, when it was released in the autumn.

Music business heavyweights including Warner chairman Rob Dickins and Stone Roses advisor John Kennedy are to give evidence at the case, which begins in court 37 of the High Court in late February. It is expected to last two weeks and could cost each side £250,000.

BMG Music Division president Jerry Marth, BMG UK chairman John Preston and RCA managing director Hugh Goldsmith will give evidence with Dickins, Kennedy and lawyer Michael Easton as expert witnesses.

Williams's expert witnesses are Terry Connolly, the former Chrysalis executive who provided testimony for George Michael, and James Ware of industry lawyers Davenport Lyons. Both EMI Records and London Records are understood to be bidding to sign the singer.

## Stars join baby charity album

EMI TV and the national baby charity, Tommy's Campaign, are collaborating on an album to raise awareness and fund research into premature birth, miscarriage and stillbirth. The 19-track album, *Baby Love*, features artists such as Whitney Houston, Paul McCartney and Elton John, who have waived royalties for the project. Some 80% of net profits from sales of the album, which goes on sale on March 4, will go towards Tommy's Campaign.

## HMV links to Cube TV for Pulp tour

HMV is teaming up with Cube TV, the pre- and mid-show concert entertainment specialist, to screen a heavily-branded hour-long show of promotional videos during Pulp's current nine-date tour. A spokesman for the retailer says the link-up will allow HMV to reach nearly 100,000 music fans through Cube TV's two screens located at the sides of the stage area.

## Videocon launches new talent service

Videocon, the London-wide cable TV operator which reaches 100,000 viewers, has launched a new weekly music show featuring new and unsigned bands. Titled *Live At The Orange*, it will broadcast every Thursday for four months from the Orange club in West Kensington, London. The show will also make use of new interactive technology allowing viewers to select camera angles and access text about the bands.

## Two new appointments at EMI TV

EMI director of commercial marketing Steve Harold is appointing two marketing managers to the EMI TV label, responsible for creating TV-advertised packages. Andy Adamson joins from Entertainment UK as marketing manager catalogue repertoire and Adam Turner, who moves from Sony, becomes marketing manager current repertoire. Both will work alongside director of EMI TV Barry McCann and report directly to Harold.

## IRG goes for Yorkshire licence

The Independent Radio Group is compiling a bid for the Yorkshire regional radio licence under the name Excel FM. The team bidding for the licence, which covers a population of around 4m adults and is due to be awarded within three months, includes chairwoman Rachel Steel and managing director Neil Jones.

## MCA takes share in Interscope

MCA Music Entertainment has acquired 50% of Interscope Records, which commands almost 3% of the US market. The deal means Interscope's artists, including Bush and Primus, will be distributed in the US by Uni Distribution and by MCA in the UK and the rest of the world.

## Commercial radio to get ad push

The Radio Advertising Bureau is unleashing the third phase of its generic national press campaign to highlight the growth and benefits of commercial radio. The campaign, which has already cost £2.5m over the past year, is aimed at reaching 82% of the decision makers responsible for advertising and marketing.

## Marshall Arts scores Wembley goal

Marshall Arts, which promoted a series of big name tours in 1995 including those by Janet Jackson and Rod Stewart, has scooped the 1995 Wembley Arena top promoter of the year award. The two acts helped the London-based agency notch up two more shows than joint-second placed Phil McIntyre Promotions and Barry Clayman Concerts.

## New base for Cee Dee Sales

Cee Dee Sales, the distributor of Millennium, Act and Planet, has moved address. It can now be contacted at Langley House, 29 Langley Road, Chippenham, Wiltshire, SN15 1BP. Tel: 01249 481776.

## More bootleggers get jail sentences



Anti-piracy investigators continued their strong start to the year when two counterfeiters were jailed at Norwich Crown Court last week.

The custodial sentences follow jail terms handed down to two pirates from the Midlands and in Romford, Essex over the past month.

Bootlegger Trudy Grady was last week sentenced to three years and nine months and Nicholas Norman to 18 months for conspiracy to defraud. The sentence follows the seizure of more than 3,000 high-quality CD copies of Teri Amos's *Under The Pink* album at the pair's base in July 1994, in a joint raid by police officers and the APU.

David Martin, the head of operations at the APU, says that although the sentences were increased because of the individuals' involvement in a mortgage fraud, they highlight the link between music piracy with other forms of serious crime.

A further action, following the raid on a bootlegging factory in Oxford last year, is expected to come to court over the next two months and could lead to a record sentence.

## Awards fever continues as stars line up for Irmas

Therapy?, Boyzone, The Cranberries, Oasis and Blur are among the nominees for the eleventh annual Irish Republic Music Awards (Irmas) which take place in Dublin on March 29.

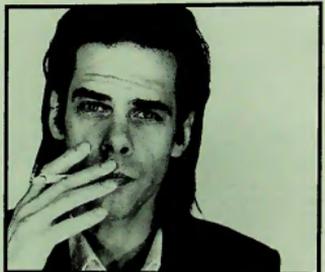
The awards, which are expected to attract 600 industry guests to the city's Burlington Hotel, will see Therapy?, The Cranberries, Boyzone and Frayd, they highlight the link between music piracy with other forms of serious crime.

The winners of all nine categories are decided through a postal vote by members of the public. EMI (Ireland) managing director, Willie Kavanagh, says, "The awards are a reasonable reflection of what's happened in the Irish market over the year. The public vote is much fairer than a group of record company executives sitting around deciding what's best."

for best international group album, with Parlophone's Blur, Creation's Oasis, Island's Pulp, East West's Simply Red and Radioactive's Black Grape lining up alongside Hut's Smashing Pumpkins.

The best new Irish act category sees The Delvins of EMI and Warner's The Corrs line up with Sony's Schturm and Brendan Keely, PolyGram's Who's Eddie and Dara's Sinead Leahan.

The winners of all nine categories are decided through a postal vote by members of the public. EMI (Ireland) managing director, Willie Kavanagh, says, "The awards are a reasonable reflection of what's happened in the Irish market over the year. The public vote is much fairer than a group of record company executives sitting around deciding what's best."



Mute Records' Nick Cave album *Murder Ballads* has become one of the label's biggest international breakthroughs of the Nineties. The album, which features duets with guest artists including PJ Harvey and Kylie Minogue, has sold 400,000 copies in the two weeks since release, says Mute founder Daniel Miller. The album has also reached the Top 29 in 16 different territories around the world, including number one positions in Sweden and Norway and the Top 10 in Australia, Finland, Belgium, Germany, Austria, Iceland and Israel.

## Deuce return with Love This release

Deuce have signed to Mike Stock's Love This label four months after splitting from London Records.

Manager Tom Watkins says the act is being reshaped for a more mature audience for relaunch later this spring adding that former frontwoman Kelly O'Keefe has been replaced by Amanda Perkins.

The band are currently recording their first single for Love This produced by Stock and Matt Aitken, with a release scheduled for April.

Watkins, of Massive Management, says, "It's much better for us to be associated with a hit-making label rather than one that doesn't want a pop act on their roster." Deuce are planning a headline tour in the summer, he adds.

Mike Stock says he approached Watkins after seeing the outfit performing live. "I had the idea of wasting a good pop band," he says.

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## EMI's 'sensible' saviour bitten by pop music bug

Sir Colin Southgate must be a Beatles fan. It's just possible the Thorn EMI chairman was thinking of the Fab Four's album *Beatles For Sale* when he composed City expectations for last week by announcing the break-up of the group after a decade of reaping.

By demerging the business, the 57-year-old knight may be setting up one of the biggest music actions in history. But whether the sale goes ahead is another matter. Although Southgate admits he has had talks, he emphasises that he isn't exactly desperate to sell.

He wants to go to his retirement - he says he will reach for his pipe and slippers during the next three to five years - at the helm of the newly-named EMI plc.

After all, as Southgate says, "My life's work has been saving EMI from the knacker's yard - that's my service to British industry."

Certainly, when he became managing director of Thorn EMI in 1985 neither the group nor its music business was in very good shape. Southgate put on track a 10-year strategy to cut the flab and refocus the group exclusively on the music and rental activities.

This involved casting off scores of businesses, including Thames Television, lighting and the defence electronics businesses. "He rescued Thorn EMI when the share price was nothing and has done a great job for shareholders," says Stuart McAllister, CEO of the HMV retail chain, which will form part of the EMI PLC.

The restructuring has paid huge dividends. EMI Music is now established as the powerhouse behind the group's revival, and Southgate has presided over a steady increase in music profits from £3.5m in 1986 to £31.6m in the latest monthly figures to December 31. As recently as 1993, HMV was only contributing £2.6m profits a year, compared with £21.5m for the latest nine-month period.

## COLIN SOUTHGATE



While Southgate is criticised in some quarters by his approach to Thorn EMI's turnaround, he is highly regarded in the City, especially after a year in which the share price rose from £10 to more than £16. "He's very solid and sensible, not a megastar, but well respected," says one broker.

"You don't hear many mutterings about him being too slow now," says Merrill Lynch analyst Bruce Jones. "At the end of it, he has two very good businesses."

Even the £510m acquisition of the Virgin group in 1992, widely regarded at the time as too expensive, is now seen as a master stroke. "He was proved right. He's got a good team under him and it looks like they have made the right decisions," says Jones. And his most recent decision to demerge Thorn and EMI is also seen as astute timing. Cliff Dene of Media Research Publishing says, "Given the rapid increase in the market's perception of the value of the music business generally and the booming US and UK

## THE COMPUTER BOFFIN WHO BECAME A SIR

Sir Colin Southgate (8 July 24, 1938)

1950s: Left school after his A-levels to spend the 'last two and a half years' of his life as an actuary at National Provident.

1960: He joins the then fledgling computer industry designing customised programs for ICL (which later became ICL). Two years later he marries Sally Mead, daughter of company chairman Sir Colin Mead.

1970: Southgate and his father-in-law launch a company, Software Services.

1978: Southgate sells Software Services, which has become one of the UK's leading systems companies, to BOC for £5m, with Southgate reportedly making £1.6m.

1980: Becomes chief executive of BOC Computer Services Division.

1982: Software Services is sold again, to Thorn EMI, and Southgate goes with it. He

soon leaves on an 18-month sabbatical. 1983: Joins Thorn EMI to become chief executive of the information technology division, a year later becoming a director of Thorn EMI.

1985: Southgate's rapid rise through Thorn EMI is hastened by the departure of chief executive and later chairman and chief executive Peter Laister. Southgate becomes managing director.

1987: Southgate is appointed CEO of Thorn EMI, and chairman two years later.

1992: Receives knighthood.

June 1995: After months of speculation over a possible sale of EMI Music, Southgate announces Thorn EMI is investigating plans to demerge the music and rental businesses.

February 1996: Plans for demerger are given the go-ahead.

stock markets, it would seem a perfect time to conclude a major corporate deal."

Now the house is in order, and, if all goes to plan, Southgate will see his working life heading one of the world's most glamorous companies.

Although initially remaining chairman of both Thorn plc and EMI plc, Southgate says he will relinquish his involvement in the rental company to concentrate on the music in July 1997.

The decision makes sense. EMI will be the bigger of the two new companies, and some believe Southgate is more than a little starstruck by the pop business; cynics note he has eschewed his previously ever-present glasses and adopted natty ties and quality suits.

"Yes, I'm pretty in touch with music; I might not know all the bands in the Top 20, but I get around," he says with an infectious laugh.

Southgate's personal tastes are limited generally to classical and jazz music, but EMI Records president Jean-Francois Ceccillon insists his boss is

interested in the business, recalling bumping into him backstage at a Cliff Richard concert.

"His gig is to demerge EMI, my gig is to brag artists, but he loves music," says the Frenchman. "He's got a street edge and very quickly catches on."

One of his key lieutenant's is also keen for Southgate to continue to oversee the music business. "He's a good bloke and extremely supportive," says McAllister, who claims never to have had a cross word with Southgate despite the knight's reputation as a straight talker.

Southgate couldn't have scripted a better final act than to concentrate his energies on EMI's music company.

"Maybe I'll learn the name of more pop groups," jokes the father of four, balking at the suggestion that the demerger will be his last significant move at Thorn EMI. "It's been wonderful to work with EMI. Maybe if I was American I'd do it for another couple of decades, but I will back off."

And then? "Put my feet up, drink and do the gardening." **Robert Ashton**

## Musical optimist back in London to join the renaissance

Behind Ralph Simon's desk in his Puhlan office stands the sort of electronic organ which might look at home in a teenager's bedroom. But there is nothing frivolous about the instrument, which the implish 49-year-old hands like an excited schoolboy.

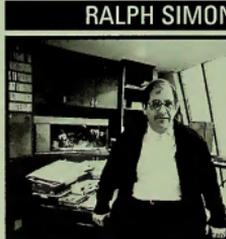
"I've always felt when you are working with writers and artists and they come up with some song ideas, you can add some input and try to spark some ideas," says the newly-appointed European president of American music and Herb Alpert's Ronder Music and Almo Sounds, jabbing at a few chords.

"When some of the musicians come in here they do a double take," Simon adds. "But this is the way it used to be. If you went to any publishers in Denmark Street 50 years ago there would always be a piano in the office."

In his new job, Simon is back in London for the first time since leaving to start his own music company Scintilla on the edge of Silicon Valley in San Francisco six years ago.

Ever since he arrived in the English capital in the mid-Seventies, Simon has enjoyed an enduring love affair with the city, visiting a house in the Chelsea Hill. "Not understanding the fact that I was not born in England, while I love America, London has always been home," he says.

Simon's first steps into the music industry were in the mid-Seventies and Africa - inspired by a trip to the US in the late Sixties in the midst of the Vietnam protests - with friend and



fellow musician Clive Calder.

After moving to London five years later - "The political situation at the time was very, very disagreeable; South Africa was becoming more and more isolated," he recalls - the pair set up Zomba Music, which started in publishing and moved into records and studios over the following 16 years, becoming one of the most successful independents in the business. The partnership flourished, most notably in the US where the company's publishing of Iron Maiden, Def Leppard and the Scorpions benefited from the metal boom. Meanwhile the likes of A Flock Of Seagulls, Samantha Fox, Tight Fit and Billy Ocean - whose Caribbean Queen was a US number one - provided sales success for Jive, as the label built

## RALPH SIMON

a credible base in black music through acts including DJ Jazzy Jeff and The Papa Girl Rappers.

It was a great time - for Simon. But that didn't stop him breaking off on his own in 1989, when the opportunity came up to sell his 50% share in Simon. But that didn't stop him breaking off on his own in 1989, when the opportunity came up to sell his 50% share in Simon. But that didn't stop him breaking off on his own in 1989, when the opportunity came up to sell his 50% share in Simon. But that didn't stop him breaking off on his own in 1989, when the opportunity came up to sell his 50% share in Simon.

Simon's personal tastes are limited generally to classical and jazz music, but EMI Records president Jean-Francois Ceccillon insists his boss is

the business side of things, too."

Another former colleague says, "He is a lovely man. For years before he met him, I knew his name but there was no one I could find with a bad word to say about him."

Certainly Simon's enthusiasm for music is infectious. He is also keen for creating a "family" atmosphere - which he knowingly recognises as a cliché - you feel he means it.

But talk about his plans for the companies and he is clearly not afraid to take the tough decisions. That may mean stripping away elements of the Almo roster, which has so far done little to recall A&M in its formative months. "I don't believe in messing any artists or managers around," he says. "If there appears to be a questionable belief in someone's long-term growth, I would rather not stand in their way. I would rather believe in it balls and all, otherwise why bother?"

Simon is also pushing forward with an active signing policy for Ronder; despite being signed by EMI Music Publishing for Babylon Zoo, he has just made Suburban's first signing since his arrival. He is clearly keen to get rich, Almo and Ronder plundering the since he left the UK. "Are the Brits you could really feel this bristling sense of musical optimism and a musical renaissance," he says.

If this track record is anything to go by, Simon will be a key part in maintaining the optimism. **Martin Talbot**

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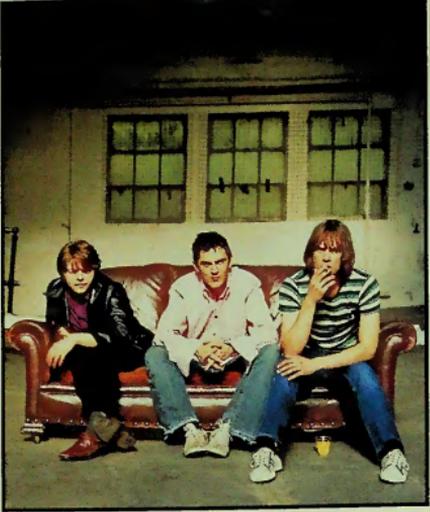
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GORKY'S ZYGOTIC MYNCK: LEADING THE NEW WELSH WAVE



GOFF DOLLS: PART OF A HEALTHY NEWPORT SCENE

The Welsh haven't had much to sing about in chart terms over the past couple of decades. While the Irish and Scots, not to mention the Swedes and even Icelanders, have stormed ahead and rivalled the English for UK sales, the principality has produced little to interest statisticians.

There have been exceptions, of course, such as The Alarm who out-clashed The Clash with their 1983 Top 20 hit, 68 Guns, and The Manic Street Preachers who were on the verge of international superstardom when main man Richey James, went missing last year. John Cale, meanwhile, gave Wales a cerebral figurehead, even if few Welshmen seemed to regard his Velvet Underground as a seminal influence, while Shakin' Stevens mercifully denied his Neath background.

But while an occasional hitmaker has emerged from the Welsh musical fraternity, the country has never managed to drum up a scene to excite folk outside its boundaries.

That, however, looks all set to change with the plethora of hot new Welsh acts who have, for once, made the London-based media sit up and take notice.

Gorky's Zygotic Mynck, who have released three albums for Pen-y-groes-based Ankt Records, led the charge, and are now in the midst of a bidding war between some of the bigger indie and in-tune majors.

Their lead has been followed by such hot tips as Catatonia, Creation's boy wonders Super Furry Animals, Indolent's 60F's Dolls and the soon-to-be signed Novocaine.

The bands have little in common, musically, and there is a clear divide linguistically between the Celtic-based ideals of North Wales acts and the more Anglo sounds of the southerners, such as 60F's Dolls, who have no tradition of speaking in Welsh.

But, geopoliticism aside, there

genuinely do seem to be more good Welsh bands around in early-1996 than ever before.

Alan Lloyd is a partner in Ankt, which has released material by Super Furry Animals and Catatonia and still has Gorky's on its books. He says, "The attention is due to four or five exceptionally good bands coming through at the same time. However, I see it as a recognition of the exciting music that's been here for the past 10 to 15 years."

Cardiff-born Creation head A&R Mark Bowen - the man who signed the excellent Super Furry Animals - says, "Once the taboo was broken and Welsh bands were no longer perceived as being necessarily uncool, the climate

changed and Welsh acts were allowed to prosper."

Andy Harding, a reporter for the South Wales Echo, also runs *Frug!* magazine, agrees that the current attention is merely making up for lost time. *Frug!* promotes unsigned Welsh bands with a cover-mounted seven-inch single with each issue and has also released a compilation album called *I Was A Teenage Gwent Boy* featuring bands such as 60F's Dolls, Novocaine and the Cowboy Killers.

Harding argues that Newport has been the most interesting part of Wales musically for a long time. He says, "There must be 40 bands currently playing on the Newport scene and it's only recently that the rest of the

# WALES

## PROSPECTS FROM THE PRINCIPALITY

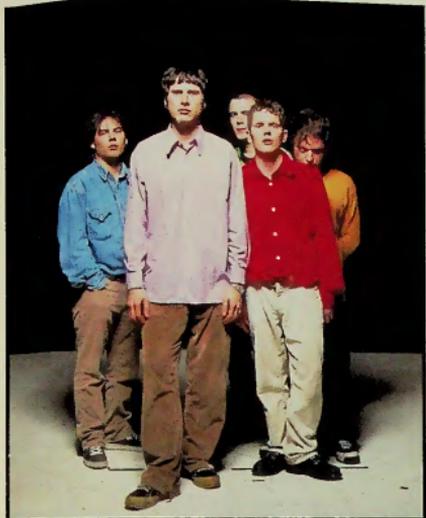
### IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
ACACIA	single	WEA	Rob Dickens	WHITFIELD STREET (London)	artist
BOUTIQUE	album	TRADE 2	Geoff Travis	CHATEAU ROUGE MOTTE (France)	Mike Hedges
BOY GEORGE	album	BM	Tony Dordon	MAYFAIR (London)	John Thomas
ELVIS COSTELLO	mixing	EE	G&T Taylor	MAYFAIR (London)	Geoff Emerick
THE CURE	album	FICTION	Chris Parry	HEREMERE HALL (Sussex)	Steve Lyon
BARBARA DEX	album	SONY MUSIC	Gino Moeman	BRITANNIA ROW (London)	Jamie Lane
BO DIDDLEY	album	EAST WEST	Max Hole	CHIPPING NORTON (Oxon)	Mike Vernon
808 STATE	album	ZTT	Neil Cranston	BUNK, JUNK & GENIUS (London)	artist
YVETTE FAUCHE	album	RELENTLESS	Rod Hart	RED BUS (London)	Rod Hart
FRANK & WALTERS	mixes	GO! DISCS	Simon Dine	METROPOLIS (London)	Gus Dudgeon
JESUS & MARY CHAIN	album	BLANCO Y NEGRO	Geoff Travis	DRUSTONE (Private)	artist
LEK	album	WEA	Jonathan Dickens	MILD (London)	Phil Vinali
MANIC STREET PREACHERS	album	EPIC	Rob Stringer	CHATEAU ROUGE MOTTE (France)	Mike Hedges
SEAL	album (pre-production)	ZTT	ZTT	PRIVATE (LA)	artist
SCREAM	album	MEGA	Jesper Bay	FEEDBACK (London)	Rafa McKenna
SHINER	EP	LD-LIFE	Andrew Shafrif	ROUNDHOUSE (London)	Colin Fairley
SLEEPER	single	INDOLENT	Ben Wardle	INDOLENT (London)	Rapino Brothers
SUEDE	album	NUDE	Yvette Lucy	MAYFAIR (London)	Ed Buller
THE SUNDAYS	album	PARLOPHONE	Keith Wozencroft	SUNDAY HOUSE (Private)	Dave Anderson

Confirmed bookings week ending February 24. Source: Era



A definite contender for next year's Brits. But have already been over on the indie press with their debut. They're doing great. The average is Ben Erno. Recently signed a publishing deal with Parlophone and was currently on tour with Celtic's Super Furry Animals. They release their second EP The Secret Vampire soundtrack on Chemical. Understood on March 15.



SUPER FURRY ANIMALS: COULD BE CREATION'S BIGGEST ACT SINCE OASIS

country has started to catch up."

Barding also feels the current spate of hot bands has paved the way for young bands to follow suit and, he feels, everything is set up for this wave and the next to succeed. He says, "There is a whole infrastructure in place now. I can only speak for south Wales really, but there are now great venues, a wealth of recording studios and a lot of little independent labels in place to help keep Welsh music on track."

Barding is delighted with the attention being paid to Welsh sounds, and feels that teenage bands such as Newport's **Mumbo Jet** point to a healthy future.

Richard Parfitt, who fronts 60FT Dolls, believes Wales has been regarded as an A&R no-go zone, and adds, "People tend to leave Wales, because there's not a lot going on here. There are a lot of Welsh people in bands, such as Donna in Elastica, but people tend not to know they're from here."

And, even though Parfitt describes the band as Anglo-Welsh, he has decided that in these days of the Internet and modems that there is no reason to leave his homeland.

His view is echoed by Cerys Matthews of Cardiff's Catonia, all of whom are Welsh speakers but choose to sing in English. She says, "Speaking the language is natural for us, but we



CATONIA: USING PRODUCER STEPHEN STREET ON THEIR DEBUT BLANCO Y NEGRO

sing in English in order to reach as many people as possible."

Gorky's, on the other hand, are bilingual on both live and recorded material. Lead singer Euros Childs

points out that bands such as Anhrefn became popular in Europe in the early-Eighties while performing in their native tongue. He adds that there has been some conflict between bands who sing in Welsh and the Anglos. He says, "There is a scene of Welsh-speaking bands who don't think of bands who sing in English as really Welsh. That's not on and doesn't help anyone, but I think times are changing."

And on the changing fortunes of Welsh music, he adds, "We played in London in 1992 and the entire audience was Welsh-speaking. Now that Welsh bands are gaining attention, we're no longer ghettoized to such an extent."

Anket's Lydell adds, "Bands such as Gorky's are not making a political point by singing in Welsh, but by using the language phonetically they make it work for them."

Newer acts such as Topper and Rheinhalt H Rowlands point to a healthy future for Anket, while the Crai label also has much to offer. All that's needed now is for one of the bigger bands to break through big time, and the UK could have a flood of great Welsh bands on its hands. **Leo Finlay**

## THE TOP FIVE WELSH HOPES

### Super Furry Animals

Creation's latest signings are the hottest hope out of Wales since the Manic Street Preachers. The Cardiff-based five-piece have released one EP for Anket, but new EP *HomeTown Unicorn* reveals an extraordinary strength in depth and diversity of styles.

### Gorky's Zygotic Mynki

The band's third LP for Anket, *Byrd Time*, gave them their first indie number one and has seen the band attract the interest of a number of majors and prog-rock, but there's also a poppier side to their sound.

### Catonia

A Stephen Street-produced album, scheduled for early summer, guarantees interest in this Blanco Y Negro-signed spiky power-pop

quartet. The band's next single, *Lost Cat*, shows them at their best and some chart action seems on the cards.

### 60ft Dolls

The indolent-singling Anglo-Welsh act from Newport are another strong contender for success in 1998. The band released singles for Swansea's Townhill Records and Rough Trade before signing to Indolent and inking a deal with Geffen in the US. They just missed the Top 40 with *Stay* and will have their debut album released in May.

### Novocaine

A harder-edged group from Newport who mix a punk influence and pop sensibilities to great effect. They have released two indie singles and also featured on the *Volume* magazine/CD compilation in late-1994.

## STEVE LAMACQ ON A&R

Perspective. That's this week's password. One newspaper TV critic recently took a month-long break because he'd seen so much telly, he couldn't tell what was good or bad anymore. "Sometimes," he said, "you can stare but you can't see." There is definitely an equivalent problem with A&R (A&R OD perhaps)? When you're caught up in the hurricane of chasing bands and trends, you can lose sight of what's really any good. In extreme cases, you wake up having offered a deal for a band you don't even like. Just because everyone else was after them... Anyway, following this guy's example—he gave up TV for nearly three weeks—I tried giving up going to gigs for a while, just to see if it altered the old outlook. I managed four days without a band. Then the shakes started. Going

cold turkey isn't as easy as you think it might be. Having seen **Love Bomb** at the Bull & Gate (a good way to go out—a really quite promising band, with a singer who reminded me a little of Thom Yorke from Radiohead), I threw the gig guide in the bin, but the yearning didn't go away...Mind you it was back with a vengeance, watching **Bis** in Sheffield at the Leadmill. The three-piece are in fine form at the moment supporting **Super Furry Animals** on tour and have, reportedly, narrowed down their signing options to six labels...Ascap have lined up a cracking gig in Glasgow on March 6 at King Tut's featuring Demo Clash winners **Black Star, Harbony** (who mix Portishead with rockier guitars and grooves) and fun headliners **Toaster**. Also going down well at the moment

is the debut single by Colchester's **Imperial**, Sixties influenced song-based pop on the indie Ye Gods label, and Manchester's **My Beautiful Launderette** who make neat, floury tunes with some clever lyrics. MBL play London on February 29 and Manchester Uni in March...Thanks for all the demo tapes that have been forwarded over the last couple of weeks. They're now backing up round the house, like aeroplanes coming into land at Heathrow. There's a bit of delay, but they do all get heard...Final note: as a postscript to last week's dillemmas over band names, there are apparently six **Zu Zu's** Petals in the US. **Stay** well clear.



### THE GYRES

The up-and-coming Scottish guitar band have generated an unusually high media profile by dint of standing in the Music Week on two dates at David Bowie's UK tour and securing production by Mike Leakin. They embark on a tour with Manoverboard this week and release their second single *Pop Cop* on April 1 on Sugar Records.

22-FEB-1996 13:45 FROM OPAL LTD.

Michael Jackson's show at the Brit awards was one of the most self-aggrandizing and unpleasant things I have ever seen on a stage. It was as though a great balloon of pomp, hype, bad taste and flatulence had descended. It completely dominated the proceedings and the other artists seemed to be treated like cattle - sort of inconvenient obstructions to the Messiah, who had - AMEN! - risen to Grace amidst his steaming pile of sub-Disney doo-doo. Of course, this is only my personal opinion, you understand.

When Jarvis Cocker mounted the stage and did his waggle dance, (shortly after God had been embraced by a rabbinical figure, adored by assorted children and was being hoisted to Heaven on a crane), we jumped up and cheered. I just wish I'd had the presence of mind to do it myself, and I think most sentient creatures in the room felt the same way. Someone had to say: "NO! This is total crap and not what we're about".

The contrast between the ironic, bright, self-aware, and radical British musicians present - who included Tricky, Pulp, David Bowie, Oasis, Radiohead, and Massive Attack - and Jackson's self-serving, sentimental, wide-eyed eco-gloop was excruciating. Jarvis, here seen as the voice of the people, pricked the balloon, and the big men on stage, disguised as deprived Third Worlders, jumped him. Naturally he lost his balance, as you do when grown-up men try to mount you, and on the way down *may have* brushed some poor, poor babies whose parents are now reported to be considering legal action. It is also alleged he STEPPED ON SOMEONE'S TOE which any reasonable person would agree is *almost* the worst thing you could do to a child.

Anyway, after the 'show', the Emperor's army apprehended the boy who had laughed, and he spent the night in the deep, cold dungeons. But all the people of the city had seen what happened and they whispered behind the Emperor's back, and spoke only well of the boy....

The destruction of the rainforests and the plight of the World's poor, which ~~is~~ <sup>ARE</sup> what Jackson's performance was 'about', are real and serious problems. Michael Jackson is a great musician and a great dancer. Unfortunately, he is also turning into a great prat. So I say

**FREE THE PULP 1!**

**USE ALL MEANS TO DEFEND CITIZEN COCKER**

21 February

Brian End 1996



Sting has been a superstar for longer than some of his fans have been alive, yet his last album, *Ten Summoners Tales*, was arguably the first of his solo offerings to show his lighter side.

On the back of the self-mocking cowboy songs and the pure pop genius of *I'll Ever Lose My Faith In You*, the album outdid its jazz-flavoured predecessors by going double platinum in the UK, earning him a Mercury Prize nomination and topping up his worldwide success on the way.

Next week, A&M releases his new album, *Mercury Falling*, which follows Sting's progress into a lighter vein. The virtuosity remains, as does the clever writing and the smoothness of Hugh Padgham's mixing. But the music makes you smile.

There is a bit of everything thrown into the musical blender: old English folk, bossa nova, country and western, jazz, soul, gospel and blues. The lyrics tell stories about manslaughter and hanging, troublesome daughters, the happiness of freedom, mankind's relationship with nature and getting old.

*Mercury Falling* draws on every influence but it is irrefutably a Sting album. "It's increasingly a perversion of mine to elabesate music until you can't recognise it as a style," he says. "The veneration of music, which has been brought about largely by radio programming and having to put a label on things, is not something I want anything to do with. I'm playful with musical forms and I have been accused of being dilettante about it, but it's not that way at all. I'm not interested in pure music at all."

Sting denies the accusation that he was pre-occupied in the past with being seen as a jazz musician. "I refute that because, although I might have used jazz musicians in the past, I arrange music that is the antithesis of jazz, which is about improvisation," he says.

It is Sting's interest in experimenting that keeps him going through the writing and recording process — an aspect of his career he shows little love for. "I usually start worrying about an album as soon as I have finished touring. I worry for about six months, whether I can still write a song or not and then, slowly, fragments appear until suddenly you've got an album. You've got to be patient and I'm not a very patient person."

*Mercury Falling* was recorded over 10 weeks at his country home, Lake House, on his own mobile studio, Stearpike Studio. "It creates a sort of beard around the house which means the family really knows what I do for a living," says Sting.

Once again Dominic Miller, Kenny Kirkland and Vinny Colaiuta complete the core of the band with Sting "the old driver" on bass, while Hugh Padgham again co-produced and mixed.

"He keeps me in the studio for longer than half an hour, which is all I would do if I had a choice," says Sting. "He is very meticulous. I tend to hear what I wrote in a song and he hears what is really there."

Additional musicians include Kathryn Dickett on Northumbrian pipes, BJ Cole on steel, Brandon Marsalis on sax, The Memphis Horns and a large North London gospel choir.

Cole points out that, despite using his instrument on a country-type song, Sting made him point up the chords which were least country. "It's that perversion again," says Sting. "I don't like to make musicians feel uncomfortable with what they are doing. Making the Memphis Horns play in 9/8 or 7/8 really threw them," he chuckles. "But, in the end, they got it and it sounded great."

# STING

## THE GEORDIE SUPERSTAR DISPLAYS A LIGHTER SIDE



### TRACK BY TRACK/MERCURY FALLING

#### The Hounds Of Winter

A dramatic opening. This excellent song bears a certain resemblance to a Cream or Eric Clapton song, although it is much more sophisticated in arrangement.

#### I Hung My Head

A most confusing tone signature and conflicting guitar, percussion and viola makes this a quite un-Stingish song in some ways. But the lyric, concerning the accidental murder of a brother, is vintage Sting story-telling.

#### Let Your Soul Be Your Pilot

This first single features a gospel choir and soulful sound. It is a slow grower of a song. **I Was Brought To My Senses** Sting accompanies himself in an old, sad English folk style before the rhythm opens up a soft Brazilian feeling with stunning acoustic guitar and a big Sergio Mendes chorus.

#### You Still Touch Me

The guitar riff lifted from Isaac Hayes' 'Soul Man' is a typical Sting red herring. The song is soulful but is no way a Hayes-type song. The next single.

#### I'm So Happy I Can't Stop Crying

A clever, entertaining and subtle song, which slides gently from a cynical country style into an honest and peaceful melancholy. "I would like it to be a single but it might not fit radio categories," he says.

#### All Four Seasons

Sting says, "This is about my daughter, Coco, who's five and treats me like shit. The next day, she'll treat me like I'm the best thing since sliced bread. She's a bit like me actually. I think I deserve her." Could be a real home. **Twenty-Five To Midnight** About falling in the big city and raising home to

try to get his girl back before Jack does. Humorous with pathos, this is a tribute to his musician friends who did not have his good fortune.

#### La Belle Dame Sans Regrets

A bossa nova, song in French. "It does mean something, but it's only 0-level French," he says.

#### Valparaiso

Written for Ridley Scott film, *White Squall*, this opens as a classic Celtic sea shanty, miming Spanish guitar, rock drums and Hammond organ with a grand middle eight.

#### Lithium Sunset

TexMex country music about the healing effects of the sun on the troubled mind. Sting learned from a Brazilian shaman that yellow sunlight goes straight to the brain. The last line, nearly enough, is *Mercury Falling*.

The release of the album is, it seems, a relief for Sting. Now he can get on with touring, which he loves. "I've spent most of the past 18 years on the road so I'd better love it," he says. Sting is an American signifier, but A&M UK managing director Osman Erlep describes the relationship between the company's UK and US operations as the best of any two companies he has ever worked with. "Within PolyGram, Roger Ames gave us complete autonomy, but we have made that autonomy subsidiary to our relationship with the Americans," says Erlep. "We have contacts with them way down deep into A&R and marketing."

This has allowed A&M UK unusual access to Sting. "When Al Cafaro came over here to hear the rough mixes of the album, he brought it along myself and I had a head of promotion Julian Spear as well as his head of A&R David Anderle. We had a frank discussion about singles and so on," says Erlep. The UK's involvement had much to do with the upturn in Sting's career in the past two years.

"The UK took the lead in suggesting that it was worth doing a greatest hits album, which gave him his first Top 10 solo hit and sold more than 800,000 copies," Erlep says. Sting has had two tracks from the new album remixed and pushed through the clubs at A&M UK's behest, including the new single, *Let Your Soul Be Your Pilot*.

"Sting encourages us to reinterpret his work every now and then," says Erlep. "I've heard loads of Sting remixes that have been appalling but some tracks have a spiritual quality to them, such as Brothers In Rhythm's version of *If You Love Somebody (Set Them Free)* and the AC Division's version of the current single."

"It's a good idea because the original version still gets most of the play but the remixes show a different perception of Sting as a songwriter."

General manager Harry McGee adds, "We've certainly given him

another string to his bow in a club and dance sense. When Radio One put the single up to the A-list they originally chose the remix version. Now they've gone back to the album version. The remix played its part in convincing Radio One what a great song it was."

"Sting is impressed by the remixes. 'These guys took the single and sped it up a bit and even had the audacity to change some of the chords. But I really liked what they did,'" he says.

Such comments give an insight into Sting's attitude these days. In the past, he had a reputation as a control freak. Yet he is comfortable with his record company to the extent that he is happy to let them get on with things.

"Singles choose themselves," he says. "You can tell when you are playing the record to the company from the oohs and aahs whether a track works or not. I used to know what a single would do 10 years ago but now I don't have any idea and tend to leave it to the record company." Clearly things have changed.

Neville Farmer

#### One to Watch

#### LAMB

In the "who are the next Paul McCartney" stakes, the real/fervent partnership of Mercury's Lamb comes very near the top. Their debut single, *Letter Wood*, was a big club buster courtesy of *Top Gear*. The new single, *Gold*, out on March 29, comes with seriously impressive reviews.

Acc: Sting Label: A&M Project: album Producers: Sting/Hugh Padgham Publisher: Magnific/Reggae Music Writer: Sting Studio: Stearpike (home) Released: next week

## SINGLES

**TINA TURNER: Whatever You Want** (Parlophone CD86423). An Arthur Baker-produced, Trevor Horn-produced groover. It's a simple song, but sung with all her usual gusto and a useful preview for her first new album in six years. □□□□

**MOONDDGG: Black Pain (Better BET SCDD04)**. The ex-Westworld mainstays deliver a cool slice of American Indian-inspired sounds. Happening breakbeats will get the ambient-dance crowd involved. □□□□

**DREAD FLIMSTONE & MICHAEL PROPHET: Flimny And The Prophet (Acid Jazz Duhle4C0)**. Flimstone hooks up with Jamelon dancehall non-Prophet to create five heavyweight, excellent slices of dub. □□□□

**SHED SEVEN: Going For Gold (Polyder 576215)**. With an opening riff straight out of Suspicious Minds, there's something splendidly catchy about this record even if the Sheds sound more late-eighties by the minute. □□□□

**TOENUT: Mouthful Of Pennies (Mate CD193)**. Tense, nervous guitar figures underpin girl group harmonising from Atlanta America's first signings, the Atlanta five-piece who arrive in the UK for a spring tour. □□□□

**HONEYTUNNEL: Solace EP (Chameleon LCD1)**. A sparky but stripped-down sound current of strummed acoustic guitars and thrumming double bass allows Honeytunnel to stretch out over their three-track debut. □□□□

**MARION: Sleep (London LOCDP 361)**. A glam-influenced indie popper with a strong Smiths influence and some neat harmonica. Strong vocals and a catchy chorus will ensure radio play. □□□□

**LOIS: Just Wanna Make Love 2U (Dance DASCSD590)**. An uplifting piece of pop dance from a female pop-pice outfit. It's a contender for the Great British Song Contest and stands a good chance of advancing to Eurovision. □□□□

**MARY J BLIGE: Not Gon' Cry (Arista 74321 35825 2)**. This slow, steel-tipped ballad is another release from the soundtrack *Waiting To Exhale*. Good, if not memorable. □□□□

**INFINITI: Will You Be My Baby (Arista 74321 1339092)**. A P-funky debut release from a new British female trio with an US R&B styling and sound. □□□□

**INTASTELLA: Grandmaster (Planet 3 Records GX2Y099CD)**. With the Tricky mix already garnering interest in trendy circles, support for this light pop dance tune comes as a surprise. □□□□

**9214 FIRE ELEVATORS: It'll Be There (PWL/Labelle LAD25CD12)**. It's got that Euro vibe as well as a bouncing techno drumbeat and obligatory ballads in the air bit. Could be a hit. □□□□

**MONYAK: Can You See In The Mirror (Edel 008465 FAG)**. The debut from this melodic north London four-piece is formulaic guitar pop, with little to make it stand out from the crowd. □□□□



BENNET: SHOWING PROMISE

**LAYLA: Find Love (RCA 74321363402)**. A jungle tune in Eurovision? Anything's possible. The pop sensibility behind the drum and bass could be enough to attract votes and sales. □□□□

**FURBALL: Spacegirl (Abstract Records FUR001CD)**. The Manchester five-piece's debut shows promise, with grinding guitar riffs and strong vocals. □□□□

**SUSSED: Never Wanna See Your Face (Dead Dead Good GDS34CD)**. An energetic, youthful-sounding addition to the current crop of guitar bands which has shades of early Stone Roses. □□□□

**BENNET: If You Met Me Then You'd Like Me (Readman RR21363)**. A promising start in terms of the music for this Reading four-piece with the Sixties slant, but the vocals disappoint. □□

**MACHINES OF LOVING GRACE: Riches Junk's Still Here (Edel 0085333CT R)**. Head banging, groin thrusting rock from the abrasive Arizona bunch. It's pretty standard, but some people love the kind of shouty stuff. □□□□

**BUST GOING CRAZY: Six Summer Sins (White Lies Linc01CD)**. Atmospheric, moodings from the band risen from the ashes of 4AD's Swallow. Looped riffs and soundscapes abound. □□□□

**SUPERMORDE: No Second Coming (Fire BLAZE194CD)**. A dreamy, balladic opening develops into a harder riff that allows the Egham group in fine fettle. □□□□

**BLESSID UNION OF SOULS: Let Me Be The One (EMI CDEMS387)**. After their Top 40 success with *I Believe* last year, Blessid Union of Souls return with a similarly mellow groove that should be embraced by radio. □□□□

**HOOKER: The Fear (Sacred Records Sacred002CD)**. Sounding a little like Cash, this indie bunch boast supports with Menowear and The Bluetones. A more than competent and rather charming piece. □□□□

## SINGLE OF THE WEEK

**GARBAGE: Stupid Girl (Dischordant D127)**. The strongest and most commercial single yet from the masters of grunge pop. Brits exposure and radio support could make this their highest chart entry. It certainly deserves recognition. □□□□



UNDERWORLD: BEAUTIFUL SOUNDS AND WELL-CRAFTED LYRICS

## ALBUMS

**CELINE DION: Falling Into You (Epic EPC 483782 47)**. Offerings from Jim Steinman, Diane Warren and Ric Wake among others are dashed up on this immaculately-sung collection. Bursting with potential singles. □□□□

**TERRORISM: Regular Urban Survivors (Total VEG/EMI VEG 342)**. Having risen to the top of the Britpop pile, this Bradford foursome now seem unable to summon the required spark of greatness to further their cause. □□□□

**MYATE (Cliff The Sun (Edel 006162NPG))**. The protégé and now wife of Prince leans heavily on the man's songwriting prowess in this funk Latin fusion that's not as strong as it could be. □□□□

**UNITES JUDIC10**. A bizarre double pack featuring R&B/garage/punk selections mixed by DJ John Kelly and modern techno and house woven together by Kees FM DJ Judge Jules. □□□□

**JOURNEYS BY DJ Bruce Waters (Music 58774)**. This distinctive and lavishly-illustrated two-CD pack offers 145 minutes of Saharan ballads from North Africa's finest artists including Youssou N'Dour, Aster Awake, Ali Farka Toure and Baaba Maal. □□□□

**VARIOUS: Where (WMO WMOZCD)**. Diverse interpretations of 21 Wire songs, executed with varying degrees of success by acts including Scanner, My Bloody Valentine and Lush. Wire fans will be happy. □□□□

**VELOCITY GIRL: Gilded Stars And Zealous Heroes (Sub Pop SP340CD)**. The 10,000 Maniacs-sounding US five-piece come up with some finely-crafted pop tunes with more than a dash of indie guitar. □□□□

**K'S CHOICE: Paradise In Me (Columbia CO.4813652)**. "Belgium's finest" bust out a succession of perfectly adequate rocky ballads, with some emotional, plaintive vocals from Sarah Bettens. □□□□

**REVELINO: Revelino (Musidisc 119242CD)**. The new Irish five-piece, already a success in their own territory, try out the UK with this self-financed and

impressive debut album. □□□□

**HIDE: Tarantula (Creation CRECD180)**. Only *RIDE* will buy this lacklustre final album from the once mighty *Ride* that is to be deleted after one week. □□

**PULP: Countdown 1952-1981 (Nectar Masters NTA D521)**. A mid-price Dino compilation of five back catalogue Pulp albums dating back 13 years will undoubtedly do the business saleswise – unless the post-Brits PR affects their momentum. □□□□

**VARIOUS: The Chakra Journey (Pyramid Records RTSCD2)**. The trance club's second spiritually minded double CD will appeal to those searching for their inner chakra. □□□□

**TASTE OF JOY: Trigger Fables (Network Productions W23009)**. The Bangles influences are apparent on this debut by the Canadian pop group. A European tour should win over a few converts to the swoonworthy vocals. □□□□

**JAGUAR: Out Of The Light (Wildcat WCCD2)**. Jazz married with jungle breakbeats forms the basis of this sometimes revolutionary, always rich debut album. □□□□

**VARIOUS: Fine Gold (Dorado DOR048CD)**. A sparkling 10-track compilation marking the label's fourth anniversary. *Jellies* and *D'Note* are the cream of a richly talented crop. □□□□

**VARIOUS: This Is Easy (Virgin VTCD080)**. A return to the kitchen classics of the Sixties. Seventies and onwards will ensure more converts to the easy listening cause. □□□□

## ALBUM OF THE WEEK

**UNDERWORLD: Second Toughest In The Infants (Junior Boys Own JB00CD4)**. Underworld's first release since the seminal *dubnobasswithmyheadinthe* moves on a step, incorporating breakbeats and some beautiful sounds with Karl Hyde's charismatic, cut up lyrics. Should do for Underworld what *Leftism* did for Leftfield. □□□□

This week's reviewers: Michael Arnold, Jake Barnes, Catherine Eade, Ivo Finlay, Paul Gorman, Ian Nicholson, Tom Rollett, Martin Talbot, Paul Vaughan and Selina Webb

## ALAN JONES TALKING MUSIC

Quality R&B-based music is the order of the day on the **Lighthouse Family's** debut album *Ocean Drive*. The unusual and attractive style they demonstrated on their hit single *Lifted* is the fore, as is musicianship on a sturdy collection of songs that should stand them in good stead... **Terry Ellis** used to be in *En Vogue* and her classy pedigree is amply demonstrated on her debut solo album *Southern Gal*, an immensely attractive collection of downtempo soul ballads. It's going to be very hard to break, but it is a quality soul album... **Classic Mellow 4** is the 33rd Masterscuts compilation, and one of the best in a while, with some sensual gems, among them jazz guitarist Stanley Clarke's

Heaven Sent You, Meli'ssa Morgan's oestrogen-pumping version of Prince's *Do Me Baby*, Taja Sevill's *Love Is Contagious* and Bobby Womack's *I Wish He Didn't Trust Me* So Much... Reissue label See For Miles has plundered the Pye archives for CDs that contain two complete albums by two of Britain's most successful female soloists – **Petula Clark** and **Sandie Shaw**. *Shaw's* offerings, *Sandie and Me*, date from 1965 and are an uneasy compromise between corny versions of standards, such as *When I Fall In Love* and *Love Letters*, and Sixties pop. *Clark's* *The Other Man's Grass* (Is Always Greener/Don't Give Up – Kiss Me Goodbye is

an altogether stronger set including numerous songs by Tony Hatch and Jackie Trent, the writers who best understood and served her during her Sixties pop phase, and some choice oddsies... After Paul Weller's triumph in the Brits, where he was top male artist for the second year in a row, Polydor couldn't have chosen a better time to unleash **The Style Council** Collection. Containing classic tracks such as *Long Hot Summer*, *You're The Best Thing* and *My Ever Changing Moods*, it is very pleasant and the band deserves this belated opportunity for reappraisal.

# DAILY NEWS

TUESDAY 20 FEBRUARY, 1996

WEATHER: COLD

ISSUE 35041

**EXCLUSIVE: ENTERTAINMENT NEWS! SPORT: PAGE 38**

# ITB SWEEPS 1996 BRIT AWARDS!

 International  
Talent  
Booking

**UK Agency Scores Major Triumph at Top British Music Awards  
with 16 Nominations and 5 Winners!**

## THE WINNERS:

**SUPERGRASS**  
Best Newcomer

**ALANIS MORISSETTE**  
Best International  
Newcomer

**MASSIVE ATTACK**  
Best British Dance Act

**BJORK**  
Best International Female  
Solo Artist

**BON JOVI**  
Best International Group  
(Co-Promoter)



## THE NOMINEES:

**NEIL YOUNG**  
Best International Male Solo Artist nominee

**LENNY KRAVITZ**  
Best International Male Solo Artist nominee

**ALANIS MORISSETTE**  
Best International Female Solo Artist nominee

**GREEN DAY**  
Best International Group nominee

**CAST**  
Best British Newcomer nominee

**RADIOHEAD**  
Best British Group nominee  
Best Album by a British Artist nominee  
Best British Video nominee

**SUPERGRASS**  
Best British Video nominee  
Best British Single nominee

**M PEOPLE**  
Best British Dance Act nominee

## CONGRATULATIONS TO ALL OUR WINNERS & NOMINEES!

From Barry Dickins, Rod Macsween, Martin Horne, Charlie Myatt, Mike Dewdney, David Levy and Scott Thomas

**STOP PRESS! - RUMOURS OF BRIT WINNER ABOUT TO ANNOUNCE NEW ASSOCIATION WITH ITB...**

## In defence of Jarvis Cocker □ Why dilute the TV Brits?

Those of us who were lucky enough to be at the Brits 96 and witness the incident between Michael Jackson and Jarvis Cocker think some balance should be put into the highly subjective media coverage of the event.

What seems to be overlooked is why Jarvis went on stage. Those of us who witnessed the event were surprised and extremely disappointed by the fact that Michael Jackson alone was the only performer not to sing live. Everybody who attended had been led to believe that Michael's performance of Earth Song was to be the climax of the show. As an artist of such major standing, to compound this sin with such grotesque melodramatic use of multicultural children to his own end was felt by many to be the final straw. Many people left during the performance and many more watched in disbelief as the show reached biblical proportions. Jarvis Cocker, apparently disgusted by this display, reacted by invading the stage. This was obviously a heartfelt reclamation against the entire shallow sham.

The media in general have been quite wrong in persecuting Jarvis for what was obviously a genuine, if overrated, reaction to this "performance". Jarvis Cocker was knocked accidentally into a child. Michael Jackson used a room full of children in the most demeaning way. Who's right and who's wrong? Fenella Davidson, product manager, Logic; Wendy K, product manager, Logic; Tony Piercy, managing director, Logic; Bill Worsley, general manager, M&G; Jack Steven, head of A&R, M&G;

Mel Brown, press officer, Artist; Dave Duane, press officer, Artist; Gordon Duncan, regional press officer, Artist; Georgina Capp, head of special projects, Telstar; Anthony Cavanaugh, A&R manager, Warner Chappell; Andy Prevezer, director of press, A&M.

The Brits 96 might have been the most exciting and controversial to date, but TV viewers the following night must have wondered whether this was the same show they'd been reading about, discussing and anticipating all day. Carlton's presentation was a watered-down, sterile, sanitised travesty.

Where was Liam taunting Hutchence, Noel goading the audience, Jarvis v Jack? Bleep out the expletives by all means, but why pretend it didn't happen?

There is no point in trying to turn the Brits into the Oscars or Baftas. rock 'n' roll is about behaving badly and challenging the establishment, so if we're going to vote for Oasis, Blur, Pulp and company, let's see them as they really are, not as some "fat corporate pig" (Noel's words) would like them to be. If not, let's go back to the sad old days of Elton, Phil and Eric.

The whole broadcast left a nasty taste in the mouth. Like it or not, British pop in 1996 is a whirlpool of passion, invective, rivalry, insults, anarchy, creative genius and brilliant music. TV producers should tell it like it is, or else not bother telling it at all.

Jonathan Kennaugh, Wallasey, Merseyside.

So, it's true, Take That have split. It is a sad day for the record industry. Take That have been the most important band of the Nineties. For all the jokes when they started, their success ended a period when teenage girls were fantasising about US soap stars and started paying attention to music again. This opened the floodgates for many boy bands, but none that followed were as professional and talented as Take That.

Take That were the perfect example of careful marketing, talent, character and strategy. They go with their credibility intact, and a lump in the throat of millions of fans.

Glenn Wilson, club promotions manager, Outlet Promotions, London WC2.

Obviously we are very pleased for any publicity for Rock The Vote that *Music Week* can give us, however, while it is true that I am currently BPI chairman, Rock The Vote is not a BPI initiative and so it is in a personal capacity rather than as BPI chairman that I am endorsing Rock The Vote.

We are out to encourage all in the industry, not just the BPI, to get behind the idea of more first time voters actually registering and voting and hope that everyone who came to the launch had a good time and will continue to contribute to Rock The Vote. John Preston, London SW15.

I read, with interest, the glowing review of the *NME* Brit Awards 96 (January 20), but was disappointed to see the credits; everybody seems to get a mention except ourselves, DF Concerts, and MCD in Ireland.

We were the promoter of the Scottish date and MCD promoted the Irish shows. I don't want to sound petulant, but a credit would have been nice as we are often overlooked by the UK national media which does not make our job any easier in terms of managers and agents being aware of the volume level of shows that we promote. Geoff Ellis, DF Concerts, Glasgow.

We had somewhat a bumper features coverage in last week's issue (*MTV*, February 24), with the articles on Celine Dion - we co-publish the first single and title track, *Falling Into You* - and Kula Shaker.

Such exposure is always point out appreciated, but I should point out that Kula Shaker are not unpublished. I signed the band in November 1995, having seen them at In The City.

Hit & Run Music are fully behind the tremendous efforts of the band, their management and record company and believe that Kula Shaker are serious contenders to be a major act on a worldwide basis.

Dave Massey, creative and international manager, Hit & Run Music, London SW5.

Please send all letters to:  
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# LIVE AND KICKING

**O**gden Entertainment's announcement that it is to begin expanding into mainland Europe will be welcomed by managers, promoters and agents alike. Its plans for Oberhausen will provide the industry with another superb venue on the lucrative German live circuit, as well as

signalling the US group's intention of creating a network of super arenas across the continent. UK venues are already benefiting from the US influence as the Nynex Arena, Newcastle Arena, Alfred McAlpine Stadium, The National Bowl at Milton Keynes and NEC introduce to Britain ideas which aim to improve the whole live experience. The growth in the large arena sector is also having an effect on smaller, more intimate, venues. They, too, are realising the financial benefits of improving facilities for both artists and fans.



THE ARENA OBERHAUSEN: THE FIRST PROJECT IN OGDEN ENTERTAINMENT'S MOVE INTO EUROPE

## Ogden targets Germany

by Caroline Moss

US stadium group Ogden Entertainment, which owns the Nynex Arena in Manchester and the Newcastle Arena, is to open an 11,500-capacity venue in Oberhausen, Germany, in September.

The Arena Oberhausen is Ogden's first project in mainland Europe, and will form part of Europe's largest retail centre, the 16m sq ft Centro complex. The centre is being built by the Stadium Group, which was also responsible for Sheffield's

Meadowhall development.

Oberhausen is 30km north of Dusseldorf, and there are 15m people within an hour's journey of the complex.

The centre will be serviced by a light railway, with a station outside the arena, and one of Germany's largest autobahns runs alongside it. Tour trucks will have direct access to the back door of the arena for loading and unloading.

The arena will feature state-of-the-art sound and lighting for opera and classical-standard acoustics, rigging to support a

total of 100,000lbs of equipment, upholstered seating and 22 VIP suites with capacities for between eight and 50 people, a 16m-colour screen, an ice floor, kitchen facilities to cater for up to 5,000 people, parking for four buses and trucks, and a multi-storey car park for 1,800 vehicles.

Carl A H Martin, Ogden's director of design and development, says the majority of the arena's activities will be concerts, and Ogden is currently liaising with promoters.

Meanwhile, Ogden is consolidating its UK business by

closing its Windsor office and relocating its headquarters to the Nynex Arena in Manchester.

"We're still going after new business," says Martin, "but after working on the Nynex, Newcastle and Oberhausen arenas we are entering a period of consolidation and being discerning about the next jobs we take on."

However he says that several new developments are currently in the pipeline, including further projects in mainland Europe.

● Live industry threatens to boycott German touring circuit - see story page 21

### LIVE SHORTS

The Royal Albert Hall is hoping to secure financial support from the National Lottery to help fund a multi-million-pound rejuvenation project to improve public and artist facilities. The venue hopes work will start in June on the rebuilding of areas accessible to artists and promoters, including backstage facilities, dressing rooms and equipment-loading bays. The first part of the revamp will be the upgrading of the Albert Hall's balcony area, which is the biggest single area of the auditorium. Among the events already confirmed for 1996 are gigs by Bruce Springsteen, Eric Clapton, Tori Amos, PJ & Duncan, Donna Summer, Mike & The Mechanics, Johnny Mathis and comedienne Victoria Wood.

□□□□

Preparations are beginning for Sussex's sixth Essential Music Festival. Acts have yet to be confirmed for the events already confirmed for 1996 are the May Bank Holiday event, which will take place in Stanmer Park, near Brighton, but the festival will feature a range of musical genres - there is a Dance Extravaganza, including techno, jungle, jazz and hip hop, an Indie-pop Day and a Reggae All-day-er. Among the artists who have appeared in previous years are Lee "Scratch" Perry, Gregory Isaacs, Blur, Elastica and the Boo Radleys.

□□□□

Reading venue Alleycat Live reports a successful debut period since its October opening. The 600-capacity venue has hosted bands such as Baby Bird, Loop Guru, McAlmont, The German Gasts and Catalonia. Alleycat Live boasts a 32k lighting rig with mega strobes, smoke machine and pinspots, and Turbo-sound monitoring powered by C Audio amplification. It is just 95 minutes from central London using a regular train service. Future bookings include Dodgy, Lush, Sunscreen, Northern Uproar, Transglobal Underground and Merzarch.

□□□□

The first National Guitar Show is being hosted by the National Indoor Arenas in Birmingham. The event, which takes place from June 15-16, will feature the latest guitars, amps, effects and accessories. The show, organised by Music Mailer Exhibitions, is part of the National Music Festival, which takes place in Birmingham in June.

## Talent comes under conference spotlight

The theme of this year's International Live Music Conference event is new talent, and many of the discussions will focus on the problems of developing new acts and the responsibilities the industry has towards them.

"ILMC discussions tend to gravitate towards the stadium-type tours, and we keep trying to pull people down to the reality that 98% of our work is with the 'non-stadium tours'," says organiser Martin Hopewell of Primary Talent.

"I've had a couple of direct experiences of working with new bands trying to find their way off the ground, and I've become very aware of what a moribund state that market is in at the moment," he adds.

Among the scheduled sessions at the conference - which runs from March 1-3 at London's Intercontinental Hotel - are: "Big Brother Is Fracking You", chaired by Marcel Avram of Mama Concerts in Germany, which will discuss the relationship between government and live

music, and in particular the new German tax legislation and its possible effect on the live industry; a session on sponsorship, "Your Company Logo Here?", chaired by Peter Grosslight of the US's William Morris Agency; a discussion on concert marketing, "Selling Out In The Show Business", chaired by French concert promoter Jules Frutos from Alias.

For the first time there will also be a Sunday morning breakout meeting, chaired by Parlophone marketing director Mark

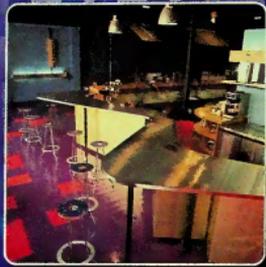
Collen.

The first ILMC was staged by Hopewell as a one-off meeting, and since then the annual event, now in its eighth year, has continued to grow in popularity.

"It has become a victim of its own success," says Hopewell.

"The principle of the ILMC is that 75% of the meetings are held in one room, so that everybody gets to hear the other person's point of view, and you can't have an intimate chat with 800 people," he adds.

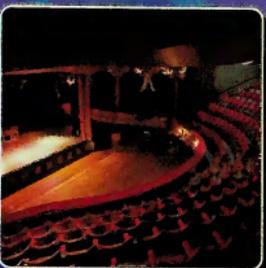
# DEDICATED TO LIVE MUSIC



Interior of The Crossbar (Kings Cross)



Interior of Subterrania (Ladbroke Grove)



Interior The Grand (Clapham Junction)

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## SUBTERANIA

Subterrania has established itself as an innovator on the club scene and live music circuit and is popular with fashionable, friendly and happening Londoners.

12 Acklam Road, Ladbroke Grove, London W10. Promoter: Nadir Contractor Tel: 0181 961 5490  
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20-22 Highbury Corner, London N5. Promoter: Nali Pangelly/Jim Benner Tel: 0181 961 5490  
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This world famous, superbly equipped live music venue has a capacity of 2110 and has been host to many legendary acts including Velvet Underground, INXS, Blur, Oasis, Prince & Björk.

9-17 Highbury Road, Kentish Town, London NW5. For hire details contact: Bryn Omrod Tel: 0171 284 1001

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257-259 Pentonville Road, Kings Cross, London N1. Promoter: Sharon Ruabon Tel: 0181 961 5490  
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## THE POWERHAUS

This popular London venue was forced to close last year due to lease problems. Now it's to be revived on a new site: Finsbury Park, and will open it's doors in March '96. The old Powerhaus hosted early gigs by the Stone Roses, The Charlatans, Suede and many up and coming indie bands.

Seven Sisters Road, Finsbury Park, London N4. Promoter: Mark Johnson Tel: 0181 961 5490

## THE PALACE

The Palace boasts the most outrageous decor since Graceland and is home to the best in music & comedy. Stimpot Road, Luton, Beds, Junction 11, M1. Promoter: Ian Richards Tel: 01582 860 222

## COMPLEX

Complex is the new versatile club space and live music venue opening in early March dedicated to exhibition, expression & enlightenment, run with an open minded eclectic ethos & committed to providing the ultimate in underground entertainment.

1-5 Parkfield Street, Islington, London N1. Promoter: Nadir Contractor Tel: 0181 961 5490

## CUBE

The Cube is a brand new cafe bar in the heart of Swiss Cottage opening early March.

135 Finchley Road, London NW3 Promoter: Graham Ball/Nell Russell Tel: 0181 967 8356



THE SCOTTISH EXHIBITION AND CONFERENCE CENTRE: RECENT HOST TO WET WET WET, SIMPLY RED AND ROD STEWART

# ARE YOU SITTING COMFORTABLY?

HAVING BEEN EUROPE'S POOR RELATION IN TERMS OF CONCERT VENUES, THE UK IS NOW MORE THAN HOLDING ITS OWN WITH A NUMBER OF NEW, PURPOSE-BUILT CONCERT HALLS WHICH ARE A FAR CRY FROM THE OLD DAYS. BY VALERIE POTTER

**W**hen 44-year-old paramedic Dugald Hallways set off from Lemsford in Herefordshire for Status Quo's December show at Birmingham's NEC, he never envisaged he would return home the proud owner of a brand new Rover 100 Kensington.

He was given the car by the venue's management as an award for being the 10 millionth concert customer to pass through the NEC's doors. This was not only a celebration of the centre's success as a concert venue, but also an indication of how UK arenas are nowadays constantly thinking of how to turn a visit to their facility into an enjoyable event in its own right.

The past few years have seen a revolution in the UK arena business. In the past, promoters had to make do with the limitations of large buildings that were never originally intended for live shows, but in recent years a number of new facilities designed specifically for concerts have opened in large cities such as Sheffield, Manchester and Newcastle. At the same time, a number of American venue management organisations have identified Europe, and specifically the UK, as a marketplace where their skills and experience could bear fruit, especially as their arrival coincided with rising public expectations for the levels of facilities and service.

"Concert tickets are costing more and people are starting to expect more in terms of sound quality and comfort," says Dave Biggar, director of marketing for Ogden Entertainment Services, which holds the management contract for the Manchester Nynex and Newcastle Arenas.

"At the Manchester Arena, we've got higher, wider, more comfortable seats, greater leg room, a fully air-conditioned facility and on-site multi-storey car parking. Designers, architects, builders, planners and operators are realising that Joe Public is their lifeline. Treat 'em well and they'll come back; treat 'em wrong and they'll go elsewhere."

He points out that where the Nynex Arena is concerned, Ogden has not been slow in "putting its money where its mouth is". The group invested £1.5m of its own money in installing a state-of-the-art scoreboard – a four-sided video wall cube suspended from the middle of the ceiling, for use at

sports events and concerts. For one-off shows when the performers do not bring their own video screens – like Pavarotti's appearance at Nynex – the system, plus its own in-house crews, is an option promoters can utilise at minimal cost.

As well as enhancing the actual fabric of buildings to make concert-going more enjoyable, American management companies have also introduced other US practices to make the UK facilities more profitable. One of these is to pick out a core sport activity to generate more business for the facilities; Nynex is the home of the Manchester Giants basketball and Manchester Storm ice hockey

teams, while Sheffield Arena hosts the Sheffield Steelers ice hockey team.

In the past, multi-purpose venues in the UK have been criticised for having facilities which were unsuitable for live concerts. That, however, is something that the Alfred McAlpine Stadium in Huddersfield is hoping to counter by recruiting Yes/Asia manager Brian Lane as its Music Consultant. Lane approaches his brief from the perspective of a manager and an agent, and claims, "I've been to most venues in the world with Yes and Asia, and I would say that the Alfred McAlpine Stadium is arguably the most artist-friendly stadium in the world."

After the stadium's fourth stand is constructed next autumn, it will be possible to drive articulated trucks underneath it and then back them on to the stage. Hotel suites that can be used by artists and crew are being built onsite, and on show days the stadium's health club will be kept for use by the featured acts.

A great deal of thought is also going into audience requirements. A common headache for all large venues is traffic congestion and parking problems; the Alfred McAlpine Stadium is hoping to instigate a system where concert goers travelling in from out of town can purchase, along with their concert ticket, a dedicated parking space no further than half a mile from the venue.

While new venues can solve problems from the drawing-board stage, the older, more established arenas are constantly seeking to upgrade their customer service standards and increase their ability to handle promoters' demands. Both the Birmingham NEC and Wembley have introduced initiatives to raise staff awareness of customer care.

"Customer care applies to everybody – from the guy sitting in the cheapest seat in the house to the acts that are on stage and the guys who do the rigging, sound and lights," says Wembley spokeswoman Martin Corrie. "We've recognised that everybody who comes into our building comes in for a specific purpose, whether it's to enjoy the show or do a job."

Increased flexibility also helps the older venues to retain their attraction for promoters. With both of its arenas already booked, the NEC Group was able to accommodate last

## BRITISH VENUES MATCH EUROPEAN RIVALS

In the past there has been a tendency to disparage British venues and contrast them with their continental counterparts. That has all changed. Nowadays there is a general feeling among UK agents and promoters that homegrown venues are at least on a par with those in the rest of Europe.

"People have seen how the facilities are run in Europe and realised that we're got to compete with them," says Phil Banfield of Miracle Prestige International.

He believes that one of the biggest improvements has been greater flexibility in allowing audiences to enjoy shows how they want to. "When you go to a gig where you're not allowed to drink or smoke in the hall, it tends

to spoil the atmosphere – but it's not run like that in Europe. A lot of European venues are stand-ups, while in the UK we tend to prefer seats. A place like the Shepherd's Bush Empire, where you can stand and have a beer while you're watching the show, is very much on the European principle – catering to the audience."

Andrew Zweek of AZ Productions, formerly of Harvey Goldsmith Entertainments, agrees that UK venues are competing with Europe, but says more could be done. "When designs for venues are drawn up, there is still not enough consultation with promoters about eventual end user requirements," he says.

"And, inevitably, there's rarely enough money which means they always have to take short-cuts."

Marin Hopewell of Primary Talent also counsels against complacency. "There is still a problem in the UK when using multi-purpose arenas for rock and roll shows, compared with playing a venue like the Zenith in France, which is more of a custom-built concert venue," he says. "If you're sitting in something which doubles up as an exhibition space, sports hall or swimming pool, you're always going to feel uncomfortable."

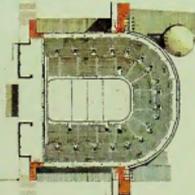
He adds, "People in the business need to go to a show as a genuine punt occasionally. Not with a laminate strapped round their neck, but sitting up on the side of a venue, craning your neck to look sideways at something that is happening 100 yards away."

# 15,000,000

## REASONS TO BE CHEERFUL (PARTS 1,2,3...)



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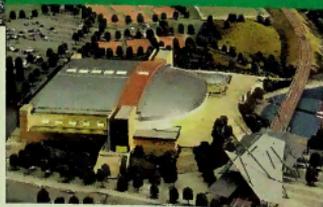
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► December's Big Twix Mix in its exhibition Hall 5, while Wembley has pioneered the "short haul format", which allows "to reduce the Arena's 8,000 and 6,000 capacity, enable promoters to "grow" the show if ticket sales exceed over-cautious expectations. Glasgow's Scottish Exhibition and Conference Centre has successfully hosted recent concerts in this way for Wet Wet Wet, Rod Stewart and Simply Red and, after observing the format's popularity with audiences and artists alike, it is considering installing structural steel to facilitate more shows of that kind in future.

Concert agents and promoters have welcomed the boost that the invasion of American management companies and the growth of the UK arena circuit has given to the live scene here.

"Competition is a good thing, because everybody has to try harder, and if somebody does something new that works, everybody else has to do it," says Graham Falton of Solo-ITC.

"Anything that gives the audience more facilities has to be good for all of us."

AZ Productions' Andrew Zweek agrees. "Markets grow when a venue is built, so it contributes greatly to the growth of live entertainment in the UK," he says. "The great example of that was the Birmingham NEC. In the first year, they only did four shows, because the market wasn't there to sustain bigger audiences. But in a way, the venue created the market, until it was doing 120 shows in peak years, which is tremendous arena business, and we'll see that same pattern in the new areas such as Newcastle and Huddersfield."

The improvement in arena facilities has had a "trickle down" effect on smaller venues. "In the smaller sites and theatres refurbishing, redesigning of foyers, entrances and bars, and upgrading of ticket buying is all growing, there's no question of



THE AUDIENCE GATHERS FOR A SIMPLY RED CONCERT AT BIRMINGHAM'S NEC (LEFT). DIANA ROSS AT THE BIG TWIX MIX (RIGHT). (BENNA)



that," says Zweek. "It's all part of the gradual progress of our industry as it becomes more experienced and successful. Concert business is growing every year and, as a result, many venues put money back into improving services and facilities."

In the smaller venues, it appears that customer care is just as important as the fabric of the building, if not more so. The Break For The Border bar and restaurant group has successfully moved into the music venue market with London's Borderline, Shepherd's Bush Empire and, most recently, Brickton Academy. The group's entertainments director, John Northote, says, "As a bar and restaurant group, customer satisfaction is very high on our list of priorities, and it's certainly something that we'll take into the music venue as well."

Despite its 400-capacity size, Pertmouth Wedgewood Rooms is a consistently popular venue with audiences and artists. It has hosted shows by the likes of



Oasis, Pulp, Elastica and Supersgrass in the past 18 months, although one of its partners, Cliff Holman, freely admits that the venue hasn't been painted since it was taken over more than three years ago. He would rather invest in production facilities and publicity than decor.

"The bigger acts are not coming in to earn loads of money - because it's never going to be there," says Holman. "They want a good production, and they want the shows advertised well. We're not playing host to Oasis every

night of the week; you want to attract people to come in and see the acts, so we try to project a fairly friendly environment."

And while the UK live market is currently thriving, the future looks equally encouraging. The Belfast Waterfront Hall, with a main auditorium capacity of 2,235, will open this year and, with facilities like adjustable seating and floor levels, concursive lighting bridges, dedicated loading bays for equipment trucks, simultaneous broadcast control facilities and excellent acoustics, it gives

Northern Ireland a much-needed new venue.

The Scottish Exhibition and Conference Centre opens its additional 3,500-4,000 capacity Hall 6 in October, while the NEC Group is receiving enthusiastic support from promoters for The Academy, its smaller hall in the National Indoor Arena. The Academy opens in April with two shows by KD Lang.

The range and choice of venues open to promoters at all levels in the UK is continually expanding - and that can only be good news for the future of live music. ■

## NEW GERMAN RULES THREATEN EUROPEAN TOURS

The European touring scene is in a state of confusion following threats by the US and UK live industry to boycott the lucrative German touring circuit, writes Adam Barker.

The music industry is furious about new tax laws introduced in January which promoters, managers, agents and accountants claim will penalise overseas bands playing in the country.

For many bands embarking on a European tour, Germany is the most profitable territory and, for superstar acts, can account for as much as 50% of all dates, with up to nine German cities visited compared with just one or two nights in Belgium, the Netherlands or France. For US acts, the earnings potential from Germany can sway their decision whether to tour Europe at all.

It is still unclear what effect any boycott will have on UK venues, but it could see UK acts adding extra dates to what would have

been the British leg of a European-wide tour, or could mean US groups giving Europe, including the UK, a miss altogether in 1996.

Jeff Hanlon, president of the Agents Association says, "It's simple - no German tour, no European tour." James Fisher, general secretary of the IMF, adds, "Our manager are telling their bands 'we will not tour Germany, and if they do not tour Germany they are certainly not going to go abroad for a sprinkling of widely scattered dates across Europe."

But Wembley Stadium, which will play host to The Three Tenors and Tina Turner this summer, is not expecting the UK to lose out. Spokesman Martin Corrie says, "The UK remains an extremely enticing territory with a far more realistic taxation level than Germany. It is the premier market outside the US, and we are sure that the big US acts will still be keen to play the UK even if they decide to give the rest of Europe a

miss."

This view is echoed by Roger Edwards, operations and promotions manager at the NEC in Birmingham. "Heaven help us if we are at the whim of the German government," he says. "The UK is a uniquely strong market and I am sure that US bands will still play here even if they do not tour Germany."

He adds, "Obviously different bands have a stronger following in different countries, but the UK market is a huge pull for any act, with ticket sales massive. Even without the rest of Europe the UK merits a tour in its own right."

The tax changes that are causing so much concern centre around an increase in the level of withholding tax paid by overseas artists in Germany from 15% to 25%, and the introduction of a new system of reclassification which will mean some acts are classed as "employees of the German promoter" and taxed at a personal graduated rate up to

55%. The German government has also resisted calls to allow artists to claim back expenses, and refused to relax its policy of charging VAT, and on levying a Solidarity tax, used to help pay for German reunification.

The live industry believes that the tax changes will hit the smaller bands hardest. James Hood, manager of Dark Star says, "We had a small tour arranged for this summer, three German dates and some others in Belgium and France, but the tax hikes have meant we have had to cancel the whole thing. The absence of allowable expenses in Germany means the tour is just not affordable anymore."

If UK and US bands do decide not to tour Europe, venues on the continent will also suffer. The Ogden Entertainment Group, which runs the Nyoex Arena in Manchester and the Newcastle Arena, is opening its new Oberhausen Stadium in Germany in September.

But Carl A H Martin, director of design and development at Ogden, does not think the launch of the venue this year is bad the situation. There is a lot of opposition to what the German government is doing, and I think they will realise soon that they must do something. The tax rises are not just going to affect live music, but opera, theatre and ballet - right across the board. Many of Germany's city venues are state subsidised, and they won't want to lose acts to elsewhere," he says.

Whether the German government changes its mind or not, any boycott is unlikely to last beyond this year. Labels need tours to boost overseas album sales and this, according to music industry accountants, could mean record companies will have to increase the subsidy they provide small and medium sized bands on tour, to encourage them to take to the road again.

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# THE OFFICIAL CHARTS

# CHART FOCUS



After winning three Brits, Oasis records sold heavily this week, especially their ninth single *Don't Look Back*.

In *Anger*, which debuts forcefully at number one, outselling its nearest rivals by a ratio of more than three to one.

It's the group's second number one, emitting *Some Might Say*, which topped the chart last April. Their consistency over their past five releases — with peaks of 3, 1, 2, 2 and 1 — is second only to fellow Mancunians *Take That*. Some *Might Say* replaced *Take That* at number one but *Take That* must be fancied to take their revenge next week, with the current emotionally-charged atmosphere which attends the release of their final single *How Deep Is Your Love* this week. *Take That* have sold more singles in the Nineties than any other act but Oasis are already ninth in this table and a couple of very big hits could see them leave *Take That* behind.

As well as topping the singles chart, Oasis move decisively back to the top of the album chart with *(What's The Story) Morning Glory?*, which is the nation's best-seller for the eighth time in 21 weeks. They also move up from number 16 to number nine with *Definitely Maybe*, which was last in the Top 10 five months ago.

The success of *Don't Look Back* in *Anger* means that Robert Miles' *Children* fails to reach number one, thus depriving the UK of its first wholly instrumental number one since the *Simon Park* Orchestra topped with *Eye Level*, the theme from TV's *Van Der Valk*, in 1978.

After peaking in a narrow band between 35 and 40 with five singles in a row, another Brits success, *David Bowie*, debuts at number 12 with his latest single, *Hallo Spaceboy*. He hasn't had such a big hit since *Jump* They *Say* reached number nine in 1993.

His success is a tribute to the potent punch added to an indifferent album track by the participation of the Pet Shop Boys. Meets Tennant and Lowe have weaved their magic to deliver a string of hits for friends, heroes and acquaintances throughout their career, including *Dusty Springfield*, *Eighth Wonder*, *Liza Minnelli*, *Coleridge*, *Boy George* and Arsenal footballer Ian Wright.

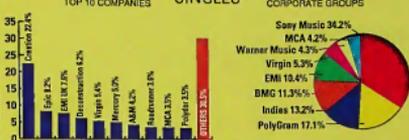
At the age of 21, *D'Angelo* has attracted reams of press coverage, much of it favourable and was the success of his list of acts most likely to succeed in 1995.

He had a number 24 hit last year with the title track from his album *Brown Sugar*. He returns in a hurry this week with two hits. His remake of *Smokee Robinson's* 1980 US chart-

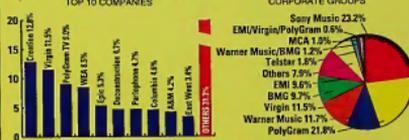


## AT-A-GLANCE WEEKLY MARKET SHARE

### SINGLES



### ALBUMS



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



AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Media Monitor Top 60; and corporate group shares by % of total airplay audience of the Media Monitor Top 50.

topper *Cruisin'*, (a criminally ignored miss here), debuts at number 31, while he is also featured with Wu Tang Clan rapper *Genius/GZA* on *Cold World*, new at number 40.

**Mariah Carey & Boyz II Men**, whose duet *One Sweet Day* hangs on to the number one slot on *Billboard's* US Hot 100, despite coming under extreme pressure from two singles from the movie *Waiting To Exhale*. *Mary J Blige's* *Not Gon' Cry* and *Brandy's* *Sittin' Up In My Room*.

One *Sweet Day* has been number one for 14 weeks, equalling the Hot 100 longevity record held by *Whitney Houston's* *I Will Always Love You*

(1992/3) and *Boyz II Men's* own *I'll Make Love To You* (1994).

Meanwhile, *Oasis's* *Wonderwall* regains its bullet and climbs to number 12, even though it has been deleted. American radio support for *Wonderwall* is at its strongest yet, with the track in its 10th week at number one on the *Modern Rock* chart, while the album track *Champagne Supernova* has just entered the *Modern Rock* and *Hot 100* airplay charts.

But with rapper 2Pac's album *All Eyes On Me* debuting at number one on the US album chart, (*What's The Story*) *Morning Glory?* slips a notch from its number four peak. **Alan Jones**



The Lighthouse Family's *Lifted* single enjoys a third week at the top of the airplay chart, and is still far ahead of allcomers. Its nearest rival now is *Simply Red's* *Never Never Love*, which moves into runners-up slot ahead of *Oasis's* *Don't Look Back* in *Anger*.

**Cher**, who slips to number six with *One By One*, is the most obvious and highest-placed international act to suffer from Radio One's Great British Music Week, which put the emphasis on homegrown acts from midnight on Sunday until 7pm on Friday.

Radio One is, in any case, British music's greatest supporter. It plays a higher percentage of UK-originated records than any other station. Over the past year, foreign acts have spent only 10 weeks at the top of the station's chart, according to our exclusive analysis of the weekly charts prepared for *Music Week* by Media Monitor.

Six US acts have spent a week at the summit — *Bobby Brown*, *Donna Summer*, *The Rembrandts*, *Michael Jackson*, the *Presidents Of The USA* and the *Red Hot Chili Peppers*. Similarly, four acts from other territories have had a number one — *Alex Party*, *U2*, *Alanis Morissette* and *Bjork*.

British acts have topped the list 42 times — over the same period — 81% of the time — with *Oasis* benefiting more than most from Radio One's patronage. They're the only act to have four singles top the Radio One playlist over the period: *Don't Look Back* in *Anger* climbs to the summit this week, *Roll With It* and *Wonderwall* topped the chart for two weeks apiece and *Some Might Say* for three weeks. *Pulp*, *Black Grape* and *Cast* are the only other acts to have two number ones in the past year.

The station has favoured Britpop acts, though *Eternal's* *Powerrific* A Woman, *Freddie Mercury's* *Turn On...*, *Take That's* *Back For Good* and *M People's* *Open Your Heart* are among the notable exceptions to this rule.

Given more time to devote to British music last week, *Radio One* used it very well, sprinkling classic cuts, curious covers, superb sessions and notable newswires around. Among the up-and-coming acts who enjoyed airplay are *Get Decor*, *Mark Morrison*, *Marion*, *Conway*, *Melanie Garside*, *Super Furry Animals*, *Blameless*, *Raisa* and *Beverly Knight*.

The fact the station couldn't play the new (British-mixed) dance versions of *Michael Jackson's* controversial *Thriller*. They *Don't Care About Us* until *Pete Tong's* show on Friday is a small price to pay for a great celebration of Great British music. **Alan Jones**

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# TOP 75 SINGLES

2 MARCH 1996

## TITLES A-Z

Rank	Artist (Producer)	Publisher (Writer)	Label	CD/Class (Distributor)	Weeks	Title	Artist (Producer)	Publisher (Writer)	Label	CD/Class (Distributor)	Weeks
1	<b>NEW</b> DONT LOOK BACK IN ANGER	Creation CRESO 21/02/96	Creation	CRESO 21/02/96	7	<b>38 NEW DOMINATION</b>	Deconstruction/ICA	7432134822/7432134824 (BMG)	Deconstruction/ICA	7432134822/7432134824 (BMG)	7
2	<b>3 CHILDREN</b>	Deconstruction/ICA	7432134822/7432134824 (BMG)	Deconstruction/ICA	7432134822/7432134824 (BMG)	39	<b>37 FATHER AND SON</b>	Boyzone/Hedjet Cat (Stevens)	Polydor	5719752/57154 (P)	3
3	<b>6 ANTYING</b>	MJAJEpic	602715260754 (SM)	602715260754 (SM)	4	<b>40 NEW OLD WORLD</b>	Goffin	GFSTO 22114/GFSC 22114 (BMG)	Goffin	GFSTO 22114/GFSC 22114 (BMG)	4
4	<b>1 SPACEMAN</b>	EMI	CDEN 4115T/EM 4115 (Mars)	CDEN 4115T/EM 4115 (Mars)	4	<b>41 ULTRA FLAVA</b>	Hotter And Funky Project (Holler/Young/Walton)	MCA (Holler/Young)	AM-PM 58143/75143/4364 (P)	4	
5	<b>5 PERSEVERANCE</b>	Total Vegas	CDVEGAS 11A (VE)	CDVEGAS 11A (VE)	4	<b>42 1 PATHWAY TO THE MOON</b>	1st Avenue/UMG	6829212/6829214 (SM)	6829212/6829214 (SM)	4	
6	<b>13 I WANNA BE A HIPPIE</b>	Mokum	DD 17703/30 17704 (P)	DD 17703/30 17704 (P)	4	<b>43 1 GANGSTA'S PARADISE</b>	Tommy Boy	MGSTO 2104/MGSC 2104 (BMG)	MGSTO 2104/MGSC 2104 (BMG)	4	
7	<b>4 I GOT 5 ON IT</b>	No Tribe/MyArista	101/VUSC 101 (VE)	101/VUSC 101 (VE)	4	<b>44 1 I WILL SURVIVE</b>	EMI	CDEN 4115T/EM 4115 (Mars)	CDEN 4115T/EM 4115 (Mars)	4	
8	<b>5 LIFTED</b>	W/3 Card	5779425/579424 (P)	5779425/579424 (P)	4	<b>45 NEW KEEP ON BURNING</b>	Satanza	20ACD 112/20P 20AC (V)	20ACD 112/20P 20AC (V)	4	
9	<b>9 DISCO'S REVENGE</b>	Manifesto/Mercury	FESDC 815FSC 6 (P)	FESDC 815FSC 6 (P)	4	<b>46 2 GIV ME LUV</b>	Acorn	Lean-Philips/Parlophone/MCA (Lean-Philips/Parlophone)	AM-PM 58143/75143 (P)	4	
10	<b>9 FALLING INTO YOU</b>	Epic	66295/66297A (SM)	66295/66297A (SM)	4	<b>47 2 SKIN ON SKIN</b>	Perfecto	PERF 118C/PERF 118 (W)	PERF 118C/PERF 118 (W)	4	
11	<b>6 ONE OF US</b>	Blue/Groove	UJ400 1 (P)	UJ400 1 (P)	4	<b>48 2 BACK IN THE UK</b>	Seaweed (The Logo)	EMI/WGC	MGSTO 2104/MGSC 2104 (BMG)	4	
12	<b>12 HALLO SPACEBOY</b>	RCA	7432133364/7432133364 (BMG)	7432133364/7432133364 (BMG)	4	<b>49 3 ALL I NEED IS A GOODBYE</b>	Virgin	VSDCO 1571/VSCD 1571 (E)	VSDCO 1571/VSCD 1571 (E)	4	
13	<b>7 STEREOTYPES</b>	Food	PARFOH06 CDFOOD 731/FOOD 731 (E)	PARFOH06 CDFOOD 731/FOOD 731 (E)	4	<b>50 3 JESUS TO A CHILD</b>	Virgin	VSDCO 1571/VSCD 1571 (E)	VSDCO 1571/VSCD 1571 (E)	4	
14	<b>15 GIVE ME A LITTLE MORE TIME</b>	Go Beat	339GDDMC 138 (P)	339GDDMC 138 (P)	4	<b>51 3 AEROPLANE</b>	Warner Bros	W 0331/DVD 0331C (V)	W 0331/DVD 0331C (V)	4	
15	<b>15 LET YOUR SOUL BE YOUR PILOT</b>	ABM	581331/581331A (P)	581331/581331A (P)	4	<b>52 2 ROOTS LOODY ROOTS</b>	Seppultura	1102000/Sepp 1102000 (Seppultura)	1102000/Sepp 1102000 (Seppultura)	4	
16	<b>16 EARTH SONG</b>	Epic	66295/66297A (SM)	66295/66297A (SM)	4	<b>53 2 NEVER KNEW LOVE LIKE THIS</b>	Sony	SR 62329/62329A (SM)	SR 62329/62329A (SM)	4	
17	<b>17 I JUST WANT TO MAKE LOVE TO YOU</b>	Cherry/MCA (BMG)	MGSTO 48093/MGSC 48093-2 (P)	MGSTO 48093/MGSC 48093-2 (P)	4	<b>54 2 WHO DO U LOVE</b>	Arista	7432133794/7432133794 (BMG)	7432133794/7432133794 (BMG)	4	
18	<b>12 COUNT ON ME</b>	Cherry/MCA (BMG)	MGSTO 48093/MGSC 48093-2 (P)	MGSTO 48093/MGSC 48093-2 (P)	4	<b>55 NEW CAN'T GET YOU OFF MY MIND</b>	Virgin	VSDCO 1571/VSCD 1571 (E)	VSDCO 1571/VSCD 1571 (E)	4	
19	<b>13 SMOKE GETS IN YOUR EYES</b>	Love	THIS LUV THIS CD/LUVTHIS (P)	THIS LUV THIS CD/LUVTHIS (P)	4	<b>56 NEW DANGER</b>	Mercury	BK Vinyl MBVCD 2/MBVAC 2 (V)	BK Vinyl MBVCD 2/MBVAC 2 (V)	4	
20	<b>14 DARK THERAPY</b>	Fave/Slythm King	FALV 82C/FALV 82C (M/V)	FALV 82C/FALV 82C (M/V)	4	<b>57 2 HOLDING ON 4 U</b>	Media/MCA	MGSTO 40013/MGSC 40013 (BMG)	MGSTO 40013/MGSC 40013 (BMG)	4	
21	<b>16 SLOBBY RETURN</b>	Superior	Q4AM BLUE 00300/BLUE 00300 (P)	Q4AM BLUE 00300/BLUE 00300 (P)	4	<b>58 2 JELLYHEAD</b>	Telesar	CDSTAS 2800/CDSTAS 2800 (BMG)	CDSTAS 2800/CDSTAS 2800 (BMG)	4	
22	<b>13 DO U STILL</b>	London	LOD002 379A/CDNC 379 (P)	LOD002 379A/CDNC 379 (P)	4	<b>59 4 NOT A DRY EYE IN THE HOUSE</b>	Virgin	VSDCO 1571/VSCD 1571 (E)	VSDCO 1571/VSCD 1571 (E)	4	
23	<b>23 DOWN LOW (NOBODY HAS TO KNOW)</b>	Jive	JIVE62 302/VEEC 302 (BMG)	JIVE62 302/VEEC 302 (BMG)	4	<b>60 6 BEAUTIFUL LIFE</b>	Matronome/London	ACEDD 5/AEDEM 5 (P)	ACEDD 5/AEDEM 5 (P)	4	
24	<b>24 FUN FUN FUN</b>	PolyGram	TV 57862/57862A (P)	TV 57862/57862A (P)	4	<b>61 NEW DIVORBEM</b>	Blue Rose/Pyramid	BRB 10032/BRB 1003A (BMG)	BRB 10032/BRB 1003A (BMG)	4	
25	<b>25 BE MY LOVER (REMIX)</b>	Arista	7432133822/7432133822 (BMG)	7432133822/7432133822 (BMG)	4	<b>62 NEW CYBBLE'S REVERIE</b>	Duographic	UNF DUF00CD 101 - 01T/UNF00CD 101 - 01T (WGC)	UNF DUF00CD 101 - 01T/UNF00CD 101 - 01T (WGC)	4	
26	<b>15 ELECTRONIC PLEASURE</b>	All Around The World	CDGLDRE 135C/CDGLDRE 135 (P)	CDGLDRE 135C/CDGLDRE 135 (P)	4	<b>63 4 CHANGE YOUR MIND</b>	World	CDWORLD 1A/CDWORLD 1A (P)	CDWORLD 1A/CDWORLD 1A (P)	4	
27	<b>27 OPEN ARMS</b>	Columbia	66297/66297A (SM)	66297/66297A (SM)	4	<b>64 27 WHATEVER U</b>	Davis (Doris) Creation/Sony/EMI (Galle/Parlophone)	Creation CRESO 182/CRESO 182 (BMG)	Creation CRESO 182/CRESO 182 (BMG)	4	
28	<b>28 HYPERBALLAD</b>	One Little Indian	192 TP/CD 192 TP (P)	192 TP/CD 192 TP (P)	4	<b>65 NEW CAN'T STOP THESE THINGS</b>	Mantra	MNT 820/ANT 82 (P)	MNT 820/ANT 82 (P)	4	
29	<b>23 THE RIVERBOAT BOY</b>	MCA	MGSTO 40021/MGSC 40021 (BMG)	MGSTO 40021/MGSC 40021 (BMG)	4	<b>66 NEW TURN YOUR LOVE AROUND</b>	Downland	DL 2930/CD 2930 (BMG)	DL 2930/CD 2930 (BMG)	4	
30	<b>30 WONDERWALL</b>	Creation	CRESO 21/02/96	CRESO 21/02/96	4	<b>67 6 NO FRONTS - THE REMIXES</b>	Roadrunner	RR 22313/RR 22314 (P)	RR 22313/RR 22314 (P)	4	
31	<b>31 CRUISIN'</b>	Challenger	CDCCOL 316/CDCCOL 316 (P)	CDCCOL 316/CDCCOL 316 (P)	4	<b>68 2 BRIGHTER DAY</b>	Pukka	COPIUKA 52/CAPUKA 52 (P)	COPIUKA 52/CAPUKA 52 (P)	4	
32	<b>2 YOU LEARN</b>	Maverick/Sire	W 0334/CDW 0334C (V)	W 0334/CDW 0334C (V)	4	<b>69 15 I'M SO QUILT</b>	One Little Indian	192 TP/CD 192 TP (P)	192 TP/CD 192 TP (P)	4	
33	<b>2 WHAM BAM</b>	VC Recordings	WCRD 64VCR 64 (V)	WCRD 64VCR 64 (V)	4	<b>70 RE CIGARETTES &amp; ALCOHOL</b>	Creation	CRESO 190/CRESO 190 (BMG)	CRESO 190/CRESO 190 (BMG)	4	
34	<b>33 MISSING</b>	Blanco Y Negro/Emotion	NAC 840/NEC 84C (W)	NAC 840/NEC 84C (W)	4	<b>71 RE SUPERSONIC</b>	Creation	CRESO 176/ (BMG)	CRESO 176/ (BMG)	4	
35	<b>35 HYPNOTIZIN'</b>	XL Recordings	XLS 72/CDXLC 71 (W)	XLS 72/CDXLC 71 (W)	4	<b>72 NEW GET INTO THE RING</b>	Dischord	DISNCD 91/ (BMG)	DISNCD 91/ (BMG)	4	
36	<b>36 NEVER NEVER LOVE</b>	East West	EW 02931/EW 0293C (W)	EW 02931/EW 0293C (W)	4	<b>73 4 GO AWAY</b>	Epic	66284/42 (SM)	66284/42 (SM)	4	
37	<b>37 ONE BY ONE</b>	WEA	WEA 022/CDWEA 022 (W)	WEA 022/CDWEA 022 (W)	4	<b>74 RE SHAKERMACKER</b>	Creation	CRESO 182/CRESO 182 (BMG)	CRESO 182/CRESO 182 (BMG)	4	

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# TOP 75 ALBUMS *cin*

2 MARCH 1996

THE LIST	Wk	Title Artist (Producer)	Label/CD Distributor/Cass/Vinyl
1	2	<b>(WHAT'S THE STORY) MORNING GLORY</b> ★ Creation CDCE0 189 (3M/V) Dissa (Marta/Sullivan)	
2	5	<b>JAGGED LITTLE PILL</b> ★ Maverick/Sire 93026502 (1M) Alanis Morisette (Morisette/Balard)	93026501/18
3	4	<b>BIZARRE FRUIT/BIZARRE FRUIT</b> ★ 3 Discs/Atlantic CDCA 8783 (2M) M People (M People)	74321328/74023128/174
4	1	<b>EXPECTING TO FLY</b> ★ Superior Quality/ABC BlueDot 00 (V) The Bluetones (Jones)	BLUEM000/BLUEJUP 004
5	17	<b>DIFFERENT CLASS</b> ★ 2 Pulp (Thomas)	Island CD 804 (1F) ICT 8041/PCS 8041
6	4	<b>THE BENDS</b> ★ Radiohead (Lackie)	Parlophone CDPCS 7372 (E) TCPCS 7372/PCS 7372
7	12	<b>STANLEY ROAD</b> ★ 3 Simply Red (Lynch/Weller)	Go!Discs 8286192 (F) 8286194/8286191/1
8	3	<b>DOWN ST</b> ★ Status Quo (Williams)	PolyGram TV 513032 (E) 513032/94
9	7	<b>DEFINITELY MAYBE</b> ★ 3 Dasis (Dasis/Dave)	Creation CDCE0 189 (3M/V) CDE 189/CRELP 189
10	17	<b>HISTORY, PAST, PRESENT AND FUTURE, BOOK 1</b> ★ 1 Michael Jackson/Avicci/Jacksons/Various Michael Jackson (Jackson)	470703/031038
11	9	<b>LIFE</b> ★ 4 Simply Red (Lynch/Weller)	East West 930120692 (F) 930120694/930120691
12	23	<b>SAID AND DONE</b> ★ Boyzone (Harigan)	PolyGram 511012 (E) 511012/14
13	24	<b>THE GREAT ESCAPE</b> ★ 2 Parlophone/FODCD 14 (E) Blur (Street)	FODDTC 14/292123
14	11	<b>BROTHERHOOD</b> ★ 3T (Various)	MJL/Epic 4818942 (E) 481894/1
15	23	<b>ALL CHANGE</b> ★ Cast (Lackie)	WEA 52931122 (F) 52931124/292123
16	23	<b>PARANOID AND SUNBURST</b> ○ One Little Indian TPLP 550 (F) Skunk Anansie (Massey)	One Little Indian TPLP 550 (F) TLP 550/TPLP 55L
17	22	<b>Mayhem</b> ★ 2 David Gray (Alanis/Carry/Various)	Columbia 4813872 (E) 4813874/4813871
18	6	<b>SAME OLD TOWN</b> ★ Shamwow SAWDCD 0040 (F) The Sex Discos (The Sex Records/Interscope/Various)	SAWDCD 0040 (F) SAWDCD 0040/SAWDCD 0040/1
19	6	<b>THE COLOUR OF MY LOVE</b> ★ 5 Defina Dion (Luprano/Dion)	Epic 4747423 (E) 4747424
20	3	<b>THE BOY WITH THE X-RAY EYES</b> ○ EMI CDCE0 3142 (E) Babyboy Zoo (Mann/Powell)	EMI CDCE0 3142 (E) CDCE0 3142/1
21	14	<b>IT'S A MAN'S WORLD</b> ○ Cher (New Line/Mann/Philly)	WEA 0630120292 (E) 0630120294
22	15	<b>ROBSON &amp; JEROME</b> ★ 6 Robson Green & Jerome Flynn (Stax/Atlantic/Wing)	RCA 742320282 (E) 742320284
23	4	<b>JULIFICATION</b> ★ Lightness Seeds (Hogers/Broadie)	Epic 4772739 (E) 4772739/4772731
24	17	<b>WELCOME TO THE NEIGHBOURHOOD</b> ★ Mead Loaf (Newline)	Virgin EIC 22959/TVC 22959/2298
25	3	<b>CRASH/ZEXYCOOL</b> ★ TLC (Organized Noise)	LaFace/A&M 7300200502 (E) 7300200504/7300200501

26	NEW	<b>SET THE TWILIGHT REELING</b> Lauri Peled (Peled)	Warner Bros 93261192 (V) 93261194/1
27	1	<b>SOMETHING TO REMEMBER</b> ★ Madonna (Madonna/Various)	Mercury/EMI 93261194 (V) 93261194/93261191
28	5	<b>A NEW FLAME</b> Simply Red (Lynch)	East West 9304692 (1) W0242/W0242
29	15	<b>LOVE SONGS</b> ★ 2 Eton John (Eton/Thomas/Various)	Rockwell 528782 (F) 528784/528781
30	24	<b>THE MEMORY OF TREES</b> ★ Enya (Phyllis)	WEA 0630128792 (E) 0630128794
31	17	<b>POWER OF A WOMAN</b> ★ 1 Beverly Sills (CDE/1900 (E)) Beverly Sills/Lawrence/Waters/Various/Names)	East West 9304922 (1) Rede 1999- Black Grape (Saber/Cron/Hughes) RMO 1122/RAR 1122
32	23	<b>IT'S GREAT WHEN YOU'RE STRAIGHT, YEAR</b> ○ Lenny Kravitz (Lenny)	Atlantic 9304922 (1) EK72/WX48
33	2	<b>PICTURE BOOK</b> ○ Simply Red (Lynch)	East West 9304922 (1) EK72/WX48
34	4	<b>LEFTISM</b> ★ Neil Diamond (Staud)	Hard Hands/Columbia HANDC 2 (SM) HANDMC 2/HAANDLP 2
35	3	<b>TENNESSEE MOON</b> Neil Diamond (Staud)	Columbia 401398 (E) 401394
36	NEW	<b>FORGIVEN, NOT FORGOTTEN</b> The Corrs (Corrs/Corrs)	Atlantic 756705212 (M) 756705210/1
37	38	<b>POST</b> ★ Bryk Hooper (Bryk/Various)	One Little Indian TPLP 512 (F) TLP 512/TPLP 51L
38	5	<b>THE GHOST OF TOM JOAN</b> ★ Bruce Springsteen (Springsteen/Platen)	Atlantic 481562 (SM) 481560/481561
39	2	<b>PABLO HONEY</b> ○ Radiohead (Stade/Kolderie)	Parlophone CD 187402 (E) TCPCS 7360/PCS 7360
40	1	<b>MADE IN HEAVEN</b> ★ 3 Queen (Queen/Fichers)	Parlophone CDPCS 167 (E) TCPCSD 167/PCS 167
41	7	<b>GARBAGE</b> ★ Garbage (Garbage)	Multiworld CD31450 (M/SM/EM) CD31450/131450
42	1	<b>PASSION</b> Lisa Carreras (Wright)	Elektra 050122962 (V) 050122964/050122961
43	18	<b>ON</b> ○ Enya (Phyllis/Rhythm King/FAUW 60/FAUW 60X)	Enya 050122962 (V) 050122964/050122961
44	15	<b>UP ALL NIGHT</b> ★ East 17 (East 17/George/Hodgson/McCarthy/Caldwell/Various)	London 828692 (E) TLP 512/TPLP 51L
45	17	<b>BANGSTA'S PARADISE</b> ○ Tina Turner (Tina Turner)	Island 828692 (E) TLP 512/TPLP 51L
46	15	<b>ONE HOT MINUTE</b> ○ Red Hot Chili Peppers (Rubin)	Warner Bros 93064232 (M) 93064234/93064231
47	8	<b>TRACY CHAPMAN</b> ★ 3 Tracy Chapman (Kris/Warshaw)	Elektra 9307741 (V) EKT 442
48	37	<b>BOOMBASTIC</b> Shiny (Lunguon/Pizzonia)	Virgin CDV 2782 (E) TVC 2782/2782
49	RE	<b>MAXIMUM OVERDRIVE</b> ★ Tracy (Tricky/Saunders/Petrie/Lowitz 6)	4th+Vibes BRCV 610 (F) BRCA1 EIC 921P/610
50	RE	<b>MEN AND WOMEN</b> ★ 3 Simply Red (Lynch/Elia/Huckelnie)	East West 9304692 (1) W0242/W0242
51	RE	<b>MODERN LIFE IS RUBBISH</b> ○ Blur (Street/Loaf/Various)	Foal/Fathead/FCD 189422 (E) FODDTC 9700DLP 9

52	21	<b>DESIGN OF A DECADE 1966/1996</b> ★ A&M 504022 (F) Jackson (Jackson/Lamkin/Jackson)	504022/1
53	6	<b>BOYS FOR PELE</b> ○ Tom Amos (Amos)	East West 75018382 (V) 75018384/75018381
54	3	<b>MURDER BALLADS</b> <i>Made</i> LCD Soundsystem 138 (RTM/Disco) Nick Cave & The Bad Seeds (Newline/Cave/Sid/Various)	RTM/Disco 138 (RTM/Disco) CTSM 138/CTSM 138
55	4	<b>DELIVERANCE</b> ○ Baby D (Dixon)	Systematic 828692 (E) 828694/828691
56	6	<b>MEDUSA</b> ○ Anita Lennox (Lipson)	RCA 74212171 (E) 74212171/1
57	5	<b>MELON COLLEGE AND THE INFINITE SADNESS</b> ○ Smashing Pumpkins (Flood/Moulder/Corgan)	Virgin CDHTD 010 (E) HUTDCM 30
58	NEW	<b>VOICES</b> Blind Faith (Vangelis)	East West 930120692 (F) 930120694
59	3	<b>BPM... THE VERY BEST OF THE BEAT</b> (Stargate) The Beat (Stargate)	Go!Discs/A&M 74212011 (E) 74212011/1
60	NEW	<b>THE STYLE COUNCIL COLLECTION</b> The Style Council (Waters/Various)	Foal/50482 (F) 50482/2
61	5	<b>DUMMY</b> ★ Portishead (Portishead/Dry)	Go!Beat 828692 (F) 828694
62	RE	<b>NOBODY ELSE</b> ★ 4 Take That (Barlow/Patten/Robson in Rhythm/Various)	RCA 74212190 (E) 74212190/1
63	RE	<b>HIGH CALIFORNIA</b> ★ Eagles (Spruyell)	A&M K 23501 (E) K 45301/513001
64	9	<b>SONGS OF SANCTUARY</b> ○ Adelitas (Rortledge)	Virgin CDCE 925 (E) TCPS 925/1
65	RE	<b>TANGO IN THE NIGHT</b> ★ 4 Warner Bros K 925472 (E) Renee Zellweger (Buckingham/McVie)	WEA 925472 (E) 925474/925473
66	RE	<b>I SHOULD COO</b> ★ Supergroups (Williams)	Parlophone CDPCS 7373 (E) TCPCS 7373/PCS 7373
67	RE	<b>LIVING YEARS</b> Mike And The Mechanics (1)	WEA International K250602 (E) W02502
68	RE	<b>DOCK OF THE BAY... DEFINITIVE COLLECTION</b> Otis Redding (Various)	Atlantic 84827862 (E) 84827864/1
69	RE	<b>LEISURE</b> ○ Blair (Stover)	Foal/Parlophone CDPE 795029 (E) FOCD 1038
70	24	<b>EXIT PLANET DUST</b> ○ The Chemical Brothers (Ponderosa/Sonja/Suzie/Tom)	Virgin 828692 (E) TLP 512/TPLP 51L
71	RE	<b>PLANET SHANT</b> ○ Cinnam (Various)	RCA 74212198 (E) 74212198/1/1
72	5	<b>LATE NIGHT SAX</b> Alicia Black (Black/Grove/Brown/Muhammad/Smith)	EMI TV CDHTM 103 (E) TVC 103/103
73	7	<b>NO NEED TO ARGUE</b> ★ 2 The Cranberries (Street)	Island CD 8029 (F) ICT 8029/18029
74	RE	<b>PROTECTION/NO PROTECTION</b> ○ Massive Attack (Hopwood/Massive Attack/WBRMC)	Virgin WBRD13 (E) WBRD13/1
75	2	<b>CONGRATULATIONS I'M SORRY</b> Gin Blossoms (Hampton/Gin Blossoms)	A&M 504022 (F) 504024/1

★ Peak sales increase ○ Peak sales increase less than 100% CD in. Produced with EMI and B&B Corporation. Compiled from actual sales last Sunday - Saturday in a zone of more than 100 stores.

THE LIST	Wk	Title Artist	Label/CD Distributor/Cass/Vinyl
1	3	<b>IN THE MIX 96</b> ○ Virgin VTDCC 771/NTDCC 771 (E)	
2	4	<b>THE BEST...ALBUM IN THE WORLD...EVER 2</b> ○ Virgin VTDCC 780/NTDCC 780 (E)	
3	2	<b>THE HOUSE COLLECTION - CLUB CLASSICS</b> Fanzine/HDC 110/HDC 110/CDCE 110 (E)	
4	5	<b>SISTERS OF SWING</b> ○ PolyGram TV 52525/PCS 52525 (E)	
5	NEW	<b>TRANSPORTING (OST)</b> EMI Premier CDCE0 3780/CDCE 3780 (E)	
6	13	<b>BRIT AWARDS 96</b> Columbia SMCV 1001/SMDV 1001 (E)	
7	NEW	<b>DANCE TIP 4</b> Warner ESP TV 513032 (E)	
8	NEW	<b>THE GREATEST DANCE ALBUM UNDER THE SUN!</b> EMI TV CDCE0 115/CDCE 115 (E)	
9	3	<b>OUR SIMPLE ELECTRIC</b> Telstar TDC 2814/STAC 2814 (E)	

10	11	<b>HITS 96</b> ★ Warner ESP TV 513032 (E)	
11	3	<b>THE NO 1 LOVE ALBUM</b> ○ PolyGram TV 513032/PCS 513032 (E)	
12	3	<b>YVBIN - YOUNG SOUL REBELS</b> Global Television RADCO 19/RADMC 19 (E)	
13	6	<b>SOFT ROCK</b> ○ PolyGram TV 505282 (E)	
14	2	<b>CLASSIC MOODS</b> Decca 452282 (F)	
15	5	<b>WAITING TO EXHALE (OST)</b> Arista 10722182/507822182/10722182 (E)	
16	4	<b>THE LOOK OF LOVE</b> ○ PolyGram TV 513032/PCS 513032 (E)	
17	NEW	<b>FREEWAY</b> PolyGram TV 513032 (E)	
18	15	<b>NOW THAT'S WHAT I CALL MUSIC!</b> ★ 3 EMI/Various PolyGram CDNDW 30/CDNDW 30/CDNDW 30 (E)	
19	2	<b>THE GREATEST 90S DANCE HITS</b> Telstar TDC 2801/STAC 2801 (E)	
20	14	<b>THE ALBUM ZONE</b> ★ 2 Virgin VTDCC 84VTDCC 84 (E)	

THE LIST	Wk	Title Artist	Label/CD Distributor/Cass/Vinyl
37	14	<b>JOHN Egan</b>	29
38	14	<b>LITTLEFIELD</b>	24
39	14	<b>LENNEX</b>	56
40	14	<b>LIGHTNING SPEED</b>	23
41	14	<b>M PEOPLE</b>	16
42	14	<b>MADONNA</b>	27
43	14	<b>MASSIVE ATTACK</b>	24
44	14	<b>MEAT LOAF</b>	27
45	14	<b>MINE AND THE MECHANICS</b>	24
46	14	<b>MORISSETTE</b>	18
47	14	<b>DAVE NAVARRE</b>	19
48	14	<b>THE PITCHBENDERS</b>	51
49	14	<b>PULP</b>	51
50	14	<b>QUEEN</b>	40
51	14	<b>RADIOHEAD</b>	63
52	14	<b>REMY CHAMBERS</b>	46
53	14	<b>REDDING</b>	30
54	14	<b>THE REAL BROTHERS</b>	16
55	14	<b>SWAY DOCTORS</b>	16
56	14	<b>SMUGGYS</b>	40
57	14	<b>SMASHING PUMPKINS</b>	57
58	14	<b>SPRINGSTEEN</b>	57
59	14	<b>STYLISH</b>	60
60	14	<b>STYLISH COLLECT</b>	60
61	14	<b>SUPERTRAMP</b>	60
62	14	<b>TLC</b>	42
63	14	<b>TRICKY</b>	49
64	14	<b>WELLER</b>	7

# AIRPLAY PROFILE

## STATION OF THE WEEK

Real jazz buffs tuning into London's Jazz FM weren't the only ones losing heart when the station ditched its name for JFM and the likes of

Simpay Red and Bruce Springsteen started infiltrating the playlist. Equally disconcerted was presenter David Freeman who says he felt like an "endangered species" as he passionately waved the flag for authentic jazz.

But now with the name Jazz FM restored, jazz exclusively making up the musical output and Freeman as head of music, the station is winning back its integrity and the jazz aficionados who deserted it in droves. "They're very suspicious and quite rightly so," he says. "They were mucked around something rotten by Jazz FM for a long time. The music policy changed with the seasons, if not necessarily regularly, but now we have a promise of performance with the Radio Authority which commits us to jazz."

The age-old question of what exactly is jazz always crops up but, to Freeman, it's just a case of hearing it and knowing. "It is a broad church. The club jazz we feature late at night is very different from the mainstream, downtown-line jazz you hear during the day. The new jazz is bluesy jazz, there's African jazz, the jazz coming out of Europe and jazz coming out of Japan. It all seems a place on Jazz FM."

He is particularly keen to stress this latest switch is not a cynical exercise, but rather what the station feels it should be doing. He says, "I think Classic FM has shown it is possible to be a successful radio station playing

## jazz fm 102.2

### JAZZ FM TOP 10

- **The 37th Chamber** (Antilles)
- **Country Pine** (Antilles)
- **First Wch** (Nerve)
- **Chris Botti** (Nerve)
- **Water From An Ancient Well** (Enja)
- **Abdullah Ibrahim** (Enja)
- **15th Chapter (version one)** (Benick/Hoffst)
- **Benick/Hoffst** (Enja)
- **So What Miles Davis** (Columbia)
- **Cocaine** (Columbia)
- **Ray Barretto** (Columbia)
- **The Gray Waltz** (Conifer)
- **Oscar Peterson** (Conifer)
- **The Broken Road** (Linnamuz/EZ)
- **Freedom Song** (Cargo)
- **Miles Carr** (Cargo)
- **Unitil** (Cassandra Wilson)
- **Cassandra Wilson** (Blue Note)

the sort of music that is not thought of as being commercial and making a success of it. We are presenting that music to the very best of our ability to the widest audience we can get."

The last pre-re-launch Rajar figures showed jazz's audience rising to 550,000 listeners with a 5% reach and 1.5% market share in its 9.9m transmission area. Freeman keenly awaits the next release. "I just have great faith that an audience will respond, if treated with respect."

The top 10 shown here is a sample of the station's output and is in no specific order. **Paul Williams**

## TRACK OF THE WEEK

**THE BLUETONES: SLIGHT RETURN**  
Not since Patsy Cocomo's People last spring has Radio One got behind a track as passionately it did with The Bluetones' first Top 10 hit Slight Return. Established as the station's favourite song a fortnight before release, it enjoyed a month-long run at the top. But while the network was championing the release very early on, most commercial stations waited until the track charted before playing it.

In the week it debuted at number two in the sales chart, Slight Return only managed 135 plays and 24th place in the airplay listings. Within seven days, however, the situation changed completely. Plays rocketed to send the song into the Airplay Top 10 as the highest climber.

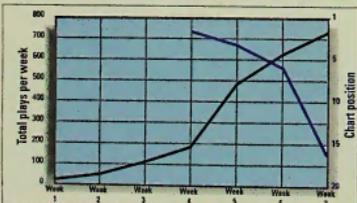
At that time, Atlantic and Capital tentatively came on board while, the following week, as it eased down the sales chart, its airplay profile improved even further to make the song the third biggest on radio. And plays rose again when the band's first album *Expecting To Fly* debuted at number one.

John Tarnes, of PR company JTM which plugged the record to Radio



One, Capital, GLR and Virgin, says, "Since the beginning of the project, Radio One has been firmly behind the band. It has supported us on each single and appreciated that there was a lot of buzz about the band."

"For a band this young, it's absolutely phenomenal. It's taken Pulp 12 years and this has happened for the Bluetones in eight months. GLR has also always been supportive and, to a degree, so have Virgin, but Capital only played the record when it went in number two and has only given it a C-list rotation which I find very disappointing." **Paul Williams**



## RADIO 1

© Media Monitor. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 18 February 1996 until 24.00 on Saturday 24 February 1996.

Rank	Title	Artist	Label	No of plays
1	2	1	1	28
2	1	2	2	22
3	4	3	3	20
4	3	4	4	15
5	5	5	5	18
6	6	6	6	27
7	7	7	7	26
8	8	8	8	27
9	9	9	9	17
10	10	10	10	27
11	11	11	11	26
12	12	12	12	27
13	13	13	13	27
14	14	14	14	27
15	15	15	15	27
16	16	16	16	27
17	17	17	17	27
18	18	18	18	27
19	19	19	19	27
20	20	20	20	27
21	21	21	21	27
22	22	22	22	27
23	23	23	23	27
24	24	24	24	27
25	25	25	25	27
26	26	26	26	27
27	27	27	27	27
28	28	28	28	27
29	29	29	29	27
30	30	30	30	27

© Media Monitor. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 18 February 1996 until 24.00 on Saturday 24 February 1996.

Rank	Title	Artist	Label	No of plays
1	1	1	1	1279
2	2	2	2	1146
3	3	3	3	1017
4	4	4	4	1017
5	5	5	5	1027
6	6	6	6	914
7	7	7	7	756
8	8	8	8	795
9	9	9	9	886
10	10	10	10	642
11	11	11	11	662
12	12	12	12	491
13	13	13	13	491
14	14	14	14	586
15	15	15	15	586
16	16	16	16	539
17	17	17	17	561
18	18	18	18	528
19	19	19	19	554
20	20	20	20	574
21	21	21	21	532
22	22	22	22	531
23	23	23	23	518
24	24	24	24	518
25	25	25	25	518
26	26	26	26	518
27	27	27	27	518
28	28	28	28	518
29	29	29	29	518
30	30	30	30	518

© Media Monitor. Titles ranked by total number of plays on 46 mainstream independent local stations from 00.00 on Sunday 18 February 1996 until 24.00 on Saturday 24 February 1996.

## VIRGIN

Rank	Title	Artist	Label	No of plays
1	1	1	1	33
2	2	2	2	32
3	3	3	3	32
4	4	4	4	24
5	5	5	5	24
6	6	6	6	24
7	7	7	7	24
8	8	8	8	24
9	9	9	9	24
10	10	10	10	24
11	11	11	11	24
12	12	12	12	24
13	13	13	13	24
14	14	14	14	24
15	15	15	15	24
16	16	16	16	24
17	17	17	17	24
18	18	18	18	24
19	19	19	19	24
20	20	20	20	24

## ATLANTIC 252

Rank	Title	Artist	Label	No of plays
1	1	1	1	33
2	2	2	2	32
3	3	3	3	32
4	4	4	4	24
5	5	5	5	24
6	6	6	6	24
7	7	7	7	24
8	8	8	8	24
9	9	9	9	24
10	10	10	10	24
11	11	11	11	24
12	12	12	12	24
13	13	13	13	24
14	14	14	14	24
15	15	15	15	24
16	16	16	16	24
17	17	17	17	24
18	18	18	18	24
19	19	19	19	24
20	20	20	20	24

© Media Monitor. Station position charts rank titles by total number of plays per station from 00.00 on Sunday 18 February 1996 until 24.00 on Saturday 24 February 1996.

# TOP 50 AIRPLAY HITS

2 MARCH 1996

**MEDIA MONITOR**

Pos	Last	Weeks on chart	Title	Artist	Label	Total plays	Plays % w-o-r	Total audience	Audience % w-o-r
<b>1</b>	<b>1</b>	<b>3</b>	<b>LIFTED</b>	Lighthouse Family	Wild Card/Polydor	1481	+2	78.16	+9
<b>2</b>	<b>3</b>	<b>17</b>	<b>NEVER NEVER LOVE</b>	Simply Red	East West	1269	+16	62.03	+36
<b>3</b>	<b>16</b>	<b>22</b>	<b>DON'T LOOK BACK IN ANGER</b>	Oasis	Creation	804	+103	51.50	+101
<b>4</b>	<b>6</b>	<b>3</b>	<b>SLIGHT RETURN</b>	Bluetones	Superior Quality	780	+3	48.34	+22
<b>5</b>	<b>8</b>	<b>9</b>	<b>HOW DEEP IS YOUR LOVE</b>	Take That	WCA	1082	+5	47.29	+32
<b>6</b>	<b>3</b>	<b>2</b>	<b>ONE BY ONE</b>	Cher	WEA	1073	-10	45.65	-31
<b>7</b>	<b>20</b>	<b>47</b>	<b>LET YOUR SOUL BE YOUR PILOT</b>	Sting	A&M	627	+59	41.35	+78
<b>8</b>	<b>8</b>	<b>7</b>	<b>ONE OF US</b>	Joan Osborne	Blue Gorilla/Mercury	952	+10	35.99	-13
<b>9</b>	<b>14</b>	<b>29</b>	<b>STEREOTYPES</b>	Blur	Food/Parlophone	357	+65	34.42	+25
<b>10</b>	<b>4</b>	<b>6</b>	<b>ANYTHING</b>	3T	MJJ/Epic	845	n/c	33.30	-31
<b>11</b>	<b>13</b>	<b>17</b>	<b>DO U STILL?</b>	East 17	London	560	-7	32.37	+2
<b>12</b>	<b>7</b>	<b>7</b>	<b>I JUST WANT TO MAKE LOVE TO YOU</b>	Etta James	MCA	1225	+3	32.02	-23
<b>13</b>	<b>16</b>	<b>21</b>	<b>MISSING</b>	Everything But The Girl	Blanco Y Negro/Eternal	670	-1	31.10	-6
<b>14</b>	<b>20</b>	<b>25</b>	<b>GIVE ME A LITTLE MORE TIME</b>	Go Beat	Go Beat	638	+38	29.38	+50
<b>15</b>	<b>19</b>	<b>23</b>	<b>READY OR NOT</b>	Lightning Seeds	Epic	385	+35	27.88	+19
<b>16</b>	<b>17</b>	<b>23</b>	<b>FALLING INTO YOU</b>	Celine Dion	Epic	670	+32	25.54	+7
<b>17</b>	<b>15</b>	<b>14</b>	<b>ALL I NEED IS A MIRACLE '96</b>	Mike & The Mechanics	Virgin	921	n/c	25.10	-6
<b>18</b>	<b>22</b>	<b>6</b>	<b>SPACEMAN</b>	Babyloon Zoo	EMI	223	-4	24.20	+12
<b>19</b>	<b>9</b>	<b>5</b>	<b>JESUS TO A CHILD</b>	George Michael	Virgin	506	+57	23.63	-40
<b>20</b>	<b>11</b>	<b>2</b>	<b>OPEN ARMS</b>	Mariah Carey	Columbia	627	+5	22.27	-47
<b>21</b>	<b>26</b>	<b>10</b>	<b>RIVERBOAT SONG</b>	Ocean Colour Scene	MCA	86	-34	21.10	+27
<b>HIGHEST CLIMBER</b>									
<b>22</b>	<b>42</b>	<b>34</b>	<b>HALLO SPACEBOY</b>	David Bowie	RCA	163	+72	20.82	+40
<b>23</b>	<b>12</b>	<b>16</b>	<b>DISCO 2000</b>	Pulp	Island	575	-21	20.81	-57
<b>BIGGEST INCREASE IN PLAYS</b>									
<b>24</b>	<b>24</b>	<b>4</b>	<b>YOU LEARN</b>	Alanis Morissette	Maverick/Warner Bros.	583	+130	20.81	-3
<b>25</b>	<b>74</b>	<b>28</b>	<b>KEEP ON BURNING</b>	Edwyn Collins	Setanta	173	+49	19.02	+119
<b>26</b>	<b>27</b>	<b>18</b>	<b>FATHER AND SON</b>	Boyzone	Polydor	491	-36	18.48	-7
<b>27</b>	<b>38</b>	<b>18</b>	<b>ULTRA FLAVA</b>	Heather And Farley Project	AM/PM	140	+51	17.87	+69
<b>28</b>	<b>26</b>	<b>20</b>	<b>GANGSTA'S PARADISE</b>	Coolio Featuring LV.	Tommy Boy/MCA	287	-3	17.62	-14
<b>29</b>	<b>45</b>	<b>26</b>	<b>NEVER KNEW LOVE LIKE THIS</b>	Pauline Henry Featuring Wayne Marshall	Sony S2	410	+29	17.30	+31
<b>30</b>	<b>128</b>	<b>25</b>	<b>PASSION</b>	Gar Decor	Way Of Life	55	+41	17.18	+310
<b>31</b>	<b>80</b>	<b>19</b>	<b>OUT OF THE SINKING</b>	Paul Weller	Go Discs	51	+59	17.00	+71
<b>32</b>	<b>21</b>	<b>13</b>	<b>GOLD</b>	NPG/Warner Bros.	355	+13	16.95	-35	
<b>33</b>	<b>17</b>	<b>18</b>	<b>PERSEVERANCE</b>	Terrorvision	Total Vegas/EMI	52	+117	16.32	+56
<b>34</b>	<b>20</b>	<b>38</b>	<b>WEAK</b>	Skunk Anansie	One Little Indian	32	+4	16.10	-18
<b>35</b>	<b>15</b>	<b>15</b>	<b>TOO MUCH LOVE WILL KILL YOU</b>	Queen	Parlophone	478	+62	16.09	+47
<b>36</b>	<b>10</b>	<b>27</b>	<b>GOOD THING</b>	Eternal	21 Avenue/EMI	127	+53	15.96	+104
<b>37</b>	<b>25</b>	<b>15</b>	<b>EARTH SONG</b>	Michael Jackson	Epic	488	-13	15.77	-12
<b>38</b>	<b>22</b>	<b>16</b>	<b>WONDERWALL</b>	Oasis	Creation	338	-65	15.25	-45
<b>39</b>	<b>31</b>	<b>21</b>	<b>COUNT ON ME</b>	Whitney Houston And Cece Winans	Arista	528	+18	14.69	-24
<b>40</b>	<b>40</b>	<b>10</b>	<b>OH FATHER</b>	Madonna	Maverick/Warner Bros.	192	-22	14.66	-9
<b>41</b>	<b>14</b>	<b>22</b>	<b>GOING OUT</b>	Superglass	Parlophone	75	+32	14.28	+38
<b>42</b>	<b>86</b>	<b>118</b>	<b>PATHWAY TO THE MOON</b>	MNS	1st Avenue/Columbia	177	+14	14.01	+100
<b>43</b>	<b>11</b>	<b>78</b>	<b>BRIGHTER DAY</b>	Kelly Lorenna	Pukka	29	+26	13.14	+19
<b>44</b>	<b>44</b>	<b>36</b>	<b>CHILD</b>	Definition Of Sound	Fontana/Mercury	86	+13	13.11	+9
<b>45</b>	<b>29</b>	<b>2</b>	<b>THESE DAYS</b>	Bon Jovi	Mercury	250	+16	12.92	-49
<b>46</b>	<b>171</b>	<b>21</b>	<b>KEEP THE MUSIC STRONG</b>	Bizarre Inc	Mercury	83	+93	11.61	+182
<b>47</b>	<b>44</b>	<b>45</b>	<b>BEST THINGS IN LIFE ARE FREE</b>	Letta Vandross & Janet Jackson	A&M	302	+14	11.49	-15
<b>48</b>	<b>88</b>	<b>10</b>	<b>SEARCH FOR THE HERO</b>	M People	Deconstruction	323	+9	11.08	+23
<b>49</b>	<b>88</b>	<b>72</b>	<b>74-75</b>	Cenny	TVT/London	480	-2	11.06	+21
<b>BIGGEST INCREASE IN AUDIENCE</b>									
<b>50</b>	<b>281</b>	<b>207</b>	<b>RETURN OF THE MACK</b>	Mark Morrison	WEA	61	+61	10.84	+605

**AIRPLAY**

Media Monitor  
 Audiences 24  
 Weeks 4 days  
 since days a  
 week. Historic  
 202 887 FM,  
 BBC Radio 1,  
 BBC Radio 2,  
 BBC Radio  
 Scotland, BBC  
 Three Counties,  
 BBC DASH BBC  
 WM, BBC  
 Bristol, BBC  
 Galaxie, BBC  
 Capital FM,  
 Century FM,  
 Choice FM,  
 Drox FM,  
 Eppingham,  
 City FM, Classic  
 FM, Clyde One  
 FM, Duple Two  
 FM, Essex, Fox  
 FM, Forth FM,  
 Gange FM,  
 GWR FM,  
 Italian FM,  
 Heart 102.2,  
 Heart FM,  
 Horizon 102.5 FM,  
 Inco FM, Kiss  
 FM, Key 103  
 FM, Kiss 102  
 FM, Kiss 104  
 FM, Kiss 105  
 Kiss FM,  
 Lincs FM,  
 Macca, Metro  
 FM, MFM,  
 103.5 FM,  
 Monitor FM,  
 Mix 96, New  
 Children FM,  
 West Midlands  
 FM, Drox FM,  
 Orchard FM,  
 Power FM,  
 103.5 FM, DMC,  
 Radio Ave FM,  
 Red Drox FM,  
 Red Rose FM,  
 The Pulse,  
 104.1 FM, Soft  
 FM, Signal One,  
 Signal  
 Classic,  
 Seaview FM,  
 Signal FM,  
 210 Classic  
 FM, Vibe FM,  
 104.1 FM,  
 101.5 FM,  
 101.5 FM,  
 Sunak, Wymers.

© Media Monitor. Compiled from data gathered from 90.000 on Sunday 18 February 1995 until 24.00 on Saturday 24 February 1996. Statistics based on audience figures based on latest full hour data. ▲ Audience increase ▲ Audience increase 50% or more

## TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	DON'T LOOK BACK IN ANGER Oasis (Creation)	804	407
2	YOU LEARN Alanis Morissette (Maverick/Warner Bros.)	583	330
3	LET YOUR SOUL BE YOUR PILOT Sting (A&M)	627	232
4	TOO MUCH LOVE WILL KILL YOU Queen (Parlophone)	478	216
5	GIVE ME A LITTLE MORE TIME Gabrielle (Go Beat)	638	175
6	NEVER NEVER LOVE Simply Red (East West)	1269	174
7	FALLING INTO YOU Celine Dion (Epic)	670	164
8	STEREOTYPES Blur (Food/Parlophone)	357	140
9	CHILDREN Robert Miles (Deconstruction)	255	133
10	WHATEVER YOU WANT Tina Turner (Parlophone)	209	107

## TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total plays	Stations	Added
1	ONE MORE CHANCE Madonna (Maverick/Warner Bros.)	11	5	5
2	LOVE LOVE LOVE Secret Life (Pulse-8)	11	7	5
3	IN WALKED LOVE Louise (1st Avenue/EMI)	16	9	4
4	YOU LEARN Alanis Morissette (Maverick/Warner Bros.)	43	33	3
5	READY OR NOT Lightning Seeds (Epic)	31	26	3
6	CHILDREN Robert Miles (Deconstruction)	43	16	3
7	WHATEVER YOU WANT Tina Turner (Parlophone)	31	18	3
8	REAL LOVE Bessie (A&M)	27	19	3
9	DON'T LOOK BACK IN ANGER Oasis (Creation)	41	37	2
10	FALLING INTO YOU Celine Dion (Epic)	50	39	2

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

© Media Monitor. Chart shows tracks boasting greatest number of stations added (add defined as four or more plays)

# THE OFFICIAL CHARTS - 2 MAR


**music week**  
 AS USED BY

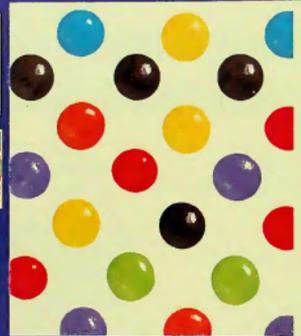


## SINGLES

<b>1</b>	<b>DON'T LOOK BACK IN ANGER</b>	Oasis	Creation
3	CHILDREN	Robert Miles	Deconstruction/RCA
2	ANYTHING 3T		M.U./Epic
4	SPACEMAN	Babylon Zoo	EMI
5	PERSEVERANCE	Terrorvision	Total Veritas
10	I WANNA BE A HIPPI	Techmohead	Mokum
4	I GOT 5 ON IT	Luniz	Noo Tyles/Virgin
7	LIFTED	Lighthouse Family	Wild Card
5	DISCO'S REVENGE	Gusto	Manifesto/Mercury
10	FALLING INTO YOU	Celine Dion	Epic
6	ONE OF US	Joan Osborne	Blue Gonilla
12	HALLO SPACEBOY	David Bowie	RCA
7	STEREOTYPES	Blur	Food/Parlophone
15	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat
14	LET YOUR SOUL BE YOUR PILOT	Sing	A&M
16	EARTH SONG	Michael Jackson	Epic
38	I JUST WANT TO MAKE LOVE TO YOU	Eta James	Chess/MCA
9	COUNT ON ME	Whitney Houston and CeCe Winans	Arista
14	SMOKE GETS IN YOUR EYES	John Alford	Love This
20	DARK THERAPY	Echobelly	Faue/Rhythm King
16	SLIGHT RETURN	The Bluetones	Superior Quality/A&M
13	DO U STILL?	East 17	London
23	DOWN LOW (NOBODY WAS TO KNOW)	R. Kelly featuring Ronald Isley, Jay-Z	A&M

## ALBUMS

<b>1</b>	<b>(WHAT'S THE STORY) MORNING GLORY?</b>	Oasis	Doubton
5	JAGGED LITTLE PILL	Alanis Morissette	Maverick/Sire
3	BIZARRE FRUIT/BIZARRE FRUIT II	M People	Deconstruction/RCA
4	EXPECTING TO FLY	The Bluetones	Superior Quality/A&M
8	DIFFERENT CLASS	Pulp	Island
7	THE BENDS	Radiohead	Parlophone
12	STANLEY ROAD	Paul Weller	Gold/Discs
3	DON'T STOP	Status Quo	PolyGram TV
16	DEFINITELY MAYBE	Oasis	Creation
17	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic
9	LIFE	Simply Red	East West
23	SAID AND DONE	Boyzone	Polydor
13	THE GREAT ESCAPE	Blur	Food/Parlophone
11	BROTHERHOOD 3T		M.U./Epic
20	ALL CHANGE	Cast	Polydor
22	PARANOID & SUNBURNT	Skunk Anansie	One Little Indian
18	DAYDREAM	Mariah Carey	Columbia
6	SAME OLD TOWN	The Saw Doctors	Shamtown
28	THE COLOUR OF MY LOVE	Celine Dion	Epic
14	THE BOY WITH THE X-RAY EYES	Babylon Zoo	EMI
13	IT'S A MAN'S WORLD	Cher	WEA
19	ROBSON & JEROME	Robson Green & Jerome Flynn	RCA
23	JOLLIFICATION	Lightning Seeds	Epic



READY  
 OR NOT  
 LIGHTNING  
 SEEDS  
 BRAND NEW SINGLE  
 OUT NOW

Illustration © Eric Burdett/Art & Design

# music

## club for life revives label

London's Club For Life is to reactivate its record label in a new deal with DJ Jeremy Healy into the superstar ranks.

The label, meanwhile, enjoyed a sizeable club smash with Outrage Project's 'Tall's Handsome' which reached number 57 in February 1998. Both this single and its follow up 'Drive Me Crazy' have now been licensed by Positive for remaking and re-release.

The Avex deal will cover any new Club For Life material in the immediate future. "The deal covers a Club For Life compilation and some singles which I'm in the process of licensing. Eventually I'd like the label to be knocking out three albums and 12 singles a year," says Shelley Boswell, promoter of Club For Life and label manager of Club For Life Records.

The first release with Avex will be a club compilation. Boswell says, "I want to make our compilation different to all the others, which is difficult. We'll have Phil Mison from the Cafe Del Mar doing the first few tracks, so it will be exactly like a club with a warm-up bit and then building from there."

## Inside

- 2 wired steps up spring release schedule
- 5 dj gusto picks his top 10 classic cuts
- 8 check out the pop tip movers and losers

### club chart:

**1** AMERICA  
Full Intention

### cool cuts:

**1** FIRESTARTER  
The Prodigy



You can't have missed the launch of an attention-grabbing TV campaign by Kiss FM called "Music Is Life", which runs for six weeks. A total of 14 ads have been created with each featuring a striking visual image cut and edited to match a current dance track. Records featured so far have included Black Box's 'Positive Vibe', Robert Miles's 'Children' and Valley Of The Shadow's '31 Seconds'. Each time the ads run, a different piece of music is being featured reflecting the diversity of the station's music coverage. The ads have been shot by director Malcolm Venille of Federation for Abbott Mead Vickers BDDO, Kiss FM's long-time ad agency. Music to be featured in forthcoming ads includes the Chemical Brothers' 'Loops Of Fury', Alex Keroo's 'Feel The Sunshine' and Simons' 'My Family Depends On Me'. Kiss DJs Judge Jules, Jazzy B, Paul 'Trouble' Anderson, Gilles Peterson and Bobby & Steve will also be doing special remixes for the campaign.

# 2 3 96

## brits honour the sound of massive

Massive Attack took the sound of Britain's alternative dance scene into the heart of the music industry last week when they picked up the award for best dance act of the Brits.

The award comes after a phenomenal 12 months for the Bristol trio, who managed to follow up their stunning debut album 'Blue Lines' with a top three, gold-selling album and yet more critical acclaim.

Alongside their chart success - which also saw the Trancey Thom collaboration 'Protection' reach number 11 in the singles chart - the Virgin-signed group have also just completed a European tour and last year hosted the dance tents at Glastonbury and T in The Park.

Massive Attack are widely credited as being the instigators of the so-called trip hop sound, and Virgin joint deputy managing director Ashley Newton says, "They've been recognised as the pioneers they are - and about time too."

Pete Quick, boss of Ninja Tune's, a so-called trip hop label, says, "It's cool they've won the award. Big up to

Massive Attack. They'll be reaching a lot more people and selling a lot more after winning. I think they handled the ceremony really well, not getting too involved but still accepting the award."

Massive themselves seemed uncomfortable with the trip hop tag at Monday's Brits press conference. On being asked if their sound could be called trip hop, the group's Daddy G balked and asked the interviewer exactly what he meant by trip hop. "We just make music," added 3D.

But Daddy G was happy with the award. "It's a nice thing to give your mum," he said. "The assembled hordes of the press conference were most intrigued by Massive's production work for Madonna on Marvin Gaye's classic 'I Want Your Love'. Daddy G seemed impressed by her approach - "We got in the studio and she did everything in a couple of takes," he said.

Massive Attack are due to return to the studio in the next few weeks to start work on a new LP and to begin working on their own Low label.

VOLUME ONE & VOLUME TWO (INCLUDES ROBERT MILES' CHILDREN) UNION JACK (THE UNREBUILT TRON) WANGEDOOD (UK DISTRIBUTION: BRB)  
"PLATINUM...SET TO SMASH THE MAINSTREAM OPEN" MUZZIK COMMUNICATE BY PHONE: 071 731 4004. BY FAX: 071 731 0008

19 18 NOW THAT'S WHAT I CALL MUSIC! 32  
15 19 THE GREATEST 90s DANCE HITS  
12 20 THE LOVE ALBUM II

## the trinity

5 TRACK 12  
NWKT 90  
6 TRACK CD  
NWKCD 90  
2 TRACK MC  
NWK 90

MIXES BY:  
ROGER SANCHEZ  
SALT CITY  
RICHARD NORRIS &  
ALEX GIFFORD  
LEE FREDERICKS  
THE TRINITY

GONNA TAKE TIME

1	25	BE MY
2	26	ELECT
3	27	OPEN
4	28	HYPER
5	29	THE RI
6	30	WONU
7	31	CRUIS
8	32	YOU I
9	33	WRAMB
10	34	MISSI
11	35	HYPN
12	36	NEVER
13	37	ONE B
14	38	DOMI
15	39	FATHE
16	40	COLD

Bullseye tables on

THE BRILLIANT 12 INCH SINGLE YOU DON'T KNOW  
ON 2 CD'S CAN SAVE THE  
FRANKIE KRAVITZ'S SOULFUL R&B & D.A.R.C.  
- 3 OF THEIR BIGGEST HIT SINGLES





presents

# COOL CUTS

Reaching Up - Oscar G feat. Marck Michel

Feel My Body - Frank O'Moiraghi feat. Amnesia

Got Myself Together - Buckheadz

Everybody Needs A 303 - Fathoy Slim

Keep Hope Alive - The Crystal Method

Forerunner - Natural Born Grooves

Race Of Survival - Sonz Of Soul feat. Steven Vile

Change - Daphne

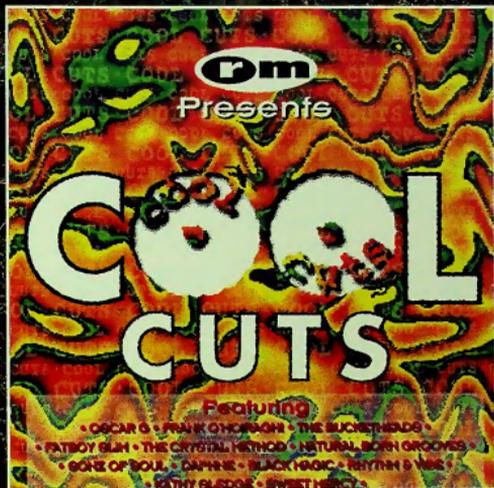
Freedom (Make It Funky) - A Lil Louis Painting Black Magic

Is This The Rhythm? - Rhythm & Vibe

Another Day - Kathy Sledge

Happy Days - Sweet Mercy feat. Joe Roberts

CD LIV 1 • MC LIV 1 • LP LIV 1



# CUTS ABOVE THE REST

distributed by SONY/3MV

## AVAILABLE AT ALL GOOD RECORD STORES

### CLUBLIP

VOLUME ONE & VOLUME TWO (INCLUDES ROBERT MILLS CHILDREN) UNION JACK THE BERSERK MADGEEDON (UK DISTRIBUTION 3RD)

"PLATINUS...SET TO SMASH THE MAINSTREAM OPEN" MUZIK COMMUNICATE BY PHONE: 0171 731 4004, BY FAX: 0171 731 0008

- 18 NOW THAT'S WHAT I CALL MUSIC! 32
- 19 THE GREATEST 500 DANCE HITS
- 20 THE LOVE ALBUM II

THE BRILLIANT NEW SINGLES OUT NOW  
CLUBLIPSONZ CD & CASSETTE FROM  
FRANKIE KNUCKLES, THE JUNGLES, LAR & D.A.R.C.  
ON 3 CD & CASSETTE VOLUMES  
30 OF THEIR BIGGEST HIT SINGLES

1	25	BE MY
11	26	ELECT
17	27	OPEN
8	28	HYPER
23	29	THE RI
32	30	WOND
31	31	CRUIS
24	32	YOU L
20	33	WHAM
33	34	MISSI
35	35	HYPN
18	36	NEVER
26	37	ONE B
38	38	DOMI
37	39	FATHE
140	40	COLD

Balladed titles at



Shop  
focus

Shop:  
Tag Records, 5 Rupert  
Court, London W1V 7FP.  
Tel: 01 71-434 0029.  
(20ft X 20ft).



Specialist areas:

Techno, house, ambient,  
trip-hop. Merchandise  
includes record bags,  
T-shirts, slip mats, record  
boxes. Shop has own  
web site.

Owner's view:

"We're about to celebrate  
our fifth birthday and over  
the past year we've just  
got bigger and bigger.  
We've got four Technics  
listening posts at the back  
of the shop which people  
find really helpful. We sell  
right across the board and  
we'll sell more of the  
harder tracks, the techno,  
than anyone else in  
London. The only thing you  
don't stock is jungle  
because it doesn't really  
fit in with our style of  
music." - Steve  
Hanson.

Distributor's  
view:

"Crucial selective buying  
coupled with  
knowledgeable,  
experienced staff make  
this probably the most  
supportive independent  
specialist shop in  
London." - Rob Jarvis,  
Prime Distribution.

DJ's view:

"Tag has been one of  
the most innovative  
shops in London over a  
consistent period. They  
tend to seek out the  
interesting records. They  
were the first to specialise  
in European imports at a  
time when everyone else  
was stuck doing American  
records. They're really  
good." - Pete Tong,  
Radio One.

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

COOL CUTS XL



NEW

FIRESTARTER

The Prodigy (Mashing it up big time with breaks, beats and guitars)

XL

2	(1)	ONE MORE TRY	Kristine W	Champion
3	(5)	STATE OF INDEPENDENCE	Donna Summer	Manifesto
4	(4)	SATELLITE	The Beloved	East West
5	NEW	ROLLA/DEEP PAN	Underworld (Long deep techno/house excursions)	Junior Boy's Own
6	NEW	THOUGHTS OF A TRANCED LOVE	Winc (Josh Wink plus sample equals big club hit)	Limbo
7	(9)	FLASH	Green Velvet	Open
8	NEW	SPACE OASIS	Billie Ray Martin (Junior Vasquez and BT compete for the mixing honours)	East West
9	NEW	ICON EP	Sound Enforcer (Dove Angel with another fine collection of Detroit-style techno)	Blunted
10	(16)	MY LIFE IS IN YOUR HANDS	Meltdown	Sony
11	NEW	NIGHT TRAIN	Kadoc (Euro house track out here in new mixes from Aquarius)	Positiva
12	(11)	WHAT YOU WANT	Future Force	AM-PM
13	NEW	THEY DON'T CARE ABOUT US	Michael Jackson (Love To Infinity spruce it up for the floor)	Epic
14	NEW	SOONER	B.O.O.M. (With top house mixes from T-Enpo)	Sony
15	(12)	LOVE ON LOVE	Ezee Passe featuring Dr Moultyquake	More Protein
16	NEW	LET THE MUSIC PLAY	Mary Kiara (Paul Oakenfold-produced cover of the Shannon classic)	Mercury
17	NEW	IN SPIRIT	Dilemma (Bohemia classic in new mixes from Bliff & Memphis and Adam & Eve)	tfrr
18	NEW	RETURN TO EARTH EP	Space DJs (Fierce techno EP)	Infonet
19	NEW	STAR	The Shocker (Bright, uplifting UK house)	Ugly Bug
20	NEW	LET THE RHYTHM/TEARS	Chroma (Pumping UK house)	Consolidated



a guide to the most essential new club bases as featured on Time's "essential selections", with party long, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj's and the following sites: city sound/vijling.com/black market (London), rathum bookers/ground movement, 23rd ground (Glasgow), 3 beat (Liverpool), warp (Sheffield), wax (Newcastle), buy for life (Goesgheim).

X-PRESS 2  
"THE SOUND"

INCLUDES REMIXES BY NUSH (U GIRLS), AND JAMEZ & DOBRE (GOODMEN)

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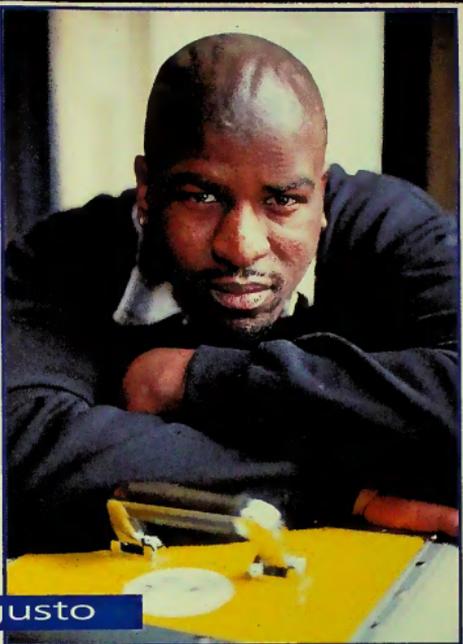


1 DO OASIS

3	2	CHILDREN	3	ANYT	4	SPACE	5	PERSE	6	1 WAN	7	I GOT	8	LIFTED	9	DISCO	10	FALLIN	11	ONE O	12	HALLO	13	STERE	14	14 GIVE	15	15 LET Y	16	16 EART	17	17 JUST	18	18 COUNT	19	19 SMOK	20	20 DARK	21	21 SLIGH	22	22 DO U	23	23 DOWN
---	---	----------	---	------	---	-------	---	-------	---	-------	---	-------	---	--------	---	-------	----	--------	----	-------	----	-------	----	-------	----	---------	----	----------	----	---------	----	---------	----	----------	----	---------	----	---------	----	----------	----	---------	----	---------

# jock on his box

new jersey's busy dj gusto is also an artist, remixer and producer. here is his top 10



gusto

**'love hangover' diana ross (motown)**

"This song starts off slow then picks up to faster bpm's, and I love it when the strings come in towards the end of the song and she ad libs."

**'all i do' stevie wonder (tamla)**

"I just love Stevie. I like this song because of the organ and the chorus and the way the song builds up. I love it."

**'brothers going to work it out' willie hutch**

"This is from a Seventies movie - it's good, inspirational. I like the strings."

**'movin' brass construction (united artists)**

"It's that funky type thing. I like the horns and the bass. It's inspirational. I like the line 'I've got myself together, I'm going to get higher.' It came out in the mid-Seventies, when I was young. My uncle was always into it. He used to be a DJ so I heard it from him. In fact, I got a lot of these records from my uncle."

**'just as long as i get your love' committee**

"It relates to what's going on now. I like the end where the strings build up. It's a love song. The guy's confessing he was wrong, hanging in the streets, he realises 'as long as i got you i'm all right'."

**'love is the message' mfsb (philadelphia)**

"This song really gets me going - when I'm dressing to go out I always put it on because it warms me up."

**'a little bit of jazz' the nick straker band (bootleg)**

"I like the end when the strings and the electric guitar come in. It gets me going."

**'happy song or dance' (bootleg)**

"This is a procession-type track. It's tribal and I'm into tribal beats. It's old, but it still fits in today's music, and it goes down well when I play it out."

**steamin'**

tips for the week

- 'Tind your way' key to life (suburban)
- 'play the world' jahlnick (noisy street)
- 'Treedon' black magic (stridly rhythm)
- 'Keep it up' bulch quak (4bb)
- 'veschit' alarsse (qiryoar)
- 'tunky people' casso ware (tunky people)
- 'bad for me' roz white (bullet)
- 'mighty power of love' lee john (newtown)
- 'small black church' moodymann
- 'what a sensation' masters of work (maw)

compiled by gusto gusto  
tel: 01 61 448 2320

**BORN:** July 28, 1971, Trenton, New Jersey. **LIFE BEFORE DJING:** "Caring for the elderly and handicapped; been DJing for 10 years." **FIRST DJ GIG:** 1990, The Funhouse, Trenton, New Jersey. "In my home town I was the local DJ, and before that I used to rap, so they knew about me." **MOST MEMORABLE GIG:** *Best* - "I enjoy them all. It's all about pleasing the crowd - but I also have to please myself." *Worst* - "A gig I did in Preston, New Jersey in 1991. They paid me half upfront and when I got there the person who hired me wasn't there." **FAVOURITE CLUB:** Sound Factory Bar; "the Kilimanjoro and Zanzibar clubs when they were around"; Wild Pitch parties. **NEXT THREE GIGS:** Club Kondon (March 2); Sunday Joint, Pentiles, Bogshot (3); Escape Club, Amsterdam (9). **DJ TRADEMARK:** "I'll be having a real good time while I'm playing." **OFF THE BEAT DJING:** Artist singles 'Disco's Revenge' (Manifesto) and 'Move The Drum' (Billton) out now; working on an album for Manifesto; remixing Sharon Nelson's 'I Feel' for Chrysalis; produced Roz White's 'Bad For Me' on Bullet; likes to work out, run and read.

VOLUME ONE & VOLUME TWO (INCLUDES ROBERT ANDUS CHILDREN)  
UNION JACK (WITH THE WAGGARDON)  
(UK DISTRIBUTION: SBD)  
"PLATINUS...SET TO SMASH THE MAINSTREAM OPEN" MUZZIK  
COMMUNICATE BY PHONE: 071 731-6004. BY FAX: 0171 731-0008

18 NOW THAT'S WHAT I CALL MUSIC! 32  
19 THE GREATEST 90S DANCE HITS  
20 THE LOVE ALBUM II

THE BRILLIANT NEW SUPER-HEAT UP NOW  
COMING FROM THE NEW SUPER-HEAT UP NOW  
FRANKIE KNUCKLES SIZZLE WITH ME  
30 OF THEIR BIGGEST HIT SINGLES

**CVI!**

1	25	BE MY
11	26	ELECT
17	27	OPEN
8	28	HYPER
23	29	THE RI
32	30	WOMN
11	31	CRUIS
24	32	YOU L
20	33	WHAM B
33	34	MISS
18	35	HYPER
26	36	NEVER
26	37	ONE B
38	38	DOMI
37	39	FATHE
140	40	COLD





- 1 24
- 2 25 BE MY
- 3 26 ELECT
- 4 27 OPEN
- 5 28 HYPER
- 6 29 THE RI
- 7 30 WOND
- 8 31 CRUIS
- 9 32 YOU L
- 10 33 WHIM B
- 11 34 MISSI
- 12 35 HYPN
- 13 36 NEVER
- 14 37 ONE B
- 15 38 DOMI
- 16 39 FATHE
- 17 40 COLD

Balladed titles or

- 1 20 LOVE TO INFINITY/LISA MARIE EXPERIENCE MIXES) Noanopic
- 2 21 LOST IN THE RHYTHM OF LOVE (JOHN GOULD/MUSH MIXES)
- 3 22 THE SOUND (KUSH/JAMEZ & DOBBE/HARD HEAD/KLUB HEAD MIXES)
- 4 23 I'VE HAD ENOUGH (GJ MACKINTOSH/FRANKIE KNUCKLES/FATHERS OF SOUND/BOOT & MAC MIXES) Ivan Matias
- 5 24 TAKE ME TO HEAVEN (KLUBBEHEADS/HELICOPTER CLUB MIXES)
- 6 25 THOUGHTS OF A THANCED LOVE (ORIGINAL/YELLOW PUMPKIN/BLACK LETTUCE MIXES)
- 7 26 SOONER (I DON'T KNOW) (EDDIE LOVE/ARROYO/TIM LEHNOX/T-EMPO MIXES) B.O.O.M. featuring Arnie Burton
- 8 27 GOOD THING (FRANKIE KNUCKLES/BOTTOM DOLLAR/THE ARGONAUTS MIXES)
- 9 28 HOT SPICE MIXES) The Brothers Teestas
- 10 29 PASSION Got Decor
- 11 30 CLIMBING ON TOP OF LOVE (MBG MIXES) MBE featuring Meta J
- 12 31 IN WALKED LOVE (UNO CLO/DANCING DIVAZ MIXES) Louise
- 13 32 WHAT YOU WANT Future Force
- 14 33 URBAN CITY GIRL (MARK PICCHIOTTI MIXES) Blanc
- 15 34 LET THE MUSIC PLAY (BIG/MATT DAREY MIXES) BSG featuring Erin
- 16 35 HOT SPICE MIXES) Ai Star Madness
- 17 36 ULTRA FLAVA (HELLER & FARLEY/GRANT NELSON MIXES) Heller & Farley Project
- 18 37 I'M SO GRATEFUL Kings Of Tomorrow
- 19 38 CLUB BIZABRE JAMIE WHITE MIXES) US9
- 20 39 LET'S WHIP IT UP Steaze Sisters with Vicki Shepard

When club chart is available in a special (lower) section it is extended from as seen as it is compiled on the Friday before publication, call [www.b1111.com](http://www.b1111.com)

- 1 64 NEW Key To Life featuring Ketchum/Ketchup
- 2 64 NEW WHAT IS GOING ON (HNB EFFECTIVE MIX) Dex
- 3 64 GET INTO THE MUSIC (GOODFELLOWS/HYBRID MIXES) D.J.'s Rhule
- 4 64 SOME TIMES I MISS YOU SO MUCH (K-KLASS/FLATDALLAS AUSTIN/FEMI)
- 5 64 FEM/YOUTH/STUART MATTHEW/MAN MIXES) PM Dixon
- 6 64 RETURN OF THE BLACK JADE T. VANNELLI/FULL CREW/C&J/INFLUENCE MIXES)
- 7 64 Mark Morrison
- 8 64 RUMOUR (MASTERS AT WORK MIXES) Bel Camo
- 9 64 ILL DO MY BEST '96 (SURE IS PURE/REGIS DUCATILLO/MWZ MIXES) The Ritchie Family
- 10 64 HYPERBALLAD (DAVID MORALES/TODD TERRY/TOWA TEL/HOWIE B/MARK BELL MIXES)
- 11 64 WHO'S GONNA KISS THAT MAN? (BASS BUMBERS MIXES) Marisa Turner
- 12 64 DON'T LEAVE (ROLLO & SISTER BLISS MIXES) Faithless
- 13 64 CELEBRATION OF LIFE (BOOKER T/SODRPIO MIXES) Twice
- 14 64 FREEDOM (ANGEL MORALES REMIXES) Black Magic
- 15 64 MAGIC HENRY 'DOPE' GONZALEZ/JOHN/CKENNY/STEW/MKA/FARLEY & HELLER/SCOTT US Strictly Rhythm
- 16 64 KINCHENKUBO PROJECT/REGIS & KATO/ARMAND VAN HELDEN/TODD TERRY/MAURICE JOSHUA/KINCHENKUBO PROJECT/REGIS & KATO/ARMAND VAN HELDEN/TODD TERRY/MAURICE JOSHUA
- 17 64 TWIS/ROGER SVE-SMOOVE MIXES) Ai Star Madness
- 18 64 ULTRA FLAVA (HELLER & FARLEY/GRANT NELSON MIXES) Heller & Farley Project
- 19 64 I'M SO GRATEFUL Kings Of Tomorrow
- 20 64 CLUB BIZABRE JAMIE WHITE MIXES) US9
- 21 64 LET'S WHIP IT UP Steaze Sisters with Vicki Shepard
- 22 64 Key To Life featuring Ketchum/Ketchup
- 23 64 WHAT IS GOING ON (HNB EFFECTIVE MIX) Dex
- 24 64 GET INTO THE MUSIC (GOODFELLOWS/HYBRID MIXES) D.J.'s Rhule
- 25 64 SOME TIMES I MISS YOU SO MUCH (K-KLASS/FLATDALLAS AUSTIN/FEMI)
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- 42 64 LET'S WHIP IT UP Steaze Sisters with Vicki Shepard

Legend: New album, New single

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**19 THE GREATEST 90S DANCE HITS** *Party*

**20 THE LOVE ALBUM II** *Love*

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# ON A POP TIP

## club chart

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

<b>1</b>	<b>JELLYHEAD</b>	Crush	Telstar	<b>20</b>	<b>4</b>	<b>THE OFFICIAL END OF IT ALL</b>	ZTT
<b>2</b>	<b>BRIGHTER DAY</b>	Kelly Llorenna	Pukka	<b>21</b>	<b>15</b>	<b>TAINTED LOVE</b>	Suspicious
<b>3</b>	<b>NOW THAT I OWN THE BBC</b>	Sparks	Logic	<b>22</b>	<b>NEW</b>	<b>DO WATCHA DO</b>	Avex
<b>4</b>	<b>CHILDREN</b>	Robert Miles	Deconstruction	<b>23</b>	<b>NEW</b>	<b>FRENCH KISS</b>	Ultratop
<b>5</b>	<b>TAKE ME UP</b>	Who's Eddie	Irish PolyGram	<b>24</b>	<b>11</b>	<b>MEMORIES AND DREAMS</b>	Eternal
<b>6</b>	<b>DISCO'S REVENGE</b>	Gusto	Manifesto	<b>25</b>	<b>NEW</b>	<b>TURN YOUR LOVE AROUND (REMIXES)</b>	Cleveland City
<b>7</b>	<b>X FILES</b>	Bit To Beat	RCA	<b>26</b>	<b>NEW</b>	<b>GONNA TAKE TIME</b>	Network
<b>8</b>	<b>HOLDIN' ON 4 U</b>	Clock	Media/MCA	<b>27</b>	<b>NEW</b>	<b>TAKE ME HIGHER</b>	Media/MCA
<b>9</b>	<b>NEW TAKE ME TO HEAVEN</b>	Baby D	Systematic	<b>28</b>	<b>27</b>	<b>BEETHOVEN WAS BLACK</b>	Love This
<b>10</b>	<b>LOOKS LIKE I'M IN LOVE AGAIN</b>	The Rah Band	Running Note	<b>29</b>	<b>24</b>	<b>I'LL DO MY BEST '96</b>	Activ
<b>11</b>	<b>LET THE MUSIC PLAY</b>	BBG featuring Erin	MCA	<b>30</b>	<b>36</b>	<b>GOTTA GET YOU HOME</b>	Ts
<b>12</b>	<b>I WILL SURVIVE</b>	Diana Ross	EMI	<b>31</b>	<b>NEW</b>	<b>GRANDMASTER</b>	Planet 3
<b>13</b>	<b>SOME MIGHT SAY</b>	Supernova	Sing Sing/RCA	<b>32</b>	<b>NEW</b>	<b>SOONER (I DON'T KNOW)</b>	S3
<b>14</b>	<b>GOOD THING</b>	Eternal	1st Avenue/EMI	<b>33</b>	<b>NEW</b>	<b>GOOD LOVE, REAL LOVE</b>	Vibe/MCA
<b>15</b>	<b>NEW HEAVEN</b>	Neuronic	Interpop/Mute	<b>34</b>	<b>8</b>	<b>ELECTRONIC PLEASURE</b>	All Around The World
<b>16</b>	<b>KEEP THE MUSIC STRONG</b>	Bizarre Inc.	Some Bizarre/Mercury	<b>35</b>	<b>NEW</b>	<b>COME INTO MY LIFE</b>	Dance Pool
<b>17</b>	<b>HEY MR DJ</b>	Open Arms featuring Rowetta	All Around The World	<b>36</b>	<b>32</b>	<b>IN WALKED LOVE</b>	1st Avenue/EMI
<b>18</b>	<b>COMING HOME NOW</b>	Boyzone	Polydor	<b>37</b>	<b>34</b>	<b>MOVING ON UP (ON THE RIGHT SIDE)</b>	Dome
<b>19</b>	<b>IF I WERE YOU</b>	k.d.Jang	Warner Bros.	<b>38</b>	<b>NEW</b>	<b>I'LL BE THERE</b>	Labello Dance
				<b>39</b>	<b>NEW</b>	<b>THE PLEASURE PRINCIPLE</b>	AM:PM
				<b>40</b>	<b>NEW</b>	<b>AMERICA/HOLDIN'/THE FLOW</b>	US Sugar Daddy

<b>1</b>	<b>DO</b>	Oasis
<b>2</b>	<b>CHILD</b>	
<b>3</b>	<b>ANYT</b>	
<b>4</b>	<b>SPACE</b>	
<b>5</b>	<b>PERS</b>	
<b>6</b>	<b>I WAN</b>	
<b>7</b>	<b>I GOT</b>	
<b>8</b>	<b>LIFT</b>	
<b>9</b>	<b>DISCO</b>	
<b>10</b>	<b>FALL</b>	
<b>11</b>	<b>ONE</b>	
<b>12</b>	<b>HALL</b>	
<b>13</b>	<b>STER</b>	
<b>14</b>	<b>GIVE</b>	
<b>15</b>	<b>LET Y</b>	
<b>16</b>	<b>EART</b>	
<b>17</b>	<b>I JUST</b>	
<b>18</b>	<b>COUN</b>	
<b>19</b>	<b>SMOK</b>	
<b>20</b>	<b>DARK</b>	
<b>21</b>	<b>SUGHT</b>	
<b>22</b>	<b>DO U</b>	
<b>23</b>	<b>DOWN</b>	
<b>24</b>	<b>DOWN</b>	

namecheck: ralph tee @ jeremy newall @ daisy & havoc @ nicky (black market) @ andy beavers

## tune of the week

### the pharcyde: 'runtin' (go!beat)

#### hip hop

Having been big on import for several months, The Pharcyde's first single in two years finally gets a UK release. It continues their wackiness and credibility. The beats and rhymes are kept by the acoustic guitar loop and the catchy "Can't keep running away" hook generate plenty of commercial appeal. The familiar Jay Dee version is joined by a new UK remix from Grand City's Roe & Christian, who create a mellow, funky feel with some great flute lines. The doublepack also features mixes of the lyrically-vicious "Drip", including the great warped breaks of the Extended Vocal mix and the extra crisp Beatmaster version. **★★★★**



Primo Time R&B mixes. **★★★★**

**BEVERLY BROWN 'On and On' (Sleazebop).** This is a remarkable debut from someone who is destined for great success. Beverly's sweet, soulful voice is complemented by snappy epic vocal and dub mixes brought to us by M&S, the same team responsible for 'Justity'. Forley and Heller's smoother approach works best in the Seventh Heaven-inspired Lovebreak Vibe mix which builds nicely. Then, of course, there are the soul mixes which will be available on a separate 12 inch and they are definitely worth a listen. **★★★★**

#### soul

**MARK MORRISON 'Return of the Mack' (WEA).** Everyone and his cousin has had a go at mixing this, but among R&B alternatives by D.J., Prince and the Full Crew Boys, not to mention the beat of house mixes, it's the C&J Street Mix that makes a masterpiece of this. Mack's third single. This simply is every bit as good as what you would get from an American R&B act on a major label - and the sound is a new label from those funky people coming out from across the pond of L.A. C&J's version has the warmth of Chuckie Booker's 'Gonna' (there are subtle similarities here too, I'm sure). The urban street production is a perfect vehicle for Mark's Jamaican-style tinged soul vocal on a song that deserves to be a smash, or an anthem of the very least. **★★★★**

Gaye's 'I Want You' album back in the day, while Sade's right-hand man Stuart Matheman lends a hand too. Hear the music, feel the quality. **★★★★**

will further consolidate their reputation on the UK's urban scene. **★★★★**

#### garage

**KEITH THOMPSON 'Not Enough Lovin' (Smack).** This is a more club-oriented remix of last year's soulful single where we experience the melodious refrains of Keith Thompson's smooth vocals over drifting chords, sharp keyboards and a groove-punctuating bassline. Be sure to check out the less vocal, DJ-friendly dub on the Epside. You can pick this up on Smack Test Pressing although quantities are limited, but fear not as it will be forthcoming on the UK's 4 Liberty Records. **★★★★**

Tribal dub which will work well for those who prefer harder repetitive house. **★★★★**

**D'BORA 'Good Love Real Love' (MCA).** A joint release from Chicago's Music Plant (formerly Vibe Music) and MCA. Maurice Joshua's mix has that feel-good, bouncy singalong quality to it and Georgia Forgie's mix is more energetic and accessible. The Dors dub throbs excitingly in similar style to last year's 'Li Mo Yin Young' whereas UBQ offer their trademark jazz keyboards and stabs with ad lib vocals over a minging bassline. Also check out the

**GALAXY PEOPLE 'Mystical Journey' (Clear).** This is the first release on Nelson Rosado's Clear Music label out of New York. It works well, sampling the bassline from Lonnie Liston Smith's 'Expansions' and the mandolin flue, sax and live percussion merge successfully with atmospheric keys and electronic shuffling rhythms. Somewhat similar to, and obviously inspired by, Brooklyn Friends' 'Philadelphia', this record is a connoisseur's choice. **★★★★**

#### GWEN McCRAE 'I Love A Queen' (Homegrown).

Gwen's voice sounds so good today as when she did 'All This Love That I'm Giving' (which remains one of the most consistent sellers on the rap groove and urban scene. This is the follow up to 'Gittiridin's Boyfriend', one of last year's true R&B anthems, and works well in its footsteps with a lyric from where Gwen left off and a mid-paced two-step production from Billy Debourne and Steve V that is spot on. **★★★★**

**TROI '24 Hours' (Juce).** This track first rec'd his head to '24/7', and has been totally remixed here by Doozie into a gorgeous, slow-burning Brit soul chorus. In fact with its re-recorded vocals and its subtle melody changes it becomes almost a different song, the arrangement enhanced by jazzy interludes to provide a smoother, more refined version than the original. This single, which includes a brand new two-step dance cut 'Get Down (Let's Bong)' which further shows off their vocals and

#### FAYLENE BROWN 'You Know I've Missed You' (Azuli).

Devise and Devies deliver a mature-sounding vocal with a smokin' underground break which continues in the dub with whirling vocals and swinging drums. The Todd Edwards mix has his typical programmatic vocal arrangements and although it will not win him any new fans, it will certainly keep a confused but contented smile on the faces of his existing ones. Finally, here is the D & D

## "WE ARE PHUTURE / SLAMI"

### PHUTURE

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"SPLENDIO" MIXMAG FEB '96  
2 WEEKS COOL CUTS RECORD MIRROR FEB '96  
No. 17 SWEEP CHART MUZIK MARCH '96

#### MAXWELL 'Something Something' (Columbia).

Not officially a single, but the lead cut from a phenomenal album sampled from Columbia. 'Something Something' is the most exciting new soul record of the year so far. While sleeping in the tradition of the greatest R&B, 22-year-old Maxwell fuses acoustic sounds with the most soulful of vocals on this blissful mid-paced funk groove that heads straight for the D'Angelo and Don-E market. Leon Ware is one of the collaborators on the album 'Uton Hang Sulk' (due in March), Leon producing Marvin



sunscreen

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UNION JACKS WITH THE "KING OF THE HILL"  
(UK DISTRIBUTION: RED)

18 NOW THAT'S WHAT I CALL MUSIC 32  
16 THE GREATEST 90s DANCE HITS  
19 THE LOVE ALBUM II

1	25	BE MY	11	26	ELECT	21	31	WIND	31	36	NEVER
2	27	OPEN	12	28	HYPEN	22	32	YOU L	32	37	ONE B
3	29	THE RI	13	30	WIND	23	33	WHIM B	33	38	DOMIN
4	31	CRUIS	14	32	YOU L	24	34	WHIM B	34	39	FATHE
5	33	WHIM B	15	34	MISSI	25	35	HYPIN	35	40	COLD
6	35	HYPIN	16	36	NEVER	26	37	ONE B	36	41	FATHE
7	37	ONE B	17	38	DOMIN	27	39	FATHE	37	42	COLD
8	39	FATHE	18	40	COLD	28	41	FATHE	38	43	WIND
9	41	FATHE	19	42	COLD	29	43	WIND	39	44	WIND
10	43	WIND	20	44	WIND	30	45	WIND	40	46	WIND

Battered (MCA)





club chart  
commentary

by alan jones

While they make a very convincing debut in the CD chart, Gusto surrender their Club Chart title to the irresistible force that is 'America' by Full Intention. Initially promoted on the Sugar Daddy label, both by Rhythm Republic (A&R's promotional arm) and by airmail from New York (at a startling cost of \$7.20 per disc mailed) it was obviously an import, and bore the New York fax number of a clergyman for interested parties to contact. So well received was the disc that at least one major record company A&R man/DJ is said to have taxed his interest to the aforesaid cleric, who, of course, doesn't really exist. The fax number is actually that of DMC's Big Apple base, and Full Intention are laugh-a-minute Bits Mike Gray and Jan Pearson - who also recast as Hustlers Convention and Creed. A jumping house cut which uses the 'I love America' refrain from Patrick Juvet's 1978 hit of the same name. It is cut here shortly on DMC's Stress imprint. It's their first number one, and has a 29% lead, although it will face strong competition next week from

Up Jer Ronson, Janet Jackson and Donna Summer... The hottest week for product since the week off Chrystian brings 26 new entries to the Top 75. Newly-signed to A&R, Oyster Go Go make the biggest splash via 'Do Watcha Do', their collaboration with Adeva. Their upcoming album apparently includes a version of the Beatles' 'Here Comes The Sun'. Beatles covers are commonplace - but not by dance acts... The most confusing mix of new entries come from JD (at 1), JDW (36) and JLM (50). Even more confusing, JD and JDW both record for Marjory... The least expected arrival must be Japanese pop legends Chage & Aska, whose track 'Brother' has been extensively re-mixed for the UK by Grant Nelson and Sora is Pure. Japanese acts have been sporadically aimed at the UK market - Club Chart hitmakers include Pink Lady in 1979, the Yellow Magic Orchestra in 1980 and the A.B.s in 1984. Chage & Aska have had numerous million-sellers at home, and the temptation to break them here was obviously too much to resist.

beats & *PlatPlus*

Recently nabbed from the office of Polydor's dance A&R man Simon Gavin was a DAT of the much-sought-after mix of Nootrop's single 'I See Only You' along with a selection of other valuable items and tapes. The discerning thief also helped himself to 10 bottles of Moët champagne... Hoj Choons and Prolecut Records have a new home. Any demos or correspondence should be addressed to 31-32 Anstleigh Place (off Stoneleigh Place), London W11 4BW. Telephone: 0171-221 8822. Its new girl on the block, DJ Lottie, can help with any press enquires... Cardina Records is a new Midlands-based label currently compiling a DJ mailing list as well as lending its ears to any techno, house and drum and bass demos. Call them on 01902-713161... Yet another label on the move is PlatPlus Records which is also updating its mailing list and searching for fresh trance tracks. Send any demos to Jan Davis at PlatPlus Records, Unit GM, Cooper House, 2 Michael Road, London SW6 2AD. Telephone: 0171-731 4004... Budding DJs itching to get behind a credible set of decks could find themselves spinning tunes with Animal House resident DJ Steve Lee. This popular Thursday nighter at the Gardening Club, which has been running since November 1994, highlights up-and-coming DJs with the possibility of a date at the renowned Club For Life. Send tapes to Keith at Life Organ, The Gardening Club, 4 The Piazza, Covent Garden, London WC2E 8HA... Congrats to the Ministry of Sound which is celebrating the BPI gold award achieved by its recent compilation 'The Annual', mixed by Pats Tong (pictured) and Bay George... The TrueLove Label Collective has milled out the ultimate DJ accessory - a mini flashlight ideal for digging out that domestic B-side remix in dimly lit clubs... Finally, cult-war's 'Extra Time' is due on Perfecto and not A&R as stated on page two last week... AND THE BEAT GOES ON!



platiaces

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1	DO	10	19	28	37	46	55	64	73	82	91	100
2	CHILD	11	20	29	38	47	56	65	74	83	92	101
3	ANYTH	12	21	30	39	48	57	66	75	84	93	102
4	SPACE	13	22	31	40	49	58	67	76	85	94	103
5	PERSE	14	23	32	41	50	59	68	77	86	95	104
6	I WAN	15	24	33	42	51	60	69	78	87	96	105
7	I GOT	16	25	34	43	52	61	70	79	88	97	106
8	LIFTED	17	26	35	44	53	62	71	80	89	98	107
9	DISCO	18	27	36	45	54	63	72	81	90	99	108
10	FALLIN	19	28	37	46	55	64	73	82	91	100	109
11	ONE O	20	29	38	47	56	65	74	83	92	101	110
12	HALLO	21	30	39	48	57	66	75	84	93	102	111
13	STERE	22	31	40	49	58	67	76	85	94	103	112
14	GIVE	23	32	41	50	59	68	77	86	95	104	113
15	LET Y	24	33	42	51	60	69	78	87	96	105	114
16	EARTH	25	34	43	52	61	70	79	88	97	106	115
17	JUST	26	35	44	53	62	71	80	89	98	107	116
18	COUN	27	36	45	54	63	72	81	90	99	108	117
19	SMOK	28	37	46	55	64	73	82	91	100	109	118
20	DARK	29	38	47	56	65	74	83	92	101	110	119
21	SLIGHT	30	39	48	57	66	75	84	93	102	111	120
22	DU S	31	40	49	58	67	76	85	94	103	112	121
23	DOWN	32	41	50	59	68	77	86	95	104	113	122
24	FUN F	33	42	51	60	69	78	87	96	105	114	123



# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	ONE SWEET DAY Mariah Carey & Boyz II Men (Columbia)		26	NO ONE ELSE Teardrop (Def Beat)	
2	NOT GON' CRY Mary J Blige (Arista)		27	YOU'LL SEE Madonna (Mercury)	
3	SITTY'N UP IN MY ROOM Brandy (Arista)		28	GLYCERINE Ice Cube (Chrysalis)	
4	NBODDY KNOWS The Tony Rich Project (EastWest)		29	ALL THESE THINGS YOUR MAN WON'T DOJ Jay (Jive)	
5	MISSING Everything But The Beat (Arista)		30	GET MONEY Junior M.A.F.A. (Jive)	
6	BE MY LOVER La Toya (Mercury)		31	TELL ME Erasure (Epic)	
7	JESUS TO A CHILD George Michael (Globe/Warner)		32	SOON AS I GET HOME Faith Evans (Jive)	
8	EXHALE (SHOOP SHOOP) Whitney Houston (A&M)		33	NO DONT CRY Salt (ZTT)	
9	ONE OF US Jason Dobson (Blue Beat)		34	FU-GEE-LA Fugees (Blue Beat)	
10	TIL I HEAR IT FROM YOU The Go-Go's (A&M)		35	SET U FREE Planet Soul (Brickley Records)	
11	HEY LOVER II Cool J (Jive)		36	INDIGO ON YOU TLC (Arista)	
12	WONDERWALL Oasis (Epic)		37	FANTASY Mariah Carey (Columbia)	
13	NAME Cool & Co. Dolly (Mercury)		38	AS I LAY ME DOWN Daphne B. Mandel (Columbia)	
14	WHEN YOU WALK OUT OF MY LIFE... Monica (Mercury)		39	COMEBACKS Seven Mary Three (Mercury)	
15	ANYTHING II Jive (Jive)		40	WHO DO U LOVE Deborah Cox (Mercury)	
16	1979 Smashin' Pumpkins (Virgin)		41	FEELS SO GOOD (SHOW ME YOU...) Joe Satriani (Gibson)	
17	TONITE'S THE NIGHT Ice Cube (Arista)		42	NATURAL ONE Fish Injection (Bandcamp)	
18	TIME Sade & The Bunch (Arista)		43	HE ROLL TO ME DeLaant (A&M)	
19	BREAKFAST AT TIFFANY'S Sing Back In (Mercury/Blue Beat)		44	CARNIVAL Sunshine (Mercury)	
20	THE WORLD I KNOW Collective Soul (Mercury)		45	VISIONS OF A GENIE Steam Heat (Mercury)	
21	WONDER Winkie (Mercury)		46	ONLY WANNABE WITH YOU Sade & The Bunch (Arista)	
22	DOWN LOW (NBODDY HAS TO KNOW) R. Kelly (Jive)		47	WE GOT IT Insurance (Mercury)	
23	HOOK Bruce Trencher (A&M)		48	BACK FOR GOOD Tia Tati (Mercury)	
24	I WANT TO COME OVER Melissa Etheridge (Mercury)		49	LET'S PLAY HOUSE The Eggs (Mercury)	
25	GANSTA'S PARADISE Coolio (Mercury)		50	WHERE DO YOU WANT ME TO PUT IT Solo (Mercury)	

Charts courtesy Billboard 2 March 1999. \* Artists are awarded to those products demonstrating the greatest airplay and sales plus UK acts. \*\* UK signed acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	ALL EYEZ ON ME 2Pac (Death Row)		26	STRA OF THE STREETZ OF... Envy 4 (Def Jam)	
2	JAGGED LITTLE PILL Alicia Keys (Mercury)		27	MR SMITH LL Cool J (Def Jam)	
3	WAITING TO EXHALE (OST) Various (Arista)		28	SOMETHING TO REMEMBER Coolio (Mercury)	
4	DAYDREAM Mariah Carey (Columbia)		29	GANSTA'S PARADISE Coolio (Mercury)	
5	HOW (WHAT'S THE STORY) MORNING GLORY? Doves (Epic)		30	AMERICAN STANDARD Seven Mary Three (Mercury)	
6	THE WOMAN IN ME Stevie Nicks (Mercury)		31	YOUNG, RICH & DANGEROUS Kris Kross (Polygram)	
7	CRACKED REAR VIEW MARS VAINO (Mercury)		32	BROWN SUGAR Angello (Jive)	
8	SIXTEEN STONE Bush (Capitol)		33	SPANKLE AND FAZE Everlasting (Def Jam)	
9	REVELATIONS Wynonna (Mercury)		34	A BOY NAMED GOD One Day Dolls (Warner Bros)	
10	CONGRATULATIONS I'M SORRY Jon Brummus (J&M)		35	SOUVENIRS Wee Wee (Mercury)	
11	PRESIDENTS OF THE USA Presidents II The USA (Mercury)		36	LOOKING EAST Jackson Browne (Elektra)	
12	SCORE FIGURES (Mercury)		37	INSOMNIAC Green Day (Reprise)	
13	THE MEMORY OF TREES Envy (Polygram)		38	YOUR LITTLE SECRET Melissa Etheridge (Jive)	
14	MELLON COLLE & THE INFINITE... Smashing Pumpkins (Epic)		39	UNDER THE TABLE AND DREAM One Day Dolls (Mercury)	
15	THE GREATEST HITS COLLECTION Alan Jackson (Mercury)		40	SWEET DREAMS La Bunch (Mercury)	
16	BELUSH Joan Osborne (Blue Beat)		41	IT MATTERS TO ME Faith Hill (Warner Bros)	
17	TIGERLILY Icecube (Mercury)		42	COLLECTIVE SOUL Color Me Boud (Mercury)	
18	FRESH HORSES Corbin Brooks (Mercury)		43	WORDS The Tony Rich Project (EastWest)	
19	BOYS FOR PELE Tati (Mercury)		44	SEAL Seal (GTT)	
20	R. KELLY R. Kelly (Jive)		45	ALICE IN CHAINS Alice in Chains (Columbia)	
21	FOUR BRASS TROUPE (Mercury)		46	DON'T BE A MENACE TO SOUTH... (OST) Various (Mercury)	
22	WHAT THE HELL HAPPENED TO ADMIN SCHWABER (Mercury)		47	MR HOLLAND'S OPSUS (OST) Various (Polygram)	
23	TOTAL Total (Def Beat)		48	DOGG DOGG The Dogg Pound (Death Row)	
24	TENNESSEE MOON Real Diamond (Columbia)		49	MISS THANG Monica (Mercury)	
25	CRAZY SEXY COOL TLC (Arista)		50	ONE HOT MINUTE Real Hot Chick Pappers (Warner Bros)	

# UK WORLD HITS

## UK WORLD HITS:

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

FRANCE		ISRAEL		AUSTRALIA		GERMANY	
1	MISSING Everything But The Girl (WCA)	1	HOW BEEP IS YOUR LOVE Tati (Arista)	1	WONDERWALL Oasis (Epic)	1	MISSING Everything But The Girl (WCA)
2	JESUS TO A CHILD George Michael (Virgin)	2	ELEKTRONIKALIN' Force (Mercury)	2	MISSING Everything But The Girl (WCA)	2	MISSING Everything But The Girl (WCA)
3	WONDERWALL Oasis (Epic)	3	DO YOU STILL LOVE I (London)	3	JESUS TO A CHILD George Michael (Virgin)	3	JESUS TO A CHILD George Michael (Virgin)
4	CREEP Radiohead (EMI)	4	STREET SPIRIT (JADE) O'Jaded (EMI)	4	POWER OF A WOMAN Eternel (EMI)	4	WONDERWALL Oasis (Epic)
5	DIANE Thunder? (Polygram)	5	SPACEMAN Babylon Zoo (EMI)	5	FEEL FUM Candy Girls (Virgin)	5	TRUNDER East 17 (Mercury)

Source: IFPI

Source: Israel Broadcasting Authority

Source: ARIA

Source: Media Control

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	DON'T LOOK BACK IN ANGER Oasis (Creation)		21	GIVE ME A LITTLE MORE TIME Gabrielle (Isa Bear)	
2	CHILDREN Alan Milla (Chrysalis)		22	EARTH SONG Michael Jackson (Epic)	
3	ANYTHING II Jive (Jive)		23	HOW BEEP IS YOUR LOVE Tati (Arista)	
4	SPACEMAN Babylon Zoo (EMI)		24	YOU LEARN Alicia Keys (Mercury)	
5	PERSEVERANCE Trencher (Real World)		25	COUNT ON ME Whitney Houston And Coca Winks (Mercury)	
6	I WANNABE A HAPPY Trencher (Mercury)		26	FATHER AND SON Boyzone (Polygram)	
7	I GOT'S ON IT Lene (Blue Beat)		27	DO U STILL? East 17 (Mercury)	
8	LIFTED Lightbox Entertainment (Polygram)		28	JESUS TO A CHILD George Michael (Virgin)	
9	DISCO'S REVENGE Oasis (Mercury)		29	WONDERWALL Oasis (Epic)	
10	FALLING INTO YOU Collective Soul (Mercury)		30	GANSTA'S PARADISE Coolio Featuring LL Cool J (Mercury)	
11	ONE OF US Jason Dobson (Blue Beat)		31	HALLO SPACEDBY Don & Brenda (Mercury)	
12	ONE BY ONE Cher (Mercury)		32	DISCO 2000 Pulp (Mercury)	
13	NEVER NEVER LOVE Simply Red (Mercury)		33	GOLD...uhuh (Mercury)	
14	I JUST WANT TO MAKE LOVE TO YOU Sea James (Mercury)		34	ON FATHER Madonna (Mercury)	
15	SUGHT RETURN Boyzone (Mercury)		35	SMOKE GETS IN YOUR EYES Jada Alford (Blue Beat)	
16	LET YOUR SOUL BE YOUR PILOT song (Mercury)		36	BEST THINGS IN LIFE ARE FREE Live, Jonico & Alan Jackson (Mercury)	
17	MISSING Everything But The Girl (Arista)		37	DARK THERAPY Erasure (Mercury)	
18	STEREOTYPES Blur (Mercury)		38	HYPERBALLAD Blur (Blue Beat)	
19	OPEN ARMS Mariah Carey (Columbia)		39	FUN FUN FUN Sade & The Beach Boys (Polygram)	
20	ALL I NEED IS A MIPPA Sade & The Maccas (Mercury)		40	ELECTRONIC PLEASURE Ice Cube (Mercury)	

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

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WHAT'S THE STORY? MORNING GLORY? Doves (Epic)		21	JOLLIFICATION Lightning Seeds (Epic)	
2	EXPECTING TO FLY The Bluebelles (Capitol)		22	THE MEMORY OF TREES Envy (Polygram)	
3	SIZARE FRUIT/SIZARE FRUIT II M. Hill (Mercury)		23	A NEW FLAME Simply Red (Mercury)	
4	JAGGED LITTLE PILL Alicia Keys (Mercury)		24	IT'S GREAT WHEN YOU'RE STRAIGHT...HEAR THE VOICE (Mercury)	
5	DON'T STOP Status Quo (Polygram)		25	PICTURE BOOK Simply Red (Mercury)	
6	THE BENDS Radiohead (Polygram)		26	PABLO HONEY Radiohead (Polygram)	
7	DIFFERENT CLASS Alp (Mercury)		27	LEFTISM Lethal (Mercury)	
8	STANLEY ROAD Paul Weller (Mercury)		28	POST Groove (Mercury)	
9	DEFINITELY MAYBE Oasis (Mercury)		29	MADE IN HEAVEN Queens (Mercury)	
10	LIFE Simply Red (Mercury)		30	THE GHOST OF TOM JONES (Mercury)	
11	HISTORY PAID PRESENT AND FUTURE BOX II (Mercury)		31	ONE HOT MINUTE Real Hot Chick Pappers (Mercury)	
12	SAME GUILTY TOWN The Saw Doctors (Mercury)		32	MURDER BALLADS Mick Cave & The Bad Seeds (Mercury)	
13	THE BOY WITH THE X-RAY EYES Babylon Zoo (EMI)		33	BPM... THE VERY BEST OF The Beat (Mercury)	
14	ALL CHANGE East 17 (Mercury)		34	SET THE TWILIGHT BEARING Leo (Mercury)	
15	PARANOID & SUNBURST Blink 182 (Mercury)		35	BOYS FOR PELE Tati (Mercury)	
16	THE GREAT ESCAPE Alp (Mercury)		36	TRACY CHAPMAN Tracy Chapman (Mercury)	
17	WELCOME TO THE NEIGHBOURHOOD Merle Haggard (Mercury)		37	DECADE OF A DECADE 1960/1996 Janet Jackson (Mercury)	
18	IT'S A MAN'S WORLD Cher (Mercury)		38	CONGRATULATIONS I'M SORRY Jon Brummus (Mercury)	
19	LOVE Sade (Mercury)		39	MEN AND WOMEN Simply Red (Mercury)	
20	SOMETHING TO REMEMBER Madonna (Mercury)		40	MODERN LIFE IS RUBBISH Blur (Mercury)	

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# R&B SINGLES

This Week	Last Week	Title	Artist	Label/Cat. No. (Distributor)
1	2	ANYTHING	JT	MJL/Epic 6627156 (SMA)
2	1	I GOT 5 ON IT	Lonze	Noo Trybe/Virgin VJST 101 (E)
3	3	LIFTED	Lighthouse Family	Wild Card 679431 (F)
4	4	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat GDDX 129 (F)
5	5	DOWN LOW (NOBODY HAS TO KNOW)	R Kelly featuring Ronald Isley	Jive (BMG)
6	6	CRUISIN'	D'Angelo	Cochtoph 12CDCL 316 (E)
7	7	COLD WORLD	Genesis/GZA featuring D'Angelo Guffen	GFSST 22114 (BMG)
8	5	PATHWAY TO THE MOON	MNA	1st Avenue/Columbia 6629276 (SMA)
9	7	NEVER KNEW LOVE LIKE THIS	Pauline Henry featuring Wayne Marshall	Sony SC 6629388 (SMA)
10	8	GANGSTA'S PARADISE	Coolio featuring L.V. featuring Boyz C.D.	MCSTD 2104 (BMG)
11	6	WHO DO U LOVE	Deborah Cox	Arista 74321337941 (BMG)
12	6	DANGER	Blahzay Blahzay	Mercury Black Vinyl MBVX 2 (F)
13	13	PUSHING AGAINST THE FLOW	Raw Stylus	Wired WIREd 1224 (BMV/SMA)
14	9	ILLUSIONS	Cypress Hill	Columbia 6629358 (SMA)
15	10	LIKE THIS AND LIKE THAT	Monica	Rowdy/Arista - (BMG)
16	13	SITTIN' UP IN MY ROOM	Brandy	Arista 74321344012 (BMG)
17	11	LIKE MARVIN GAYE SAID (WHAT'S GOING ON)	Speech	Cochtoph 12DDJL 314 (E)
18	18	GOOD TIME/GOT TO BE REAL	Cheryl Lynn	Aveex UK AVEXT 31 (SMA/SMS)
19	15	HEY LOVER	L.L.Cool J featuring Boyz II Men/Def. Jam/Island	12DEF 14 (F)
20	14	DON'T SHE?	Don E	4th & B'way 12BRW 229 (F)
21	14	CREEP 96	TLC	Lafayette 74321340941 (BMG)
22	12	ONE SWEET DAY	Mariah Carey & Boyz II Men/Columbia	CD 6629205 (SMA)
23	12	PRETTY GIRL	Jon B	Epic 6629376 (SMA)
24	18	I AM BLESSED	Eternal	EMI - (E)
25	19	TOO HOT	Coolio	Tommy Boy TBV 718 (RTM/CDISC)
26	24	SPACE COWBOY	Jamiroquai	Epic 427927 (SMA)
27	22	WHY YOU TREAT ME SO BAD	Shaggy featuring Grand Puba	Virgin VST 1566 (E)
28	20	HEAVEN	Solo (US)	Perspective/A&M 5875211 (F)
29	11	MOODSWINGS	Original Son	RCA 74321314651 (BMG)
30	21	WHO CAN I RUN TO	Kscape	Columbia 6628119 (SMA)
31	25	BOOMBASTIC	Shaggy	Virgin VST 1536 (E)
32	23	ONE SHOT, NOTHING IN PARTICULAR	Brotherhood	Site Hi/Virgin BHDD0734 (E)
33	17	JUST TO BE WITH YOU	Will Downing	4th & B'way 12BRW 322 (F)
34	27	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority PTTST 933 (E)
35	29	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Wendy Melvoin/Weezer	Dot/Atco 030 110 (E)
36	32	GOLDENEYE	Tina Turner	Parlophone 12RS 0071001 (E)
37	31	THROW YOUR HANDS UP/GANGSTA'S PARADISE II	Tommy Boy	BM 08 07V0102
38	11	I WILL SURVIVE	Christy Savage	RCA 7382449311 (Imparid)
39	36	LOVE U 4 LIFE	Jodeci	Uptown MCST 2103 (BMG)
40	26	EXHALHE (SHOOP SHOOP)	Whitney Houston	Arista 74321321502 (BMG)

# DANCE SINGLES

This Week	Last Week	Title	Artist	Label/Cat. No. (Distributor)
1	1	DISCO'S REVENGE	Gusto	Manifesto FESX 6 (F)
2	2	DOMINATION	Way Out West	Deconstruction 74321342621 (BMG)
3	1	CHILDREN	Robert Miles	Deconstruction/RCA 74321343221 (BMG)
4	5	HYPNOTIZIN'	Wink	XL XL7 71 (W)
5	5	5 STRINGS (AINT WHAT THEY USED TO BE)	Asa Fun	Astro Farm AFO01 (Arista)
6	6	DANGER	Blahzay Blahzay	Mercury Black Vinyl MBVX 2 (F)
7	3	SKIN ON SKIN	Grace	Perfecto PERF 1107 (F)
8	2	OLTRA FLAVA	Heizer And Farley Project	AM-PM 5814373 (F)
9	9	COLD WORLD	Genesis/GZA featuring D'Angelo	Guffen GFSST 22114 (BMG)
10	5	WHAM BAM	Cody Gifs featuring Sweet Peasie/Paulie W. Boatsright	VD014 (E)
11	6	GIV ME LUV	Alcazraz	AM-PM 5814331 (F)
12	4	JUST CAN'T GET ENOUGH	Transwest	Positiva 12TV 18 (E)
13	13	CATERPILLAR	Keeki	Moonshine Music MM 084191 (RTM/CDISC)
14	14	CASTLE TRANCELOTT	Pa'r'ck P'ins	State NMP 01 316 (E)
15	6	CRUISIN'	D'Angelo	Cochtoph 12CDCL 316 (E)
16	6	HARDLIFE	Kimball & Dekkard	Multiply White 12WHTE002 (W)
17	7	I GOT 5 ON IT	Lonze	Noo Trybe/Virgin VJST 101 (E)
18	18	WE BUILD IT UP	Ground Control	Blamied Vinyl/Vaind 12BLUM17 (E)
19	19	DOWN WITH THE SOUND	Dead Dred	Moving Shadow SHAD0W 77 (SRO)
20	19	CHASERS	Kerry Larkin	Distance D1386 (SMA/SMA)
21	11	PUSHING AGAINST THE FLOW	Raw Stylus	Wired WIREd 1224 (SMA/SMA)
22	16	FUNKATARIIUM/LUV IT UP	Jump	Dark DRK 007Y (GSP/VP)
23	10	WHO DO U LOVE	Deborah Cox	Arista 74321337941 (BMG)
24	14	AMERICA	Full Intention	Who's Di Selecta WDS 023 (Imparid)
25	18	R U SLEEPING	Indo	Azuli AZLJL43 (ADD)
26	15	YOUR LOVE	Inner City	Sals/KMS SXX 121 (NET/SMA)
27	17	TURN YOUR LOVE AROUND	Tommy D. Bart/Cleveland City Brass	CCB 15006 (SMA/SMA)
28	24	THE NIGHT TRAIN	Kidoco	Urban Sound Of USA 3024 (Imparid)
29	16	AND I'M TELLING YOU I'M NOT GOING (REMIK)	Dona Ellis	Ona/Decca/egs 45R (E)
30	12	NEVER KNEW LOVE LIKE THIS	Pauline Henry featuring Wayne Marshall	Sony SC 6629388 (SMA)

# DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	MOMENT OF TRUTH	Man With No Name	Concept In Dance DCLP 125/DIAC 125 (RTM/CDISC)
2	1	THE HUGO COLLECTION - OUR CLASSIC	Various	Fantasia FHOCC 1LPT/ROCC 1MG (SMA/SMA)
3	5	TOTAL	Total	Blowz 788 2230061 - (Imparid)
4	2	THE SCORE	Fugees	Columbia 4C55461/4C55454 (SMA)
5	NEW	THE AWAKENING	Lord Finesse	Penalty PREP 3025 - (Imparid)
6	9	IN THE MIX 96	Various	Virgin -VTTM27 (E)
7	NEW	PROMISED LAND - VOL ONE	Various	Higher Limits HLLP LP 13L/PLAC 1 (SMA)
8	NEW	POWER OF SEVEN	Sytem 7	Butterfly/Biggie the BR LP 16/9/PLAC 16 (SMA)
9	4	ARCHIVE ONE	Dave Clarke	Dech/Deconstruction 7432133711/743213326 (BMG)
10	7	STILL SMOKIN	Various	Garza GUNELP 001/GUNELAC001 (SRO)

# SPECIALIST CHARTS

2 MARCH 1996

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## MUSIC VIDEO

This	Last	Artist	Title	Label	Cat No	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1		
1	1	BILL WHELAN	Rivendell: The Show	Video	12012594	17	13	ELTON JOHN	Changes Of The World	PMI	14029553	1	1	SLEEPING BEAUTY	Label One	12012592							
2	4	ORISJ	Live By The Sea	Video	PMI	14029547	18	11	QUEEN	John Lee Songs	PMI	14029547	2	2	THE X FILES - FILE 1 - THE UNEXPLORED FILE	Video	12012593						
3	2	TAKE THAT	That's How You Live - The Movie	Video	BMG	742123223	18	14	DANIEL O'DONNELL	The Classic Live Concert	PMI	14029547	3	3	RESERVOR DOGS	Video	12012594						
4	6	BOYZONE	Said And Done	Video	WNL	630603	20	20	SLAYER	Live Intensive	American	140215915	4	12	BARNEY - LIVE	Video	12012595						
5	7	MICHAEL JACKSON	Video Greatest Hits - History	Video	SMV	650722	21	23	TAKE THAT	The Party - Live At Wembley	BMG	Video 742125945	5	4	LEON	Video	12012596						
6	3	STATUS QUO	Don't Stop	Video	PolyGram	Video 6307183	22	22	MICHAEL JACKSON	Dangerous - Short Films	SMV	650722	6	6	DISCLOSURE	Video	12012597						
7	5	ROBSON GREEN & JEROME FLYNN	So Far So Good	Video	BMG	Video 742123163	23	27	BON JOVI	Crush - Best Of	Prima	14070268	8	8	WALLACE & GROMIT - A CLOSE SHAVE	Video	12012598						
8	9	VARIOUS ARTISTS	Brit Awards '96	Video	Wernerworld	1406001	24	21	VARIOUS ARTISTS	Reflections Of Ireland	Wernerworld	1406001	9	10	THE FOX KING	Video	12012599						
9	8	TAKE THAT	HomeTown - Live At Manchester G-Mex	Video	BMG	Video 742123145	24	24	THE STONE ROSES	The Complete	Telstar	Video 1407127	10	7	REAL RESULTS IN WEEKS WITH 5 STARRING	Video	12012600						
10	16	PULP	Sorted For Films & Vids	Video	WNL	630745	25	25	FLYING ALLEN	Live In Concert	SMV	Epic 206422	12	24	THOMAS THE TANK ENGINE - ROCK 'N' ROLL	Video	12012601						
11	10	RON JOVILIVE	In London	Video	PolyGram	Video 6307183	27	28	CELESTE DIONNE	Colour By My Love Concert	PolyGram	Video 6307183	13	9	BILL WHELAN	Rivendell: The Show	Video	12012602					
12	12	TAKE THAT	Everything Changes	Video	BMG	Video 742123273	28	22	WIM WY WET	Platinum This Live At Wembley	PMI	14029547	14	14	BARNEY IN CONCERT	Video	12012603						
13	13	TAKE THAT	Everything Changes	Video	BMG	Video 742123273	28	22	DOMINIC MONAGHAN	Live In Concert	PMI	14029547	15	15	CHILDREN'S FAVOURITES	Video	12012604						
14	17	VARIOUS ARTISTS	Brit Awards '96 - All Time Party Favorites	Video	Avid	14070264	30	15	PINK FLOYD	Police - 20.10.84													
15	18	TAKE THAT	That's That & Party	Video	BMG	Video 742123283	30	31															

## INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(Distribution)
1	1	HYPERBALLAD	Beak	One Little Indian	112 TPY04 (P)
2	2	ROOTS BLOODY ROOTS	Seputeha	Readmanor	RR 2203 (P)
3	1	I WANNA BE A HIPPIE	Teachhead	Mokum	DB 17703 (P)
4	3	SMOKE GETS IN YOUR EYES	John Alford	Love	This LUVTHES07 (P)
5	4	SIGHT RETURN	Bluetones	Superior Quality	BLUE 063CD (P)
6	4	BACK IN THE UK	Scotstar	Club Tools	906195 CLU (P)
7	7	WONDERWALL	Oasis	Creation	CRESO 215 (SMV/V)
8	6	WEAK	Skunk Anansie	One Little Indian	141 TPY03 (P)
9	5	HOW DOES IT FEEL?	Womack	Inherent	DM 0002 (V)
10	5	NO FRONTS - THE REMIXES	Dog Eat Dog	Readmanor	RR 2212 (P)
11	9	CHANGE YOUR MIND	Upside Down	World	CDWORLD 1 (P)
12	8	WHOLE LOTTA LOVE	Co/Sloog	Acid Jazz	JAZZ 1250 (P)
13	10	DOMINO	Medina	Echo	ESCO 016 (V)
14	10	BLACK NIGHT CRASH	Ride	Creation	CRESO 199 (SMV/V)
15	17	WHATEVER	Oasis	Creation	CRESO 195 (SMV/V)
16	10	SUPER FIRE	Girls Against Boys	Touch And Go	TG 100CD (SR0)
17	18	CIGARETTES & ALCOHOL	Oasis	Creation	CRESO 190 (SMV/V)
18	20	LIVE FOREVER	Oasis	Creation	CRESO 185 (SMV/V)
19	10	TINY MEAT	Ruby	Creation	CRESO 173 (SMV/V)
20	4	SHAKERMAKER	Oasis	Creation	CRESO 182 (SMV/V)

## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(Distribution)
1	1	EXPECTING TO FLY	Bluetones	Superior Quality	BLUE CD 004 (V)
2	1	(WHAT'S THE STORY) MORNING GLORY	Oasis	Creation	CREC 185 (SMV/V)
3	1	SAME OLD TOWN	Sue Doctors	Shantown	SAW000 004CD (P)
4	3	PARANOID & SUNBUNT	Skunk Anansie	One Little Indian	TPY 550 (P)
5	4	DEFINITELY MAYBE	Oasis	Creation	CREC 189 (SMV/V)
6	2	MURDER BALLADS	Nick Cave & The Bad Seeds	Mute	CDSTUMM 136 (RTM/D)
7	5	POST	Björk	One Little Indian	TPY 510CD (P)
8	6	GANGSTA'S PARADISE	Coolio	Tommy Boy	TBDC 1141 (RTM/D)
9	8	ON	Eschobilly	Fovea	FALU 02 (SMV/V)
10	10	DOH WAH DIDDY	Fun Factory	Regular	0041715 REG (P)
11	7	TO SEE THE LIGHTS	Gene	Costermonger	GENE 002CD (V)
12	12	MAKE YOUR WHOLE	Andronicus	Hoag	CHES HOOL 40 (RTM/D)
13	16	SCREAM DRACULA, SCREAM	Rocket From The Crypt	Elemental	ELM 34CD (RTM/D)
14	9	NOB DINGUS	Piment Dog	BARB 016 (P)	
15	11	EVERYTHING IS WRONG	Moby	Mute	CDSTUMM 136 (RTM/D)
16	12	SUPER FIRE	Small Faces	Summit	SUMCD 0001 (SNM)
17	10	ROCK ME GENTLY	Erasure	Mute	CDNEMY 4 (RTM/D)
18	14	THE COMPLETE	Stone Roses	Silvertono	CDNEMY 4 (RTM/D)
19	15	DEBUT	Björk	One Little Indian	TPY 31CD (P)
20	10	ADVANCE	LFO	Warp	WAPCD 39 (RTM/D)

## ROCK

This	Last	Title	Artist	Label	(Distribution)
1	1	DON'T STOP	Status Quo	Polygram	TY 51262 (P)
2	2	THE BOY WITH THE X-RAY EYES	Babyfoot Zoo	EMI	CDMCM 3742 (E)
3	3	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin	CDV 2790 (E)
4	5	MADE IN HEAVEN	Queen	Parlophone	CDPDS0 167 (E)
5	12	ONE HOT MINUTE	Red Hot Chili Peppers	Warner	Brothers 936245732 (W)
6	6	GARBAGE	Garbage	Mushroom	D 31450 (RTM)
7	7	WILD ONE - THE VERY BEST OF	Thin Lizzy	Ventigo	S281132 (P)
8	4	PURPENGULAR	Deep Purple	RCA	743213802 (BMG)
9	14	THESE DAYS	Bon Jovi	Mercury	S282482 (P)
10	11	CROSS ROAD - THE BEST OF	Bon Jovi	Jambco	S229302 (P)
11	3	NEVERMIND	Nirvana	DCG	DCGD 24425 (BMG)
12	15	VAULT - GREATEST HITS 1980-95	Def Leppard	Bludgeon	RH 528652 (P)
13	8	ALL BIRD KINGS	Dog Eat Dog	Readmanor	RR 90202 (P)
14	8	FLTM PJ	Minsky	Warner	Brothers 93624584 (W)
15	16	DOOKIE	Green Day	Reprise	60241 (W)
16	17	UNPLUGGED IN NEW YORK	Nirvana	Def Jam	GED 24722 (BMG)
17	15	INSOMNAC	Green Day	Reprise	93624584 (W)
18	18	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner	Brothers 791925812 (W)
19	18	SMASH	Offspring	Epic	60432 (P)
20	13	FOO FIGHTERS	Foo Fighters	Reswell	CDST 2266 (E)

## MID-PRICE

This	Last	Title	Artist	Label	(Distribution)
1	1	PABLO HONEY	Redhead	Parlophone	CDPCS 7390 (E)
2	12	HEAVEN & HELL	Meat Loaf & Bonnie Tyler	Columbia	473662 (SM)
3	5	TRACY CHAPMAN	Tracy Chapman	Elektra	EKTX40CD (W)
4	4	MODERN LIFE IS RUBBISH	Blur	Foed	FOOD003 (E)
5	9	HITS OUT OF HELL	Meat Loaf	Epic	459402 (E)
6	1	THE LOVE BOX	Various	Hallmark	390062 (UK)
7	6	THE GOLD ALBUM	Various Artists	East West	2292420712 (W)
8	17	MEN AND WOMEN	Simply Red	Foed	CDP 7915062 (E)
9	7	LEISURE	Blur	K-Tel	KT 3077 (K)
10	8	UNFORGETTABLE	Various		
11	3	RESERATION	St Etienne	Virgin	DINS150 (E)
12	10	GREATEST HITS	Bon Dylan	Columbia	469292 (S)
13	10	THE DOCK OF THE BAY	Oss Redding		
14	10	NORTHERN SOUL	M People	Deconstruction	7421117726 (BMG)
15	15	APPETITE FOR DESTRUCTION	Guns N' Roses	Capitol	CEFD 24148 (BMG)
16	16	PAST PRESENT	Clannad	RCA	7432138112 (BMG)
17	16	SIXTIES HITS	Various Artists	Hallmark	390012 (CHE)
18	16	MIDNIGHT LOVE	Various Artists	UTCD092 (I)	
19	16	THE LIVING YEARS	Mike And The Mechanics	WEA	International K 2250042 (W)
20	15	BLUES BROTHERS	Original Soundtrack	Warner	Brothers 7567814715 (W)

## CLASSICAL

This	Last	Title	Artist	Label	(Distribution)
1	4	CLASSIC MOODS	Various	Decca	4522492 (P)
2	1	PASSION	José Carreras	Erato	0630129362 (W)
3	3	SONGS OF SANCTUARY	Adriano	Venture	CDVE 925 (E)
4	6	SOFARO IN RED	Lesley Garrett	Sierra Classics	SILKY001 (I) (CON/S)
5	2	100% CLASSICS VOLUME 2	Various	Telstar	TD 2800 (BMG)
6	5	BEST CLASSICAL ALBUM - EVER!	Various Artists		
7	1	DIVA - THE ULTIMATE	María Callas	EMI	COEMT01 113 (E)
8	8	100 POPULAR CLASSICS	Various Artists	Castle Communications	MRS50021 (BMG)
9	9	CINEMA CLASSICS	Various Artists	EMI	COEMT01 106 (E)
10	10	THE PIANO	Michael Nyman	Venture	COVEK919 (E)
11	9	ADAGIO	BPO/Karajan	Deutsche Grammophon	445282 (P)
12	11	THE 3 TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Telstar	45592902 (W)
13	10	CLASSIC DISCOVERIES	Various Artists	Classic FM	CFMCD 6 (CMG/P)
14	13	IN CONCERT	Carreras, Pavarotti, Domingo	Decca	4504332 (P)
15	14	100% CLASSICS	Various Artists	Telstar	TCO 297 (BMG)
16	12	THE CHOR	Anthony Way	Decca	4401652 (P)
17	18	THE ALBUM	Lesley Garrett	Telstar	TCO 2798 (BMG)
18	16	CLASSIC EXPERIENCE	Various Artists	EMI	Classics cd-790333 (E)
19	17	THE PUCCHINI EXPERIENCE	RDM OR/Domenos	Royal Opera House	756655812 (E)
20	15	THE ESSENTIAL INSPECTOR MORSE	Barrington Pheloung	Virgin	VTCD 8 (E)

# INVESTING IN SUCCESS

If investment is any indication of the success of an industry, then the studio business is thriving. This issue's studio news gives just a taste of what's been happening in recent months: Sarm West has unveiled plans to install an SSL9000 console, Metropolis Studios has invested £250,000 in

two production rooms, while the Strongroom opened its refurbished studio two last month. The studio invited 50 top producers to see the changes, which have included the installation of a CS2000 Euphonix console. The resurgence in the residential sector can also be put down in part to the introduction of new equipment. Among the facilities to announce significant investments in the past year are The Wool Hall, ICC Studios, Rockfield, Loco Studios, Jacobs and Great Linford. The best facilities at more and more studios can only mean a better deal for A&R departments booking studio time in what is still a highly competitive market.

## Sarm West installs SSL 9000 console

by Sue Sillitoe

Sarm West's studio one is undergoing a huge refurbishment to make room for an SSL9000 console - the first to be installed in a UK studio.

The London facility will look and sound very different when it opens in March thanks to new monitors, improved acoustics and the installation of two new windows to provide clients with natural daylight.

Studio manager Lola Weidner says, "As the SSL9000 is bigger than the console we are replacing, we decided to take this opportunity to re-fit the studio

and control room and make some necessary improvements to the monitoring and room acoustics.

"By opening up two of the old windows at the back of the control room we can create a much more pleasant working environment for our clients."

Sarm West's chief technical engineer Bill Ward says the console was chosen to enable the complex to offer clients a choice of desks.

He adds, "We wanted a state-of-the-art desk but this time didn't choose a Euphonix, which was the other obvious choice, because we already have two of those in other studios.

"We want to ensure that all types of client preferences can be accommodated."

Much of the studio's existing equipment is being reinstated in the new control room. New additions include a Disktrack hard disk recording system and new monitors.

Over the years, Sarm West's studio one has been a favourite with some of the top names in the recording business.

Artists such as George Michael, the Pet Shop Boys and Tina Turner have recorded successful albums in the room and it was also the venue for the Band Aid project.

## Euphonix takes over Spectral

Euphonix, US manufacturer of digitally controlled analogue consoles, has bought American company Spectral Synthesis, manufacturer of Audio Engine and Prisma DAW systems.

The move will result in the marketing of integrated products combining mixing and hard disk recording and editing facilities.

The acquisition was made possible after Euphonix went public last August in a flotation which raised \$9m.

"We want to put the money to good use," says Euphonix CEO Jim Dobbie. "We've been looking at Spectral for some time - it's PC-based, like the Euphonix."

Spectral will continue to work from Washington with

its existing staff of 20. The results of the collaboration are expected to be seen before the end of the year. Euphonix is also looking to buy other companies.

The development coincides with the promotion of John McDiarmid to European sales director, replacing Dave Powell who left the company at the beginning of the year.

Liverpool studio The Pink Museum is the latest complex to try and tempt record companies to use recording facilities outside London.

It has recently installed a Harrison MK3 48-channel desk with optifile automation, while it has updated its various effects, outboard eq, compressor and sampler facilities.

One of its current projects is the recording of The Real People's new album, while other artists to use the studio have included Oasis, Black, Marion, Proper, Swing Out Sister and Maxi Priest.



Mr People have become the latest band to win the 3M Visionary Award, for their album *Elegant Slumming*. The album was tracked on high-level 3M Analogue mastering tape at the Strongroom in London where it was also mixed on to half-inch 996. The album reached number two in the charts and went on to win the Mercury Music Prize in 1994. Engineer James Reynolds (second left) and band member/producer Paul Reed (right) collected their awards from 3M's senior sales representative Richard Wilson (left) at The Strongroom watched by studio manager Jane Holloway.

## Strongroom shows off revamped studio two

More than 50 producers attended the opening of Strongroom's refurbished studio two where a CS2000 Euphonix console has been installed.

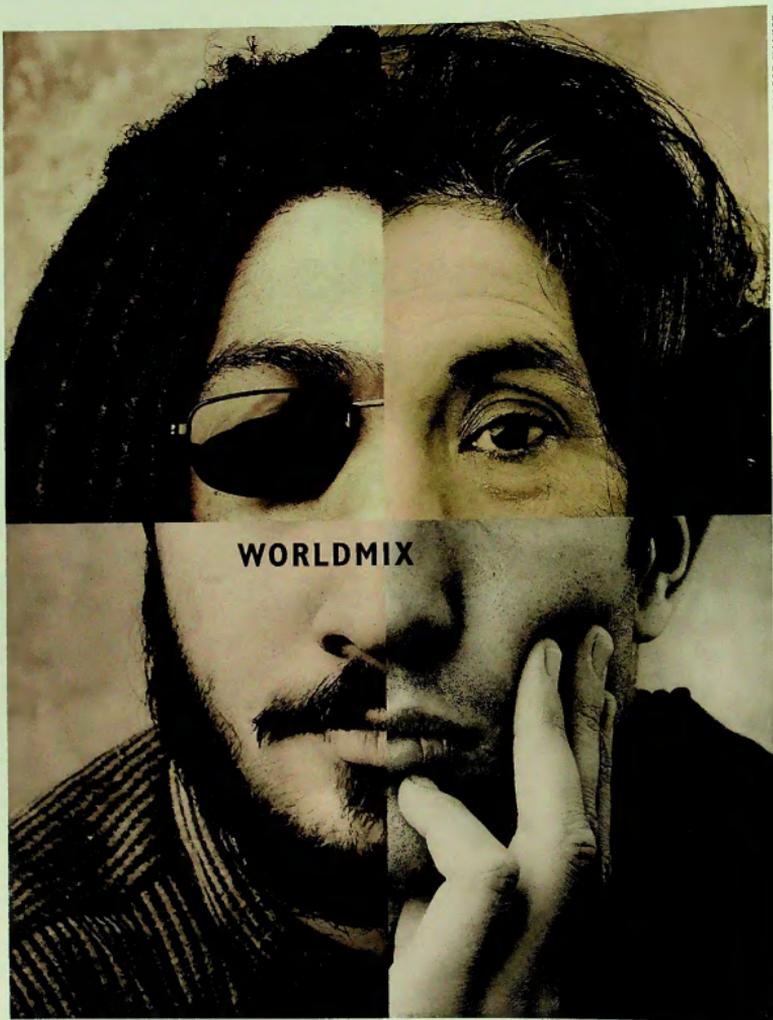
Producer Steve Levine gave two demonstrations of the console which has 96 faders, 56 dynamics, total automation and snapshot recall, giving complete digital control of real analogue sound.

Among the producers to attend the demonstration at the London studio were Gus Dudgeon, Phil

Harding, Mike Howlett and Steve Power.

Strongroom manager Jane Holloway says, "Feedback has been incredible. More people attended than we expected, while we had some people who had not been to the Strongroom for a long time, so it was good to show them the facilities we have added."

Studio two also incorporates an Otari Radar 48-track hard disc recording system which allows full digital recording and editing.



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# Metropolis invests in production

by Sue Sillitoe

London's Metropolis Studios has invested £250,000 in two production rooms specifically designed as a cost-effective alternative to recording in a mid-priced studio.

Studio owner Carey Taylor says client demand and subsequent market research revealed a need for this type of facility.

He says, "Customers have been asking us to provide a low-cost recording environment where they could tracklay in comfort without having to spend a fortune."

"At the moment, the nature of the recording business means

that 80%-90% of our clients come to Metropolis to mix. We rarely get album projects because most people prefer to tracklay in project or mid-priced studios.

"By building these two rooms, we aim to cover all the angles and to show that Metropolis is not just here for big, expensive mix projects but is equally suitable for producers and artists who just want somewhere comfortable and pleasant to record."

Both rooms have a similar look which was created by artist Nick Rogers using hand-painted fabrics and finishes. They are built on simple isolation shells and have been fitted with identical



equipment so clients can move between the two suites.

The equipment includes 56-channel in-line Mackie consoles, a 16 voice Pro Tools III hard disk system and a powerful programming and sound generation system. Recordings can be stored to Exabyte in the initial stages and then 24-track analogue, allowing the preparation of 48-track master

tapes without the need to set up complicated keyboard rigs in a mixing room.

Taylor adds, "Most of the technical innovation taking place in the recording business is happening at this end of the market and we wanted to make sure that Metropolis was working with that, rather than fighting against it. By having these rooms

on site, clients can benefit from the expertise of the whole Metropolis team and be sure that the rooms will always be well maintained."

Metropolis is making each production suite available for £250 a day - a price low enough to encourage producers and artists to book the rooms for up to eight weeks at a time.

## NEWSFILE

### Walters moves to The Dairy

Former Warner Chappell Music Publishing A&R manager Gina Walters has become general manager of the Dairy Recording Studios in South London. Walters, who spent five years at Warner Chappell, will be responsible for all studio enquiries and bookings at the south London studio, which opened last autumn.

### Nomis launches Soundcraft consoles

Lloyd Cole, Simply Red, Hank Marvin and Lorraine Crosby are among the first artists to use the two Soundcraft SM12 stage monitor consoles at Nomis Studios in West London. The 32-channel desks have been installed in studios five and seven which have been extensively refurbished.

### APT and Re-Pro launch net sites

Audio Processing Technology and Re-Pro, the Guild of Recording Directors, Engineers and Producers, have become the latest studio groups to embrace the promotional possibilities of the Internet. The APT site allows surfers to connect with more than 500 studios across the world also on the Net, while Re-Pro's world wide web site includes information about the guild, instructions on how to join and newsletter articles. The ATP Internet address is <http://www.aptc.com>, with Re-pro on <http://www.aprc.co.uk/repro/>

### Olympic celebrates Burns Night

Olympic Studios recently hosted a Burns night celebration which featured post production manager Chris Buchanan reading the poetry of the Scottish bard. The celebration on January 25 took place at the studio's new conservatory and was attended by the sales teams at Abbey Road, Townhouse and Olympic studios who sported kilts and munched neeps, tatties and haggis.

### Middle East deal for SSL

The first SSL Axiom digital production system in the Middle East is to be installed at ARA International's new £20m headquarters in Saudi Arabia. It will form the central component of a fully-integrated digital music recording and post production facility.

### Ensoniq launches new synthesiser

American electronic keyboard manufacturer Ensoniq has released a 54-voice expandable rackmount synthesiser, the MR-Rack. The brand new design is the first Ensoniq product to use its newly-developed voice architecture, which offers up to 16 layers, and new custom DSP chip (ESP-2).

Paddy Kingsland • David Dundas • Alan Hawkshaw • Brian Bennett • Peter Lawler (Stiltskin) • Gary Stevenson • Rick Wright (Pink Floyd) • GMG Music • Rooster Studios • Nigel Lewis • Gary Barlow (Take That) • Chris Foster • University of Westminster • Kratch Music • Rokston Studios • Sound to Picture • Kevin de las Casas (MC Rex) • Mcasso Music • Esselle Beat Co. • George Michael • Trevor Horn • Strongroom Studios

### WHAT DO THEY ALL HAVE IN COMMON?



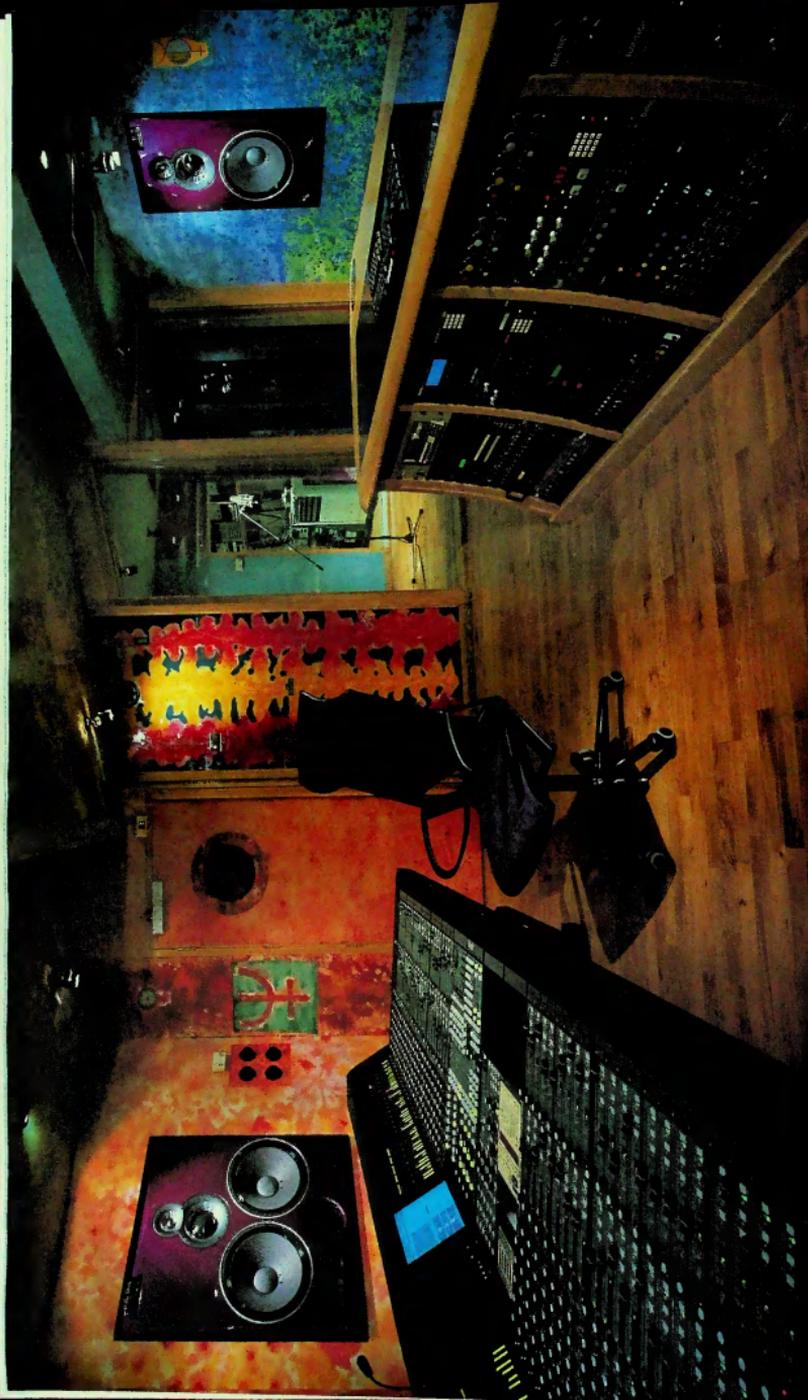
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# Alesis unveils enhanced Adat recorder

by Caroline Moss

The Alesis Corporation has launched the latest version of its Adat modular digital multitrack recorder incorporating an enhanced feature set.

The Adat-XT is a multitrack digital audio recorder that can record eight tracks of 16-bit linear digital audio onto standard S-VHS cassettes.

It utilises 18-bit, 128 times oversampling A-D converters for professional audio fidelity, while the 20-bit, eight times oversampling D-A converters provide phase response, flat frequency spectrum (20Hz-20kHz±0.5dB) and low distortion.

Adat-XT software-controlled transport offers rewind, fast forward and locate speed up to four times as fast as the original Adat.

It also features the Dynamic

Braking System which ensures that even with the increased search speeds, tapes are treated gently.

The company has incorporated several digital editing functions from the Alesis BRC Master Remote into the Adat-XT's design, while the system also includes the Track Copy feature which makes digital clones of tracks or groups of tracks.

The Alesis ADAT was first introduced in 1991, and is one of the world's top professional multitrack recorders with more than 70,000 units already sold worldwide.

The systems are designed specifically for the professional studio industry and have a modular design that can be used as a stand-alone eight-track device, or linked together to form a digital recording system from 16 to 128 tracks.



## REPLItch goes Dutch

The third REPLItch Europe Conference and Exhibition takes place from April 16-18 at the Jaarbeurs Congress and Convention Centre, Utrecht, Holland.

REPLItch is the only conference and exhibition dedicated exclusively to the replication and duplication industries and is geared towards everyone involved in the fields of optical and magnetic media duplication.

Among the issues to be covered will be media recycling, intellectual property issues (anti-piracy

and copy protection), quality control, the European video market, audio books, investment opportunities and a DVD status report.

General sessions will cover the latest developments in optical discs, video, audio and floppy disk duplication and CD replication, while workshops will provide an in-depth examination of specialised fields. Conferences will take place between 8.30am and noon, leaving delegates free to visit the exhibition halls each afternoon.

## AES picks up Emmy award

The Audio Engineering Society (AES) in New York has been awarded an Emmy for its achievements in forming international standards for digital audio data transmission.

The AES/EBU digital audio interface, released in 1985 and revised and reissued in 1992, was developed by the AES in collaboration with the European Broadcast Union.

Originally created for use in digital audio studio operations, the interface has become the basis for transporting digital audio for television.

The AES was commended by the National Academy of Television Arts and Sciences for its "outstanding achievement in engineering development for standardisation of a serial digital audio transmission system."

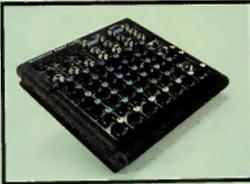
AES executive director Roger Furness says, "The AES is absolutely delighted with this recognition, and we are pleased to add the award to our trophy cabinet."

## Samson makes mixer move

Samson Audio claims it is turning the small mixer on its head with the release of its MixPad 9, a compact nine-channel professional audio mixer.

The MixPad has three mic/line inputs and three stereo inputs ensuring low noise levels and pure sonic quality.

Each of the MixPad 9's channels is equipped with independent two band EQ, two auxiliary sends, one pre-fade, one post-fade, pan/balance and level controls. The Mic/line channels have two input types, balanced low



impedance XLR and mono balanced line input via quarter-inch jack sockets. The stereo line inputs are quarter-inch jack sockets unbalanced with channel 8 and 9. Tape/CD inputs.

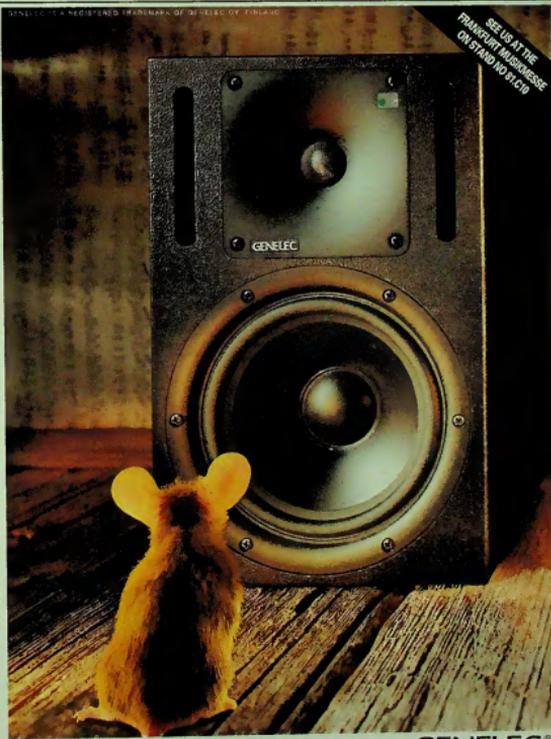
The desk is powered from an external AC power supply.

## Blue Room adds to range of speakers

The Blue Room division of B&W Loudspeakers has added a new design to its range of pod-like speakers.

The Minipod (pictured) is the smaller version of the Techno Pod and the House Pod, launched in 1994, and is small enough (34cm high) to sit on a bookshelf. The hand-crafted Minipods are made using fibreglass moulding techniques and are painted in bold acrylic colours to give them a futuristic look. The company says the lack of parallel surfaces inside the cabinet

reduces standing waves which improves the sound quality. The speakers are suitable for 15W-100W amplifiers and cost £299 each.



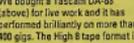
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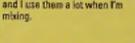
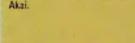
IN ANY STUDIO THERE ARE SOME PIECES OF EQUIPMENT THAT ALWAYS SEEM TO BE IN DEMAND. BUT WHAT ARE THEY? WHICH COMPANIES FX RENTALS, DREAMHIRE AND SENSIBLE MUSIC, MW COMPILED A LIST OF 10 POPULAR PIECES OF EQUIPMENT AND

# PIPPING PROJECT STUDIO

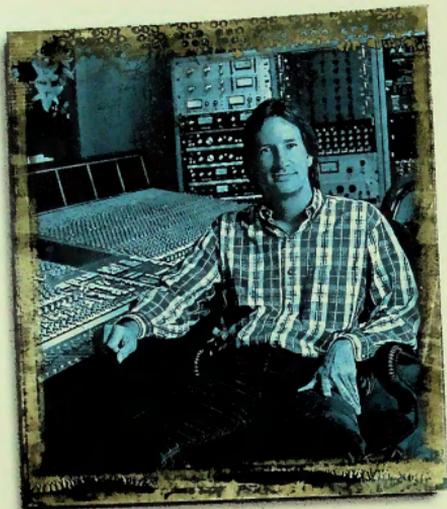
	Producer	Alesis A-Dat or Tascam DA-88	Cubase Midi Sequencing Software	Mackie 1604 Mixing Desk	Yamaha O2R Digital Console
<b>STEVE LYON</b>	<p>Producer Steve Lyon is currently recording a new album with The Cure — each of an location in a country house near Bath. His other credits include Depeche Mode, Soul Asylum, Dave Stewart and Paul McCartney.</p>	<p>I've been using four A-Dats on The Cure project and I like the digital dubbing and editing features, although I've had some problems with tape damage so now I make safety copies of everything.</p>	<p>Cubase is in constant use on this project and has given us a lot of flexibility. Cubase Score allows me to print out string and brass sections so that the musicians can easily sort out their arrangements.</p>	<p>I've used a number of different versions of the Mackie desk for live and studio work and I have been thoroughly impressed with them all.</p> 	<p>I have not had much hands-on experience of this desk as it's quite new. The Cure's keyboard player Roger O'Donnell uses one for live work because it's a patch changes much quicker and easier.</p>
<b>AL SCOTT</b>	<p>Producer Al Scott is currently working with The Levellers, but his previous credits have included such diverse talents as Tom Robinson, Bizzare Inc, Betty Boo, Baby Chaos and Gushnet.</p>	<p>We bought three Tascam DA-88 machines to record The Levellers tour and I was delighted with them. They are portable, easy to use, and I like the High 8 tape format.</p> 	<p>I tried Cubase years ago but I prefer Notator Logic which is better designed, more reliable and quicker because you don't have to open up so many pages to get at what you want.</p>	<p>We used a 12 channel Mackie desk on the Tom Robinson tour and I was superb. The best thing about Mackie desks is that they don't have transformer boxes trailing about on the end of leads.</p>	<p>As this is a very new console I don't know much about it, but it looks amazing, particularly for broadcast applications. I look forward to trying one out.</p>
<b>TOM ROWLANDS</b>	<p>As a writer and producer, Tom Rowlands is one of the driving forces behind Virgin signing The Chemical Brothers. The band are currently working on a follow-up album to the debut album Exit Planet Dust.</p>	<p>We bought a Tascam DA-88 (shown) for live work and has performed brilliantly on more than 400 gigs. The High 8 tape format is easy to use.</p> 	<p>I use Cubase all the time because it does what I want with the minimum of fuss. I've tried other software packages but always come back to Cubase because it's what I know best.</p>	<p>We have one of these desks for live work and have just bought a larger version for our project studio. I like Mackie products because they offer such good value for money for the sound they give.</p>	<p>This isn't the kind of desk I'd buy because I prefer analog consoles that allow me to turn up the gain and do weird things with the sound.</p>
<b>PAUL CARNELL</b>	<p>Paul Carnell is one of the founder members of Sunseeker and is the one who usually decides what equipment goes into their studio in Essex.</p>	<p>We have not used either of these machines because we record everything on to 24-track two-inch hi-res hard disc but we might buy one of our new editing studio.</p>	<p>We have been using a Voyetra PC-based system which is highly reliable. However, now that Cubase is available in PC format and has been through enough trials to prove its reliability, we might buy it because it does offer more facilities.</p>	<p>Mackie desks are great for live work. When we tour, we use one to mix our drums and it's fantastic. My only criticism is that the faders are a bit small and fiddly.</p>	<p>I haven't come across one of these yet, although I was hoping Yamaha might give us one to play with. I hear they make fantastic front-of-house consoles and I suspect we will end up putting one on our shopping list.</p>
<b>DAVE ANDERSON</b>	<p>Producer/engineer Dave Anderson has worked with a diverse selection of artists including Fine Young Cannibals and Edwyn Collins. He is now working with The Sundays, helping the band set up their own project studio.</p>	<p>I use Tascam DA-88s for demoing at home or for covercuts. They are good little machines that sound great and are very easy to link together. The only drawback is formatting the tapes, which is a pain, but you get used to it.</p>	<p>I used to think Cubase was great until I discovered Logic Audio, which, in my opinion, is far more advanced.</p>	<p>I've used a baby 8-bus Mackie which was great, but I've not got used to this particular version. However, I think Mackie desks are becoming the industry standard for project studios — and rightly so because they came out on top in the A/D test we done.</p>	<p>This is billed as the all-singing, all-dancing digital console that is great for home studios provided you have money to spend. I wouldn't buy one yet, though, because the whole digital desk business is still too uncertain to risk investing in.</p>
<b>NEIL McLELLAN</b>	<p>Producer, re-mixer and programmer Neil McLellan is renowned for his ability to create innovative sounds and mixes. This skill has kept him in demand with artists including The Prodigy, Baby D, Erasure, Diva and Orishal.</p>	<p>I prefer the Tascam machine because it's reliable and the controls are fast and easy to use. Having said that, I don't tend to use portable machines very often because I'm more of a hard disc person.</p>	<p>I'm a major user of Cubase — in fact I've been doing quite a lot of Beta testing for the company to give them and user feedback. However, I'm about to switch to Logic as Windows is a much better environment in which to work.</p>	<p>All Mackie desks are fantastic. The 1604 is brilliant and the company deserves endless praise for really getting it together when it comes to value for money.</p>	<p>I've only really played with this machine because it was new, but from what I can tell it is a marvelous desk and particularly good for fast tracking.</p> 
<b>ADAM MOSELEY</b>	<p>Producer Adam Moseley has 20 years' experience of professional recording. His production credits include Galliano, Misty D'Orlandi, The Blow Monkeys, Richard Marx and Roxette. He is now working with US artist Debbie Davis.</p>	<p>I've used A-Dat machines on some projects but I prefer to use Tascam because they have a better dynamic range and frequency response. Both these machines are useful for demo, pro production and programming.</p>	<p>I've been using Cubase since the early Atari days and I now use Cubase Score, which I think is great, especially for rhythm tracks, sampling live performances, restructuring tracks and string arrangements.</p>	<p>I haven't used a Mackie.</p>	<p>I have not used this desk because I'm not into digital desks.</p>
<b>DANTON SUPPLE</b>	<p>Recording and mix engineer Danton Supple worked at Sarm and Westside before going freelance. His credits include U2, Massive Attack, Morrissey, David Bowie and the Pat Shop Boys.</p>	<p>I regularly use both machines as slaves or back-ups to the analogue machine, but I prefer the Tascam for the format and its digital interface which I use to go back and forwards between Pro Tools.</p>	<p>I still have Cubase, but tend to use Logic instead because I prefer the effects, dynamics and eq.</p>	<p>I haven't used this desk, although I've used another model which was very clean. For recording, I enjoy changing between different desks.</p>	<p>I haven't used a digital desk so I can't comment on this, but the spec seems pretty impressive.</p>
<b>PETE DAY</b>	<p>As in-house engineer at Mike Stock's studio, Pete Day has worked on numerous projects with the Stock/Arden team. His recent credits include Robson &amp; Jerome and Nicki French.</p>	<p>We use the Tascam DA-88 when we have TV jobs to do. This seems to be the format broadcasters use.</p> 	<p>We use Cubase exclusively in all the studios. We grew up on the Atari version and the Mac platform was a natural progression. But if they don't release version three soon we might consider switching camps.</p>	<p>We have never used a Mackie 1604, but they seem to be very popular, value for money desks and apparently sound very good.</p>	<p>All those facilities, 20 bit and sub 10k. Nice try, but we'd prefer an RD to an O2R. Like the Mackie, the O2R has a good reputation and I could see having one as a writing tool if a producer wanted to spend more time at home.</p>
<b>DELLE GRISMO</b>	<p>Delle Grismo is very much in demand as a house engineer at The Dairy and the University of Westminster. She has toured with Pearl Jam and Faith No More, and produced Misfayre and Emilys Chair. Her engineering credits include China Drum and Tricky.</p>	<p>I like A-Dats (above), particularly for touring because they are easy to transport. The tape format is cost effective but the machine's main drawback is the sync delay between units. Although the new Xls don't have this sync error and have more locate points.</p>	<p>This has been around for so long that it has become the industry standard. It has some great features such as continuous data editing and analytic mode. However, I'm using Notator Logic more because it is faster and more flexible.</p>	<p>I don't know this particular model, but I'd expect it to have very clean eq which is one of the reasons why Mackie has such a good name. I understand the automation is easy to use.</p>	<p>This is an amazing piece of gear. It is Mac compatible and it can be interfaced with an A-Dat. Really like the idea of fully parametric eq on every channel, especially because it can all be recalled which is such a treat.</p>

PROJECTS ARE THEY MOST SUITED TO, AND WHAT ARE THEIR STRONG POINTS AND DRAWBACKS? WITH THE HELP OF HIRE  
AND PUT THEM TO THE TEST BY ASKING SOME OF THE UK'S BUSIEST PRODUCERS AND ENGINEERS FOR THEIR VIEWS

## EQUIPMENT TO THE TEST

Akai S3000 Sampler	Roland JV 1080 Midi Sound Module	Tubetech LCA2B Valve Stereo Compressor	Eventide DSP 4000 Digital Effects Unit	Kurzweil K2000 Midi Sampler and Keyboard	AKG 414 Microphone
This is a good machine – this only tricky problem is that you are forced to format everything in Akai mode which takes a little getting used to.	I've not used one.	We're using one of these at the moment, mainly for brass, vocals and drums. They are great little machines – good copies of the classic Seventies Pultech.	This is a step up from the Eventide H3000, which I prefer because some of the parameters are easier to get at. I got one of these in to try, but it just wasn't very comfortable with it.	I'm not familiar with this machine, although I'm a great fan of the Kurzweil K88 multi-keyboard which is the only keyboard we have found that can split octaves Midi-wise.	I've been using these for years because most studios have them as standard. They are reliable and good for all kinds of recording.
I own an Akai S3200 sampler, which is a slightly bigger and better version of the S3000, and use it all the time. It is an invaluable piece of kit and is especially useful for spinning in vocals on dance tracks.	I don't use a lot of synths these days because I'm working mainly with real musicians, but I do own the earlier version of this machine – the JY90 – which is very good.	 This is an excellent piece of equipment and one that I use all the time when I'm mixing because it comes as standard in most of the mix rooms I use.	I've never used a DSP4000 but I have used an H3000 which is similar and gives you endless editing possibilities. The only problem with machines like this is that you need at least a week to get to grips with what they can do.	I've never used this sampler but I understand from other producers that it's good. Mind you, a friend of mine bought one and it went wrong – so he bought an Akai instead.	This is a high quality mic which is good for most things except vocals because it has a tendency to shut down for a split second if the singer 'goes'. Personally I prefer the Neuman 87 and Sanken C41 as the AKG 414 is a bit too soft for my taste.
I love Akai samplers – I've had six different versions so far and I've got four of them, including an S3000, that use all the time.	I'm not really into sound modules because I prefer to use real instruments so this isn't something I've rushed out and buy.	This isn't a piece of gear I'd buy because I would expect any good mix room to have one as standard. They are good, though, and I use them a lot when I'm mixing.	I've never used one.	I was put off this because it wouldn't load my Akai disks. Perhaps I was my mistake, but after that I decided to stick with Akai.	I don't really care what mic I use because we don't use too many in our studio. This is as good as any other.
					
This version is just brilliant and sounds fantastic, much better than the S1000 and S1100. We use it all the time for studio and live work.	This isn't a machine I'm familiar with as we tend to use analogue synths rather than digital ones. I suspect it's more useful as a writing tool than anything else.	I wouldn't mind owning one of these, although I might find it hard to justify as we already have a Drexler J950. If I had one, I'd use it for mixing.	These are great if you can afford them. On our last album we hired in a H3000 which we used an awful lot.	I've never got into Kurzweil because I tend to use either Rolands or Akais. Mind you, friends of mine have swapped over to Kurzweil and say they are fantastic. It just comes down to what you are used to.	This is a good, general purpose mic that works particularly well on guitars. But having said that, we rarely use them as we own two wonderful, vintage AKG C12s which are the most fantastic valve mics you can buy.
This is the ubiquitous sampler that everyone likes because you can always find a use for it. I've used them on every kind of project from rock to dance because the sound quality is great.	I'm not a big synth user but I think I've used lots. I can't be sure because all these serial numbers end up sounding the same. I wish manufacturers would call them Dolores or Berthe or something, at least than we'd all know what we were talking about.	I like the sound of valves and I welcome this type of retro equipment, particularly if it's well done. However, I prefer the sound of Summit gear.	I haven't used the DSP4000 because it's quite new. I've used the earlier version, though, which is great for weird and wacky effects.	This machine is fine for sampling, but then Kurzweil does it a lot, so has a strong reputation for offering good, digital copies of acoustic instruments.	A bog standard, affordable posh mic. A pretty good all rounder which is particularly good for drums and saxophones. For vocals, though, I'd rather use a mic that the singer feels comfortable with.
This is an exceptionally good sampler and it's an enormous improvement on the earlier S1000 and S1100 versions. I own an S3200 and I use it all the time because it has all the features I need.	This machine is particularly good for strings, pads and unusual sounds, but you have to be careful how you use it because it has that very distinctive 'fat' Roland sound which can take over a mix.	This has to be one of the best sounding compressors on the market and I love it, especially for vocals. Some people say they prefer the original Pultech gear, but that's just splitting hairs because Tubetech's sound is just as good.	I use this machine a lot because it's good for flanging, chorus and the occasional over. The pre-sets are fine, but it is also good for building your own effects as it has a facility where you can dial up various sounds and chain them all together.	Although this machine is not as commonplace as an Akai, it is well worth hiring, particularly if you want real string sounds. The filters are great and the pre-sets are excellent. It takes a bit of getting used to but it's worth persevering.	I'm sorry, but I'm not a fan, probably because I've used them on too many demos that I'd rather forget. Give me a B&K 4006 any day because that's what I call a brilliant mic.
This is a piece of equipment that I just can't fault. I use it for everything because it's a good, general working tool. It is very quick and musical and is particularly suitable for drum loops and vocal restructuring.	Another great machine that's ideal for demos, writing and pre-production. I like the internal library of sounds, especially the vintage synth card. My only complaint is that you can't load more than four cards at once, which is frustrating.	If this is available in a studio then I'll use it because I really like valve compression. I wouldn't say this is the best on the market, but it is certainly one of the best. Personally I prefer Summit, Joe Meek or Focusrite.	I haven't used this machine but if it is anything like the quality of the H3000 I should be fantastic and I look forward to trying it out.	This is a particularly good (rather expensive) keyboard that has some great samples and a wide dynamic range. A lot of musicians that I've worked with use it so it's a piece of gear I'm familiar with.	I've used this mic extensively although it is rarely my first choice. I find it useful as a back-up because it is so clean and reliable. I don't use it for vocals, though, because I prefer valve mics like the AKG C12 or the Neuman TLM 190.
This is a good machine, but I use it more to make full drum and perc samples now, with longer samples going into Pro Tools.	These are full of good sounds and the editing and effects such as amp simulators and distortion are useful.	I always use this if it is available. It seems good on everything from drums to vocals and also across the mix.	I prefer the earlier H3000 version which is friendlier and more rewarding. The combining of patches is a good idea but the memory becomes too low after building the simplest patch.	I have only used this once – on a project where the aim was to do so it didn't get a fair test. It did have excellent filters and the internal eqs were good.	I don't use these often, preferring Neumanns, but might stick them on the piano, percussion or overbars.
We use these all the time for our sample work and have three fully loaded S3200s.	We bought one last year when we felt we had exhausted our Roland JV80 and was in need of some new sounds. This was a natural progression.	This full for valve gear is fascinating – five years ago it was destined for the maintenance store and now it's fashionable again. The Tubetech has a great sound but we are still looking for the ultimate valve compressor.	We see this as a suberb digital tool box, but as can have a sampling board for it as well, please!	I have only ever used the earlier Kurzweil keyboards so I can't really comment. The ones I've used sounded great, and the V2000 is meant to be a beast.	Our Mark V Soundfield does everything we need it to do. We'd use this mic if a vocalist really insisted, though.
I've used Akai on every project I've worked on, including live shows, because they are so easy. I'd rather have the S3200 than this model because you get effects on a total of 68 seconds of stereo recording at 44.1kHz.	This has brilliant sounds on board, but I don't like the ready-made loop 'Don'te' presets because it gives the kind of sound you hear on a badly-produced white label. Also the MIDI pages take a while to set up although the MIDI controller pages are well laid out.	I'm a huge fan of Tubetech. We have two of these at the Dairy and are currently using them on remixes of some live Deep Purple material. They sound warm and noisy and I use them mainly for vocals and lead guitar.	Eventide builds amazing gear which is very popular in the US, particularly for rock work. The reverb is really clean and bright and I like the easy storage facilities.	This machine has great pre-sets – and think goodness knows the company has made it compatible with Akai sampler fonts and PC wavefiles. If I was to buy one, I'd buy the rack-mounted version that has eight outputs as opposed to the keyboard's four.	This is one mic I have to say no to, because they tend to sound too bright and tiny. There are other mics I would much rather use – Neumanns, for example, or Calrec and Electrovoice.

For some studio owners,  
only one console is good enough.



"I have recorded over 400 albums in the last 30 years and in that time I have worked on virtually every console imaginable. To me, sound quality is everything. Great low end impact, effortless open top end and exceptional overall clarity are not qualities I normally associate with modern consoles. I am not easily impressed, but to my amazement, the SL 9000 exhibits all these attributes. The second I put up a multitrack tape I was familiar with, I was knocked out."

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Allen Sides, Ocean Way Recording, Hollywood.



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# ACCOMMODATING EVERY NEED

RESIDENTIAL STUDIOS HAVE EMERGED FROM THE RECESSION BY PROVIDING A HIGH QUALITY OF SERVICE. KAREN FAUX ASSESSES THE FACILITIES WHERE BED AND BREAKFAST COMBINES WITH STATE-OF-THE-ART STUDIO TECHNOLOGY

**R**esidential studios may have a reputation for idyllic and luxurious surroundings, but these days their biggest selling point is that they are conducive to hard work. For the artist, this increasingly means a disciplined 10am start and a 12-hour working day which can often extend past midnight. It may not sound very rock 'n' roll, but A&R executives on tight budgets want value for money – and residential studios are providing it.

During the recession that bit deep in the late Eighties and early Nineties, the residential studio rationalised considerably and are now in a better position to capitalise on healthy times. During the past 18 months, the success of new British acts has been good news for rural residential which can cater for album projects being produced on a tight budget, while allowing the record company to keep control. Sawmills partner Dennis Smith says, "1992/93 represented a serious shake-up. There were a lot of bedroom projects and no new signings. The industry got rid of a lot of dead wood and a lot of studios fell by the wayside."

Smith puts Sawmills survival down to the fact that its property overheads are low, that it owns all its equipment and that it has a strong relationship with key producers and record company executives.

Of the four big residential studios founded in the Sixties and early Seventies – Sawmills, Rockfield, Chipping Norton and The Manor – the only casualty has been the latter, which closed last year. Comfort's Place, another established residential, went out of business in 1994. Studios are still struggling to raise their rates, however, to establish healthy profit margins and release funds for re-investment.

At Ridge Farm in Surrey, which has been established for 20 years, managing director Frank Andrews says, "If you quote above a certain price, you don't get the work – it's as simple as that. Now business has



MARCUS RECORDING STUDIOS: SELLS ITSELF AS A HOTEL WITH RECORDING FACILITIES

stabilised, prices will hopefully become more realistic."

With the Wilthearts currently mixing their forthcoming album at Ridge Farm, Andrews is quick to stress the benefits of developing specific strengths. "We're well known for live recording and this represents around 95% of our business. We've been booked every day since the beginning of the year which bodes well as the first couple of months are usually quiet."

The choice of studio is increasingly being left to the producer or the band, and residential work hard to impress with facilities and service that will bring repeat stays.

Studios must provide an environment which is inspiring

but also relentlessly efficient. This means having a tight maintenance regime that keeps everything running like clockwork.

US producer Danny Saber, who recently produced Agent Provocateur's album for Sony at Real World studios in Wiltshire, says, "We worked seven days a week, 15-hours a day. Technically, Real World is as good as the best the US has to offer and it has a really homely vibe. Everything is attended to immediately – even if a lightbulb needs changing."

Real World studio manager Owen Leech testifies to the fact that location and general atmosphere can sometimes count for more than investment in new equipment: "We've been open for

eight years with all the same desks and no-one has complained."

While rural residential reports an upturn in business, London facilities, too, are providing in-house or accommodation close to the studio.

Lia Vaughan, manager of Marcus Studios in west London, says, "Traditionally, residential are in the countryside but there is a perception that there can be too many leisure distractions and that they are too far removed. Here, the record companies are literally five minutes away."

Marcus refers to itself as a hotel with recording facilities, but London accommodation usually comes in nearby flats or houses. For example, the EMI-owned Townhouse and Abbey Road both

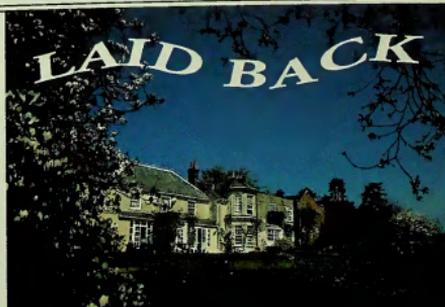
have two apartments while Olympic – the other studio in the group – has a four-bedroom house next door.

Similarly, Eden Studios in west London has a large house opposite the studios which has been converted into four luxury flats.

Debb Hanks, Polydor A&R coordinator, says, "London studios with residential facilities are becoming particularly important as more bands are being signed from outside London and need somewhere to stay."

"Because of the good deal we secured on accommodation, we were recently able to take Shed Seven into Eden to do B-sides – normally we would have chosen a cheaper studio for this kind of project." >

## LAI D BACK



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REAL WORLD: THE LOCATION AND ATMOSPHERE ATTRACTS ARTISTS



HOOK END: AN ELIZABETHAN MANOR WITH PULLING POWER

► With bookings hinging on that all-important final quote, residential are keen to offer flexible packages. This includes having a choice of studios and equipment which can be mixed and matched to suit any budget. At Marcus, for example, there are four studios ranging from a state-of-the-art 48 track SSL studio to a compact recording room with a DDA AMR-24

console. Vaughan says, "With the four studios, we have all fronts covered and can tailor prices accordingly." At Jacobs Studios in Surrey, owner Andy Fernbach says, "We have two studios in two different price bands and have both Neve and SSL desks. These can be used for recording and mixing, which means we can have two artists working independently."

Despite the hard bargains that record companies continue to strike with residential, there seems little chance of them entirely shrugging off their glamorous image. A top-end studio like Sarn Hook End, housed in an Elizabethan manor in Oxfordshire, will continue to exert a powerful pull on the imagination with its fully

equipped gym, swimming pool, tennis court, snooker and pool rooms. For new bands, the experience of a residential studio can have a lasting impact. Marc Shearer of new Parlophone/Food signing Octopus has fond memories of his five weeks spent at Sawmills recording a forthcoming debut album.

He says, "You can only get there by boat and it just looks like a pink spaceship in the middle of a creek. It was brilliant - we completely entered the world of our music." Winning the approval of up-and-coming artists, as well as record companies, promises to ensure the loyalty of a whole new generation of clients for the industry's residential studios. ■

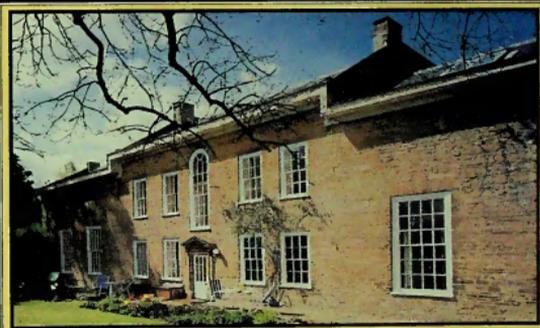
**STUDIO STAYOVERS**



It is perhaps a reflection of the current thriftness of the music industry that record companies are often reluctant to pick up the tab on bar bills for residential stays. At The Chapel Studios in the Lincolnshire Wolds (pictured above), studio manager Andy Dransfield says, "For many recording projects, labels say no to telephone bills, taxis and alcohol. People are certainly more conscious of a daily rate and this has helped us budget more effectively." The Chapel's all-in brochure rate is £700 a day, although that can come down to £500 depending on the length of stay and the number of people. At Chipping Norton in Oxfordshire, director Richard Vernon says: "We're offering accommodation, recording

facilities and the services of our engineer Barry Hammond for less than £30 an hour. A band will come out with a product as good as they could get anywhere, so that has got to represent good value for money." London residential studios score on their ability to undercut local hotels. At Olympic Studios in Barnes, the house next door can be booked for a minimum of a week at a cost of £700. At Marcus Studios, accommodation is charged at £50 a night with food, drink, laundry and telephoned manager Liz Vaughan says: "There is often a lot of bargaining with record companies over the final bill as small expenditures tend to add up."

**AROUND THE STUDIOS**



Sarn Hook End's awesome 1000 sq ft control room has been enhanced by five new gear. Its 4000-series SSL consoles are now interfaced with 12 additional Focusrite modules allowing more scope on the mix. Clients since the beginning of the year have included Omar, Dina Carroll, Gary Moore, Gun, Pet Shop Boys and Tom Jones...Great Linford in Milton Keynes (pictured above) boasts the largest vintage Neve console in the world outside the US, with 56 Mic-Line channels, 12 Echo Returns, 24 Monitors and 70 channels of Flying Fader Automation. Recent visitors have included Babylon Zoo, who recorded their hit single Spaceman, and Jamiroquai, who were recording their third album for Sony's S2...The Wool

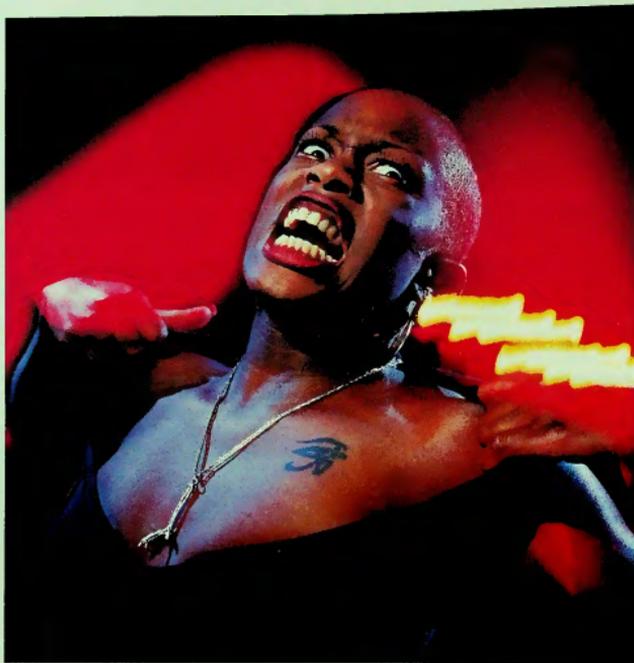
Hall in Somerset has been completely refurbished following a fire at the site in 1994. More than £50,000 has been invested in the re-design of the control room by Harris Grant Associates and all of the accommodation and living areas have been redecorated... At ICC Studios in Sussex, the recent addition of a TC M5000 digital effects mainframe unit gives a final polishing touch to the mastering process. Loco Studios in Gwent (pictured below) has a new control room designed by Recording



Architecture and offering a 48-channel SSL console supported by state-of-the-art outboard equipment...Rockfield, in business since 1965, is keeping its legendary reputation firmly in place. Its unique stone echo chamber continues to win plaudits for its natural sound and has recently been endorsed by the likes of Ash, Oasis and The Boo Radleys... Surrey studio Jacobs has recently made a small cottage available for writing or pre-production work...Olympic Studios in west London is proving that it is just as easy to relax in town as out of it. Last year, it completed its tennis court and conservatory, providing a boon for resident artists and making it a desirable venue for producer and management get-togethers.

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DIGITAL AUDIO TELECOMMUNICATIONS

## THE WILDHEARTS

Project: album  
Label: Round Records/East West  
Producer/engineer: Mark Wallace  
Studios: Great Linford Manor, Great Linford, Milton Keynes, Bucks.  
Tel: 01908 667432, Ridge Farm, Rusper Road, Cappel, Surrey RH5 5HG.  
Tel: 01326 711222

The Wildhearts' new album has been recorded and mixed in double quick time, taxing Mark Wallace's engineering and production skills.

"We recorded everything in two weeks and we'll mix it in the same time. It's a monster, but everything they do is done fast. They're really decisive. They will walk into the studio, plug in and say 'Can we take this?' and you're going 'I haven't even set up the channels yet!' It's like the old days when I was a tape op."

Wallace is a particular fan of the ancient EMI Neve console and the Ampex ATR 100 24-track machine at Great Linford.

"The desk was built for Abbey Road just after Dark Side Of The Moon and it's got all these special capacitors and other extras. It needed welding together every other day but it sounded fantastic."

"The Ampex is the best tracking machine ever built. We've running 3M996, which sadly they're not going to make any more."

"Some people say you should use Dolby at 15 ips but with the elevated levels we record at these days, I don't see any need to get rid of tape hiss. Tape hiss is great, it tells you when you've come to a quiet bit — and there aren't many of those on a Wildhearts record."

Wallace says he has fallen in love with the record, even more so since the project was brought to Ridge Farm, a complex he has used many times before, to mix on the Neve VR.

"They are a rock band and naughty boys but they write great melodic songs," he says.

Within Ridge Farm's sound boundaries, the health facilities have been getting plenty of use from the band. "They are running and weight training. They've just got so much energy. This record may have been put together quickly, but it has been so much fun."

## SKUNK ANANSIE

Project: Mixing live tracks for B sides  
Label: One Little Indian  
Producer/engineer: Clive Martin  
Studios: Trident 11, 30 Strutton Ground, London SW1P 2HR. Tel: 0171 876 7757

Taken from recordings by the Zipper Mobile at the London Astoria and a gig in Ipswich, these tracks have given the band a chance to try Clive Martin out as a possible future album producer.

They chose Martin after hearing an album he had produced for the French hardcore, grunge and rap band The Silmaris. "I want to produce Skunk Anansie's next album and they wanted to try me out. Live shows can be hard, but Skunk Anansie are great live," he says.

Recorded on 24 tracks of Ampex 499 tape without Dolby, the live tapes from Zipper worked well, having a couple of faulty mics. But there is certainly no

## IN THE STUDIO

NEVILLE FARMER ROUNDS UP THE LATEST RECORDING ACTIVITIES THROUGHOUT THE UK



THE WILDHEARTS: TAKING ADVANTAGE OF ALL THE FACILITIES AT RIDGE FARM

question of "tidying up the recording" by overdubbing new takes.

Usually Martin prefers to mix on something other than SSL, but with a band like Skunk Anansie, he found it an ideal desk, and Trident offered him the no-thrills style of work he wanted

to do. "I'm not into the hi-tech places at all. My bottom line is that mixing should not be an expensive business."

Usually, Martin can be found out of London in one of the many rural studios.

"I like locking myself away and getting on with it. I have

probably used every residential studio in the country," he says.

## TALK TALK

Project: album  
Label: PolyGram  
Producer: Mark Hollis and Warne Livesey  
Engineer: Brent Clark

Studio: Master Rock Studios, 248 Kilburn High Road, London NW5 2BS.  
Tel: 0171 372 1101.

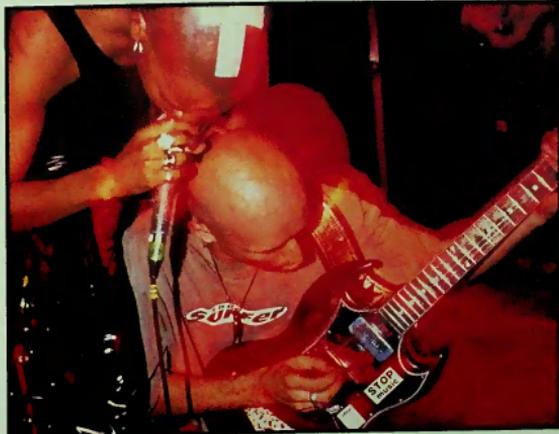
As the first project since Master Rock re-opened in the new year, Talk Talk have taken a chance and have put up with stepping around rolls of carpet and decorators.

But for producer Warne Livesey it was worth it for this complicated recording project. "It was important to have the right acoustics to create a real acoustical presence on the record, as though the listener was in the room among the musicians," he says.

"We were looking for a sound like the Fifties recordings of Miles Davis and Gil Evans, and the studio size is perfect. Usually you either get very large rooms like Air or Whitfield Street or very small ones for four-piece rock bands. The most successful things I've recorded here have been for 10-piece string sections because they don't sound swamped by the room or crammed in."

Even so, Master Rock has brought in quantities of Melatech panels to further dampen the room.

Bill Brown was employed for the first week to lay out the acoustics and the microphones. "We spent three days setting up the two U49 valve mics and then worked out a pre-determined floor plan for musicians in the room because, although we are ▶



SKUNK ANANSIE: GIVING A TRIAL RUN TO PRODUCER CLIVE MARTIN

► multi-tracking, we wanted it to sound as though it was all recorded at once," says Livesey.

Unlike for the previous two Talk Talk albums, Hollis and Livesey have spent the past couple of years writing material, rather than improvising in the studio.

The many acoustic musicians who will be filling through Master Rock's doors will be given written parts, though they will also be expected to experiment. Livesey says a combination of the pre-written and the improvised work will result.

Although the room was the most important aspect for Livesey, he was also keen on the equipment being used. "The Focusrite is one of the top two or three consoles in the country, and only the classic Neve at Air sounds as good. We tried there as well but we needed somewhere more intimate."

Recording is on Ampex 499 tape with Dolby SR, initially kept to 24 tracks. Compiling and editing is on Protools.

Livesey expects the initial recording sessions to take six or seven weeks, followed by a break for Hollis to write some more lyrics.

The final sessions for vocals and mixing will take place later in the year and will also be in Master Rock.

"It's very important that the whole album sounds like it was recorded in the same room at the same time," Livesey says.

**SLEEPER**

Project album  
Label: Indolent/BMG



SLEEPER: STRETCHING OUT, WITH HELP FROM PRODUCER STEPHEN STREET

Producer: Stephen Street  
Engineer: John Smith  
Studios: Matrix Maison Rouge, 2 Wandown Place, London SW8 1DN.  
Tel: 0171 381 2001.  
Townhouse Studios, 150 Goldhawk Road, London W12 8HN. Tel: 0181 743 9313.

The important second album for SLEEPER is made easier by the presence of producer Stephen

Street who seems unable to do any wrong in the eyes of A&R departments.

Tours and writing have meant that this album has taken several months to complete, and Street is convinced it has been worth the wait.

"The album shows the band stretching out from the first, but they're not going to lose any fans over it," he says.

Street is a regular in Maison Rouge and Townhouse.

"John Smith came through the staff at Maison Rouge and it's got one of the best stone rooms around. I like those old Eastlake rooms with all the cork and stone. It's excellent for tracking," he says.

Recording on Ampex 499 non-Dolby at 30 ips on a Studer A800 and on Street's own digital

Tascam DA-88, the tracking took about six weeks.

For mixing, he is working in Townhouse Studio One.

"I like the Genelec monitors and the Ultimotion moving faders on the SSL. I'm not usually a fan of big control rooms, but I am of this one. I also like to work in studio four, though the Genelecs don't sound as good as in here," says Street.

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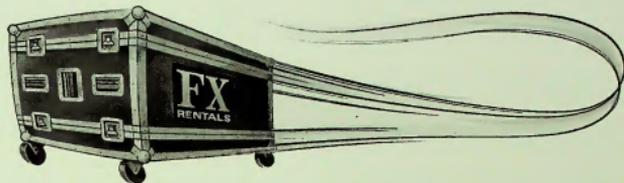
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AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE ALTEURS After Murder Park	Hut	March 4	TV	Co-op ads with Virgin, HMV, Tower and Andy's will run in the music press and there will be nationwide posters.
BRUCE DICKINSON Skunkworks	Raw Power	February 26	TV	The release will be advertised in <i>Metal Hammer</i> with HMV, TDP with Tower and Kerrang!
THE FEDERATION Earth Loop	Indochina/Bluefunkers	February 26	TV	Ads will run in <i>i-D</i> , <i>Don't Tell It</i> , <i>Blues &amp; Soul</i> , <i>Venue</i> , <i>Select</i> and <i>Vox</i> . There will be radio advertising on Jazz FM and posters in all four towns.
GO.D.L. Sensations Of Tone	Indochina	March 4	TV	The release will be advertised in the music press including <i>Melody Maker</i> and the <i>NME</i> .
LEO KOTTKE Live	RCA	March 4	TV	Local press advertising will run around his tour dates in London, Leeds and Brighton.
SINEAD LOHAN Who Do You Think I Am	Grapevine	February 26	TV	Ads will run in <i>Majq</i> , <i>Folk Roots</i> and <i>Rock 'n' Reel</i> . A three-track sampler will be mailed out to a 22,500 targeted database.
LUNIZ Operation Stacola	Virgin	March 4	TV	There will be solus ads in <i>Echoes</i> , <i>Touch</i> , <i>Mix</i> , <i>Hip Hop Connection</i> and <i>RM</i> and co-op ads in the <i>NME</i> with Andy's and <i>Blues &amp; Soul</i> with HMV.
MIKE & THE MECHANICS Mike & The Mechanics Hits	Virgin	March 4	TV	National ads will run on TV and Channel Four and there will be radio ads on iL8 stations. Press ads are backed by Tube posters.
NINE BELOW ZERO Ice Station Zebra	A&M	February 26	TV	The release will be press advertised in <i>Mojo</i> and there will be a mail-out to the fanbase and a street poster campaign.
SEFULTURA Roadrunner	Roadrunner	February 26	TV	There will be extensive ads in the heavy metal and music press including some retailer co-ops.
THE WHO Tommy	Polydor	March 4	TV	This remixed and remastered CD is being released to tie in with the opening of the musical. There will be co-op and solus press ads.
DAR WILLIAMS The Honesty Room/Mortal City	Grapevine	February 26	TV	This limited edition two-for-the-price-of-one offer will be advertised in <i>Majq</i> , <i>Folk Roots</i> and <i>Rock 'n' Reel</i> .

Compiled by Sue Sillitoe: 0181-767 2255

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



**STING - MERCURY FALLING**  
 Record label: A&M  
 Media agency: The Media Business  
 Media executive: Toni Williamson  
 Product manager: Sophy Ashmore  
 Creative concept: In-house

A&M will be promoting Sting's new album, due out on Monday, across all media throughout the spring. Ads on Channel Four will be backed by extensive press advertising, radio spots on Virgin, Capital and Virgin's in-store radio VHM, and nationwide posters.

COMPILATION



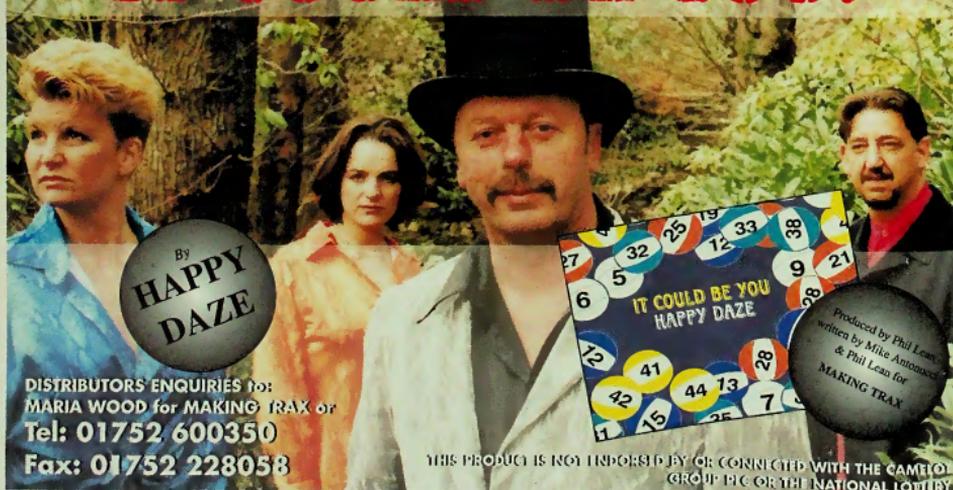
**BABY LOVE**  
 Record label: EMI TV  
 Media agency: TMD Carat  
 Media executive: Jenny Bigham  
 Director, EMI TV: Barry McCann  
 Creative concept: Tommy's Campaign

National TV ads will support EMI TV's 18-track compilation *Baby Love*, which aims to raise money for the Tommy's Campaign for premature babies. The album, due out next Monday, includes tracks by John Lennon, Whitney Houston, The Police and Dire Straits.

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 written by Mike Amosson  
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## BEHIND THE COUNTER

KEVIN BUCKLE, *Avalanche, Edinburgh*

"This week Lou Reed's latest disc *The Twilight Reeling* was probably our strongest new release. I don't feel it's the best thing he's ever done but there is a strong fanbase out there which will always buy his latest offering. The Brit Awards were not terrifically significant for boosting album sales as winners like Oasis and Supergass have been sustaining very healthy business anyway. The new Oasis single *Don't Look Back in Anger* has really gone through the roof. Ourselves and HMV Oxford Street were the two stores picked by Creation for a spectacular window display recreating the sleeve of the single. There were very few shops that could offer a window big enough to house the baby grand piano, drums and guitars that feature on the sleeve visuals. We were able to accommodate them by removing racks and extending the window area into the store. People have been absolutely amazed."

## ON THE ROAD

BRIAN LYNN, *MCA rep for Scotland*

"Everyone's talking about the Brit Awards and a lot of people are going on about the Jackson thing, thinking it was well over the top. Also a lot of shops were commenting on Oasis, saying they couldn't string two words together. The awards have had no effect on sales yet, but with the likes of Oasis, Blur and Take That stuck in your face all the time, I think maybe some of the artists like Radiohead and Tricky might pick up some sales. The Robert Miles single is doing very well but the Oasis single is going to take the number one slot. The Bluetones album is going from strength to strength and most of the tour dates are sold out up here. We're selling in the Etta James Greatest Hits album and a chart compilation album *Live And Kicking*, and everybody's asking for the Ocean Colour Scene album. We're going to go with the second single and, on the back of that, we're going to launch the album."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Trailblazing and Lou Reed's latest disc healthy albums business although *The Bluetones* continued to outdistance all newcomers. From the singles front, many retailers sold out of Oasis stocks on the first day and predicted this could be their biggest-selling single yet

## PRE-RELEASE ENQUIRIES

Take That single, *Sepultura* and *Tupac* albums

## ADDITIONAL FORMATS

Status Quo vinyl picture disc, David Bowie pink seven-inch, *Terrorvision* blue seven-inch

## IN-STORE

*Windows* - Brits winners, *Bluetones*, *Take That*, *Joan Osborne*, *Best Of Swing 96*, *Shine 4*, *Joe Carreras*, *Top Gear 3*; *In-store* - *Sepultura*, *Nick Cave*, *Boyzone*, *Supergass*, *Top Gear 3*, *Iggy Pop*, *Denim*, *Speech*, *Ambient Moods*

## MULTIPLE CAMPAIGNS



*Windows* - Brits winners, *Bluetones*, buy two CDs and get one free. *In-store* - *Speech*, *Iggy Pop*, *Denim*, *Press ads* - *Pink Floyd*, *Bad Religion*, *Bruce Springsteen*, *Eliza Carthy*



*In-store* - CD singles at £2.99 and cassettes at £1.99. Brit winners promotion with CDs at £9.99. Warner mid-price promotion with CDs at £5.99. Half-price cassette promotion. *Sleeping Beauty*, children's video and *Mother's Day* video promotions



*In-store* - free paperback novel with audio and video purchases of more than £17.50. *Mother's Day* music and video promotion. Three CDs for the price of two on selected mid-price ranges, three CDs for the price of two on budget rock and pop. *Michael Ball*, *Enya*, *Madonna*, *Cher*, *Simply Red*, *Disclosure*, *Sleeping Beauty*



*Windows* - *Joe Carreras*; *In-store* - Olympia label promotion featuring music from Russia and Eastern Europe. Original Jazz Classics promotion offering free book with purchase of two CDs, EMI Classics CDs at £1.99, *Musica Sacra* CDs at £3.99



*Windows* - *Sling*, *Take That*, *Joan Osborne*, *Best Of Swing 96*, *Shine 4*; *In-store* - *Bruce Dickinson*, *Supergass*, *Future Funk*, *Sense And Sensibility*, *Ambient Moods*, *Nick Cave*, *Boyzone*, *Supergass*



*Singles* - *Boyzone*, *Supergass*, *Take That*, *Lightning Seeds*; *Windows* - *Brit Awards*, *On A Dance Tip 4*, *Sepultura*, *Shine 4*; This is the *Elthames*, *Joan Osborne*; *In-store* - budget CD promotion



*Singles* - *Carl Cox*, *Gay Decor*; *Albums* - *Sepultura* first day cover campaign, *Dorada Fine Gold Sampler*, *Order Ofenats*



*Singles* - *Oasis*, *N-Trance*, *Sling*, *Take That*, *Eternal*; *Albums* - *Oasis*, *Status Quo*, *M People*, *Brit Awards 96*, *Sisters Of Swing*, *Pulp*, *Michael Jackson*, *Fantazia Club Classics*, *Alancia Morisette*; *Videos* - *Sleeping Beauty*, *Disclosure*, *Brit Awards 96*



*Singles* - *Boyzone*, *Eternal*, *Lightning Seeds*, *Supergass*; *Albums* - *Marc Almond*, *Bad Religion*, *Cowboy Junkies*, *Bruce Dickinson*; *Windows* - *Best Dance Album Under The Sun*, *Sepultura*, *Joan Osborne*, *Pink Floyd*, *Supergass*, *Eternal*, *Bruce Springsteen*, *Supercool*, *Spring Cuts* promotion. *Take That*, *Lightning Seeds*; *In-store* - *Top Gear 3*, *Shine 4*, *Pink Floyd*, *Trainspotting*, *Vangelis*, *Carl Cox*, *Shallow Grave*



*Capital Tower Power Play single* - *Diana Ross*; *Windows* - *Saw Doctors*, *Lou Reed*, *R Kelly*, *Moloko*, *Bruce Dickinson*, *Best Of The Best*, *Sony Nick Price* sale, *Tummy*, *Leont*; *In-store* - *Sony Nick Price* sale; *Press ads* - *Sepultura*, *Lightning Seeds*, *Moloko*, *Celine Dion*, *Joe Carreras*, *Tommy*



*Megaplay singles* - *Count Indigo*, *Gay Decor*, *Super Furry Animals*; *Essential album* - *Joan Osborne*; *Windows and in-store* - *Sepultura*, *Joan Osborne*, *Ambient Moods*, *Classic Discoveries*, *R Kelly*, *David Bowie*, *Future Funk*, *Love & Kicking*, *Pink Floyd*, *Shine 4*, *Lightning Seeds*, *Supergass*, five videos for £20, *Shallow Grave*; *Press ads* - *Nick Cave & PJ Harvey*, *Carl Cox*, *Frank Zappa*, *Harbie Hancock*, *Wynonna*, *Cassandra Wilson*, *Moloko*, *Iggy Pop*



*Single* - *Take That*; *Album* - *Top Gear 3*; *Windows and in-store* - *Top Gear 3* and *Take That*



*Singles* - *Take That*, *Boyzone*; *Album* - *Shine 4*; *In-store* - mid-price promotion. *Top Of The Tots* videos at £5.99 each, double CDs for £8.99 and double cassettes for £5.99, *Tons For A Tenner* with two CDs or three cassettes for £10

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andy's Records (Norwich), *Avalanche* (Edinburgh), *HMV* (Bradford), *On A Dance Tip* (Wood Green), *Rhythm Records* (Walsand), *Selecta Disc* (London), *Soundcheck* (Taunton), *Topper* (Piscadilly), *Vibes* (Bury) and *Virgin* (Edinburgh). If you would like to contribute, call Karen Faur on 0181-54034830.

## EXPOSURE

## TELEVISION

**2.3.96**  
Live & Kicking featuring *Boyzone*, BBC 1: 9am-12.12pm  
*It's Not Just Saturday* featuring *Ruth*, ITV: 10.25-11.30am  
*The White Room* with *Everything But The Girl*, Channel Four: 11.10pm-12.10am

**3.3.96**  
*The Hit Mix* with *Benx*, Sky One: noon-1pm

**4.3.96**  
MTV Unplugged with *Lenny Kravitz*, MTV: 9-9.30pm  
*Pleasant Rock Profiles: Meat Loaf*, VH-1: 10.30-11pm

**5.3.96**  
*Oasis: The Whole Story*, MTV: 7.30-8am  
*Ten Of The Best: Ozzy Osbourne*, with videos from *Aerosmith* and *Tears For Fears*, VH-1: 1-2am

**6.3.96**  
MTV Unplugged with *Arrested Development*, MTV: 11pm-midnight

**8.3.96**  
TFI Friday featuring *Supergass*, *Moosewheat*, *Lightning Seeds* and *Jon Bon Jovi*, Channel Four: 6-7pm (repeated 11.55pm-1am)  
*Beat Club 80s* with *Depeche Mode*, *Altered Images* and *Howard Jones*, VH-1: 8-8.30pm

## RADIO

**2.3.96**  
*Mo Dutta* features *Oleta Adams*, Radio Two: 6-8pm  
*Live From The Met* *Aida* with *Nina Rinaldi* and *Michael Sylvester*, Radio One: 6.30-10.30pm  
*The Essential Mix* with *DJ Howie B*, Radio One: midnight-2am

**3.3.96**  
*Rock Show* featuring a session from *Three Colours Band*, Radio One: 8-10pm  
*After Kershaw* presents *Eliza Carthy*, Radio One: 10pm-midnight

**4.3.96**  
*In Concert* featuring *The Cranberries* and

*Radiohead*, Radio One: 9-10pm

**5.3.96**  
*Mark Radcliffe* with a set from *Shed Seven*, Radio One: 10pm-midnight  
*Simon Mayo* features an acoustic session from *Ben Jovi*, Radio One: 9-noon

**6.3.96**  
*Folk On Two* featuring Scottish singer *Christine Yvonne*, Radio Two: 7.03-8pm  
*Mark Radcliffe* presents *Nottingham band The Mekles*, Radio One: 10pm-midnight

**8.3.96**  
*Jaka Peel* features *The Auteurs*, Radio One: 10pm-1am







# ANNOUNCEMENT

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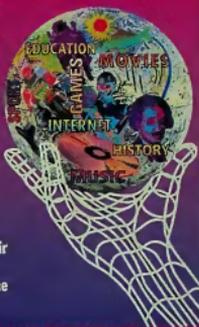
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It's not every day you get to snuggle up to the Thin White Duke (1), but Sony's vp of communications Gary Farrow made the perfect waltzing partner for the Bowie-impersonating Jonathon Ross, who turned up looking his best for the Brits preview programme *The Brits Are Coming*. BMG chairman John Preston tells it how it is at the launch of *Rock The Vote* (16) at trendy London nightclub the Ministry Of Sound, later mingling with some of those music-loving MPs who seem to turn up whenever there's a whiff of a band being around... "Eet was zis big," explains EMI UK president and ceo JF Cecilia to his PA Jo Luff (3). Presumably he was talking about the Brit statuette the Parlophone trio Supergrass landed... Robbie Williams brings the house down with his cheeky grin (4), but Dooley gets the feeling he's going to have to try hard to contain his natural exuberance for his forthcoming High Court appearances... Jarvis Cocker sits quietly next to Brits chairman Paul Burger (5) while he waits to go on stage – the first time that is. Is that wink a friendly gesture for the camera or is he planning something mischievous for later?... He may have lost out on the awards front but Island artist Tricky (6) is certainly putting a brave face on it. In fact, he's having a right old laugh with his mate Frank and his mate Frank's wife Margaret... Ol, Shaun, worra you doing mate? (7) Black Grape frontman Shaun Ryder stands quietly, as is his wont, waiting for grace to be said until he can really begin to enjoy his night. Would you like some booze, Shaun? Nah mate, I'm a bit tired... Sony's play of putting tabloid rivals *Sun* editor Stuart Higgins and *Mirror* editor Piers Morgan (8) on the same table worked miracles. The pair were practically inseparable the whole night... *Music Week's* very own A&R columnist Steve Lamacq (9) puts on a good show of smiling lucidly for the camera, but check out all those bottles and empty cigarette packets in close proximity. Perhaps Lamacq wasn't quite as together as he was making out. Sheesh, rock 'n' roll... Doh! Not another MP at the Brits awards, surely. Tony Robert Banks (10, left) is practising the speech he would

Remember where you heard it: Island MD Marc Marot seems to be doing his utmost to reach Jackson-level heights of fame in the US in the wake of Jarvis Gate, appearing coast-to-coast on CBS at least twice. Dooley reckons Jarvis's antics will do his band's chances Stateside no harm at all. If you wondered why Jacko's extras resembled the *Les Miserables* cast that's because they were, along with a few dozen from the West End production of *Oliver!* including two versions of the leading character himself... In the midst of the mania, one Jackson fan offered another perspective on the proceedings with the words, "Jumping on Jackson's stage is like breaking into the Tate and spray-painting a Cezanne"... Anyone wondering why Liam Gallagher's "Shitlife" parody of the Blur song *Parklife* was cut from the show shouldn't blame Initial Film & TV: broadcast of the section would have needed consent from MCPS. Paul Connolly, top dog at Parklife publisher MCA Music, says it was nothing to do with him. The rendition certainly wasn't ditched

because of a rude word at 9.03pm – after all Alanis Morissette was allowed to sing "chickenshit" before the watershed at 8.57pm... Boo hiss (1) to the person or persons unknown who nabbed the cab booked for the BPT's heavily-pregnant legal affairs boss Sara John with the convincing line, "she went home ages ago; she's heavily pregnant". Thing is, John's legal mind (and a bit of luck – the hijacked cab returned to pick her up after its unscheduled jaunt to an address in W8) have enabled her to narrow down the identity of the guilty party. Now she'd like an apology... Boo hiss (2) to Chris Evans who responded to a polite request for a photograph from *Music Week's* smudger by pouring a bottle of water over him. Er, I'll take that as a no then, thought our man as he went to dry off... Among the rest of the complaints, many were not impressed by the paltry portions when it came to nosebag – apart from Earls Court's neighbouring kebab shop which did a roaring trade. Just think how many kebabs you could buy with £400. Erm, maybe not... Those who didn't watch Question

Time on Thursday will be interested to hear that 49% of the studio audience thought Tony Blair's performance was a mistake and 32% that it wasn't... Partygoers were interested to see Virginia Bottomley's expression moments after her little conversation with War Child founder David Wilson. The pair had been in the same year at Essex University in the late Sixties although by no means bosom buddies. Responding to the former Health Secretary's inquiry as to his current activities, Wilson snapped: "I've been launching War Child in Bosnia while you've been closing hospitals in England"... All those who watched the TV show the next night may have spotted themselves in the audience clapping or drinking (or even looking bleary eyed at the camera) but the star prize must go to John Preston, who was grooving along to David Bowie's performance alongside Annie Lennox... Those who spent a fiver on a Nordoff Robbins raffle ticket at the Brits will be glad to hear that it raised £3,500 – "Not bad since our sellers had to get out at the first sight

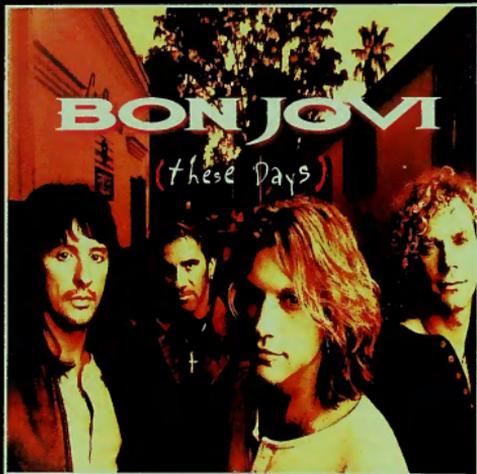


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